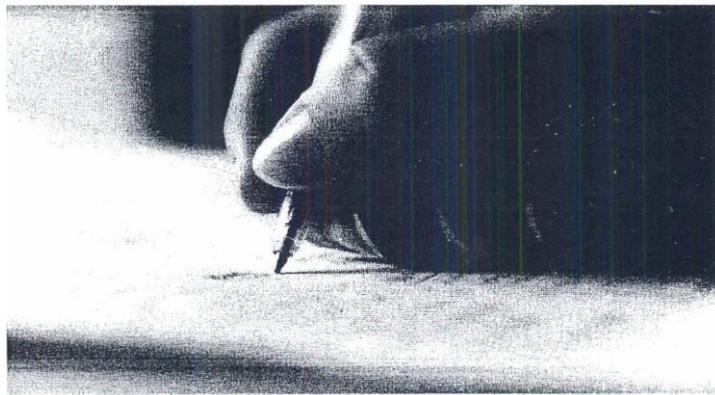


• Department of English,
Royal Holloway, University of London

HANDBOOK

MA Creative Writing

2013/14



MA in Creative Writing Student Handbook

This course booklet should be read in conjunction with the Postgraduate Taught handbook.

The Creative Writing MA course offers students the chance to follow one of four pathways, all distinct but all containing common elements. The pathways are Fiction Writing; Poetry Writing; Life-Writing; and Environmental Writing ('Place, Environment, Writing'), which is run in conjunction with the Geography Department.

The first two of these four options are designed to encourage students to develop and reflect on their work as creative writers, in the context of contemporary and well-established literatures. Whether students choose to take the fiction or the poetry strand, they will be expected to make the most of their existing experience, but also to discover ways of going beyond the merely personal, and writing with an engaged sense of society. At the same time as they learn to stretch their imaginations, they will also be encouraged to develop their technical and analytic skills, and in the process to sharpen their self-criticism.

Place, Environment, Writing (PEW) involves work with RHUL's groundbreaking Geography Department as well as the study of existing texts (scholarly and literary), and, of course, the creation of new and original writing. Students will be required to undertake wide reading appropriate to their discipline, and to develop their power as critics, while at the same time deepening their own practice. As with the fiction and poetry strands, the aim of this course is to support students in the creation of their own work by making them more perceptive about it, and by broadening their appreciation of traditional and contemporary writing.

All Creative Writing pathways are taught in Bedford Square, in the heart of London's Bloomsbury, in a building which is adjacent to the facilities of the University of London. It is not possible for students to switch from one pathway to another in mid-course, or to mix and match. Each strand of the Creative Writing MA may be done full-time or part-time.

In terms 1 and 2 students take a weekly workshop which is supplemented by courses in Supplementary Discourses, Cultural Geographies, and Reading as a Writer. These courses inform the production of a creative writing project and a critical dissertation about the project. The workshops will develop and enhance their creative practice. Supplementary Discourses, Cultural Geographies and Reading as a Writer will provide students with a critical and technical language for understanding and discussing practice (and will provide environmental background in the case of PEW), and will prepare students for writing the Dissertation.

The MA in Creative Writing complements the Department's existing provision of an MA in Poetic Practice. The MA in Poetic Practice is rooted in the British and North American traditions of 'innovative' or 'experimental' practice. The two MAs are rooted in different writing traditions and involve very different theoretical bases and reading syllabi. The writings produced on the two MAs address quite different audiences and are involved in very different circuits of distribution.

The programme will be taught in Central London. The workshops will be taught by

Professor Andrew Motion
Susanna Jones

Joe Treasure
Professor Jo Shapcott

Kate Williams

Staff are available by appointment throughout the academic year.

1. Content and Structure

The programme lasts 50 weeks, beginning in September (two years for part-time students). It has six elements, and students are examined in the first five elements. These elements are as follows:

- (i) Core Course (Workshop in **either** fiction **or** poetry **or** PEW)
- (ii) Core Course: Supplementary Discourses
- (iii) Core Course: Cultural Geographies
- (iv) Core Course: Reading as a Writer
- (v) Core Course: Reading as a Writer: PEW
- (vi) Core Course: Creative Writing Project
- (vii) Core Course: Dissertation on Practice

(viii) Methods and Materials of Research

Element (i) is taught by weekly workshops running through the first two terms: the workshops will be of three hours duration, and will be centred on work produced by the students. Element (ii) *Supplementary Discourses* and (iii) *Cultural Geographies* are taught by a weekly seminar (of one and half hours duration) in term 1.

Element (iv) *Reading as a Writer* and (v) *Reading as a Writer (PEW)*, are taught by a weekly seminar (of one and half hours duration) in term 2.

Element (vi) will be arranged during Term 2 and will be worked on during the Summer Term and through the summer. Element (vii) is a critical dissertation in relation to work studied on the programme situating the project theoretically. The writing of the Dissertation will coincide with work on the Creative Writing Project.

Element (viii) is taught as a one-day course with the MA in Poetic Practice; it is designed to inform students about Library and computing resources and to introduce some of the skills required for graduate work. The course is supplemented by 'Methods and Resources for Research', a series of seminars at the Institute for English Studies, Senate House, which provides an introduction to literary research for all postgraduate students of English. (Attendance at the latter series is optional but may be particularly useful for students who wish to proceed to the PhD.) Students are also expected to attend the Department's research seminars, and have the opportunity to attend a variety of other seminars at the CES, IUSS and other central London locations.

Part-time students normally take elements (i), (ii), (iii), (iv) and (V) in their first year, and elements (vi) and (vii) in their second year.

2. Aims and Objectives

The principal aim of the programme is to give students the opportunity to develop their practice of literary composition, their creative and artistic sophistication, and their ability to reflect critically upon their own practice. The degree aims to provide a flexible and progressive structure in which students are able to practise the art of literary composition, to acquire advanced familiarity and fluency in using literary techniques for the writing of either poetry or fiction, and to acquire an understanding of and appropriate skills relating to practice-based research. They will also develop the ability to reflect critically on their own practice.

The emphasis of the programme is on the student developing their own creative writing in the context of contemporary fiction and poetry, and developing the ability to reflect critically upon their writing practice.

In addition, the PEW strand aims to to develop students' understanding of and ability in writing about the environment - in fiction, non-fiction or poetry, to develop advanced understanding of methods of writing about the environment, to enable students to choose an appropriate subject and to be aware of the diversity of subject-matter within the field of the environment, to combine academic and creative research in the field of writing and the environment, o encourage individual exploration in writing about the environment, to equip students with the necessary information and skills to write a sustained piece in this area, and to place it with a publisher and to embed research methodology within the practice of writing and the environment

The programme is designed for students intending to develop their own creative writing beyond first-degree level: it is also designed for those students wishing to proceed to MPhil or PhD. It should be understood that reflection on practice is an essential part of BA and MA Creative

Writing programmes.

3. Entry Requirements

The entry requirement for the programme is normally at least an Upper Second in English or Creative Writing degree, but candidates with degrees in other subjects or with relevant publications are also encouraged to apply. Candidates will need to display some ability in the area of creative writing, and will already have a writing practice. An equivalent level of achievement is looked for in applications from overseas candidates. Non-standard applicants are considered on their merits, but ability to follow the programme depends on a degree of familiarity with contemporary literature and with the practices of literary study as well as commitment to the workshop as a method of learning.

4. Teaching and Learning Methods

Teaching is mainly by one-and-half and three-hour seminars and workshops in Central London during the Autumn and Spring Terms and one-to-one tutorials in the Summer Term. Workshops are held on Mondays and Tuesdays. Students are expected to attend at least 80% of all courses for which they are registered. Failure to fulfil this requirement could lead to failure of the course and, ultimately, the degree.

Seminars and workshops, particularly at MA level, are co-operative occasions which depend on the willingness of students to share and debate issues considered in advance or raised in the course of discussions by the tutor or fellow-students. They will provide students with the opportunity to focus intensively upon particular aspects of creative writing, to discuss specific texts with close attention and to engage with more general practical or critical issues. Students will be required to produce practical work as directed by the tutor, and will be expected to discuss their work critically as well as engage in the critical discussion of other students' work. They should have a commitment to the workshop as a method of developing writing. The Materials and Methods of Research course will teach good scholarly practice and research skills which will be applied in essays and dissertation.

Students are required to produce a portfolio of work for the workshop course and the creative project. They will receive individual feedback on their particular problems and strengths in their writing, in relation to their Creative Writing Project, and in relation to the drafting of their dissertation. Staff will normally read only one draft of students' assessed work.

5. Assessment Regulations for students entering in 2012/13

Element (i) is examined by two pieces of work. Each piece of work will be either 5,000 words of fiction for the fiction workshop or 12 pages for the poetry workshop; or 5,000 words of fiction or creative non-fiction or 12 pages of poetry for PEW. Elements (ii), (iv), and (v)

Supplementary Discourses, Reading as a Writer (PEW) and Reading as a Writer are examined by essays of 3,000 - 4,000 words for each course: Element (vi) will be a creative writing project of either 15,000 words of prose or 24 pages of poetry, and element (vii) will be a dissertation of 8,000-10,000 words: a critical and theoretical exploration of a topic relevant to students' own work. Element (viii) is not formally examined, but students are assessed on their knowledge of research methods as part of all other assessment, particularly the dissertation. Students should submit *two copies* of all written work as well as submitting online via Turnitin. They must also sign and attach a 'Declaration of Academic Integrity'. Students submit:

- (a) **Either** two pieces of fiction or creative non-fiction prose (PEW only) of 5,000 each **or** two portfolios of poetry of 12 pages each carrying equal weighting (totalling 25%);
- (b) Two essays of 3,000 - 4,000 words each of equal weighting, one each for elements (ii) and (iii) (totalling 25%);
- (c) *Project:* A substantial piece of creative work of either 15,000 words of prose or 24 pages of poetry (25%); this may develop work initiated in the workshops but cannot include work already submitted for (a)
- (d) *Dissertation:* 8,000-10,000 words (excluding bibliography, appendices, etc.), critical and theoretical exploration of a topic relevant to their own work (25%); see *Appendix A: Dissertation* for further details.

Penalties for over-length work

The following is the College policy and applies to all students on taught programmes of study:

Part of the discipline of academic writing is completion within a set word limit. Accordingly, over-length work submitted on taught postgraduate programmes will be penalised as follows:

- For work which exceeds the upper word limit by at least 10% and by less than 20%, the mark will be reduced by ten percentage marks (e.g: a mark of 65% would be reduced to 55%) subject to a minimum mark of a minimum pass.
- For work which exceeds the upper word limit by 20% or more, the mark will be zero.

In addition to the text the word count should include quotations and footnotes. Please note that the following are excluded from the word count: candidate number, title, course title, preliminary pages, bibliography and appendices.

Portfolios

Full-time students: The first piece of fiction, creative prose (PEW only) or portfolio of poetry will be submitted for feedback on the first day of the Spring term, and the second piece of work will be submitted for formal assessment, along with a revised first portfolio, on the first day of the Summer term.

Part-time students: The first piece of fiction, creative prose (PEW only) or portfolio of poetry will be submitted for feedback on the last day of the Spring term, and the second piece of work will be submitted for formal assessment, along with a revised first portfolio, at the end of week 50, in early September at the end of their first year.

Feedback will be given on the first submission, including a provisional indication of the level of performance (i.e. pass/fail).. The first portfolio must be resubmitted at the same time as the second portfolio for formal assessment.

Essays

Full-time students: The essay for the core courses *Supplementary Discourses* and *Cultural Geographies (PEW)* will be submitted for formative assessment on the first day of the Spring term; the essay for *Reading as a Writer* and *Reading as a Writer (PEW)* will be submitted for summative assessment on the first day of the Summer term.

Part-time students: The essay for the core course *Supplementary Discourses* and *Cultural Geographies (PEW)* will be submitted for formative assessment on the last day of the Spring term; the essay for *Reading as a Writer* and *Reading as a Writer (PEW)* will be submitted for summative assessment at the end of week 50, in early September at the end of their first year.

Feedback will be given on the first essay (*Supplementary Discourses*), including a provisional indication of the level of performance (i.e. pass/fail). **NB:** The first essay (*Supplementary Discourses* or *Cultural Geographies PEW*) must be re-submitted at the same time as the second essay (*Reading as a Writer* and *Reading as a Writer PEW*) for summative assessment.

Creative Writing Project and Dissertation

Full-time students: The Creative Writing Project will be submitted at the end of week 50, together with the Dissertation. Students should submit *two copies* of all work, and must also sign and attach a *Declaration of Academic Integrity*.

Part-time students: Students will submit their Creative Writing Project and the Dissertation at the end of week 50 in their second year.

The Creative Writing Project arises out of work developed in the workshops. For those students writing a novel, this will mean further new chapters of the novel; for those students writing a volume of poetry, this will consist of twenty-four pages of new poetry; for those writing a volume of short stories, this will consist of one or more new short stories. For those writing creative non-fiction (PEW only), it will mean further chapters of a non-fiction book or further creative essays. It should be new work not included in previous portfolios. The aim is that students will have written a substantial manuscript, either a major part of a novel, a volume-length collection of poems or a volume-length collection of short stories by the end of the degree programme.

Students are warned that anyone who fails to meet the deadlines for submission set out above will incur the following **penalties for late** submission, unless there are exceptional mitigating

factors, which will usually be medical. *Failure to submit the first piece by the specified deadline will result in the student's receiving no feedback beyond an indication of level of performance.* The procedure relating to the first piece is designed to give you guidance as to the kind of work and quality of work expected at MA level. In order to benefit from this, it is vitally important that you meet the deadline. *Failure to submit the second piece or the Dissertation by the specified deadline will result in the deduction of 5 marks for the first day overdue, and a further 1 mark for every subsequent day overdue.* Habitual late submission without good cause may also have an adverse impact upon references written on the student's behalf. Any application for a postponement of submission on medical or other grounds should be submitted to the Programme Director as early as possible and in any case *before* the deadline.

Candidates at MA level should need little warning about plagiarism. The college policy on plagiarism found in the Regulations will be followed.

'All work submitted by students for assessment must be expressed in their own words and incorporate their own ideas and judgements. Plagiarism - that is, the presentation of another person's thoughts or words as though they were one's own - must be avoided, with particular care in coursework and essays and reports written in students' own time. Deliberate plagiarism in coursework is as serious as deliberate cheating in an examination. Direct quotations from the published or unpublished work of others must always be identified as such by being placed inside quotation marks, and a full reference to their sources must be provided in the proper fOrID. A series of short quotations from several sources, if not clearly identified as such, constitutes plagiarism just as much as does a single unacknowledged long quotation from a single source. Use of another's computer program or data without acknowledgement also constitutes plagiarism. Equally, a summary of another person's ideas or judgements, must be referred to and the work referred to included in the bibliography. Failure to observe these rules may result in an allegation of cheating. Students should therefore consult their tutor or course director if they are in doubt about what is permissible.'

It is important that our students understand the seriousness of plagiarism and that it applies just as seriously in creative as in critical work. We will directly address plagiarism and the boundaries between it and artistic influence, inspiration, and intertextuality in the course of the degree programme.

6. Methods of Assessment

Candidates' results will be determined after discussion with the External Examiner in October or early November. In order to pass the programme a student must have achieved a mark of 50% or above (Pass) in all course elements which count towards the final assessment. The sub-Board of Examiners may at its discretion and with the agreement of the External Examiner condone a failure mark of between 40-49% in elements constituting up to one quarter of the final assessment, apart from the dissertation which must achieve a pass mark. In order to be awarded the MA in Creative Writing students must pass both the Creative Writing Project and the Dissertation.

Where a candidate has achieved a mark of 50% (Pass) in all course elements which count towards the final assessment and a weighted percentage score in the range of 60%-69%, the candidate may be considered for the award of Merit for the degree.

Where a candidate has achieved a weighted average of at least 70% with no mark falling below 60% in any of the course elements which count towards the final assessment, the candidate may be considered for the award of Distinction for the degree. A distinction would not normally be awarded if a student has re-sat any elements of the degree. See Appendix D: Assessment Criteria.

Any element which has been failed may be retaken the following year, and elements passed one year may be carried forward to the next. Likewise, any individual work of a Pass standard within a portfolio which has failed as a whole may be carried forward to the following year. If a part-time candidate fails one or both elements taken in the first year, then it or they may be retaken in the following year, and the candidate has the choice of attempting all four elements in the second year, or of deferring two second-year elements until a third year.

7. Academic Welfare and Programme Development

The Programme Director stays in close touch with all students in order to deal with any problems that arise and to ensure that the programme runs smoothly. In addition, all students will be assigned an adviser. Termly records of the progress of each student are kept on file in the Department. Students are encouraged to consult other members of staff as appropriate. All teachers on the programme and the Head of Department are available for consultation by individual students. For further information, see 'Academic Welfare of Students on Taught Courses', which can be accessed via the Web at www.rhul.ac.uk or obtained on request from the Student Liaison and Ceremonies Office (FW 132) or the College Library.

The programme is monitored annually by the College to ensure that it sustains the highest academic standards. Students' evaluation of the courses plays a vital part in this process, and towards the end of the Spring Term all students are invited to complete a questionnaire about the programme as a whole. In addition, students are invited to select a representative to put their views forward on the Department's Postgraduate Staff/Student Committee, which meets regularly throughout the year.

8. Further Study

Staff are always available to offer advice on applications for study at doctoral level (at Royal Holloway or elsewhere), on AHRB applications, funding opportunities and related issues. It is increasingly important that research proposals are planned carefully and co-ordinated, and students are recommended to seek advice before making any application, and to do so well before the AHRB deadline of May 1. You should note that the College sets an earlier deadline than May 1 in order to have time to process applications and that applications for research degrees should be received by the middle of Term 2 at the latest. Students thinking of studying in the USA should make plans even earlier.

9. Further Learning and Career Opportunities

Some students taking the MA in Creative Writing will want to proceed to practice-based Ph.Ds. These are now available at Royal Holloway (and elsewhere). The experience of the Creative Writing Project, the Dissertation and the options in Supplementary Discourses and Reading as a Writer will be excellent preparation for undertaking a Ph.D. Some students will be using the MA for career development purposes as teachers of Creative Writing. Some will already have considerable experience as teachers of creative writing and will be using the MA to enhance their employability. Some will be seeking to develop a career in this area as a consequence of taking the MA. For both groups the workshop experience, the Dissertation and the options in Supplementary Discourses and Editing and Publishing will be particularly useful. Other students will be using the MA primarily to develop their writing practice for careers as novelists, short-story writers and poets.

10 Outline of Programme

EN5118 Fiction Workshop: Course Leader: Professor Andrew Motion

Teaching: One three-hour workshop per week over two terms.

Aims and objectives: The course is designed to develop students' understanding of, and ability in, fiction writing beyond first-degree level. Students will already have a writing practice. The student will be expected to embark on an advanced programme of writing and critical thinking through creative exploration and dialogue with the tutor and other members of the group. Students will also engage with a range of contemporary novelists as directed by the tutor. By the end of the course the student will aim to have produced two fully-realised pieces of fiction, for example two short stories or parts of a novel, capable of publication.

The content of the workshops will be dictated by the presentations of written work by the members of the group, produced in consultation with the course tutor, and by the critical dialogue that develops from the presentations. Reading of work by contemporary novelists will also feed into workshop discussions. All students will produce creative written work for each seminar. It is expected that seminars will sometimes focus on an individual piece of work and at other times on a range of work by different members of group.

EN5112 Poetry Workshop: Course Leader: Professor Andrew Motion

Teaching: One three-hour workshop per week over two terms.

Aims and objectives: The course aims to develop students' understanding of, and ability in, contemporary poetry beyond first-degree level. Students will already have a writing practice. The student will be expected to embark on an advanced programme of writing and critical thinking through creative exploration and dialogue with the tutor and other members of the group.

Students will also engage with a range of contemporary poets as directed by the tutor. By the end of the course the student will aim to have produced two portfolios of poetry of 12 pages each.

The content of the workshops will be dictated by the presentations of written work of the members of group, produced in consultation with the course tutor, and by the critical dialogue that develops from the presentations. Reading of contemporary poetry will also feed into workshop discussions. All students will produce creative written work for each seminar. It is expected that seminars will sometimes focus on an individual piece of work and at other times on a range of work by different members of group.

PEW Workshop: Course Leaders: Professor Andrew Motion and Professor Jo Shapcott

Teaching: One three-hour workshop per week over two terms.

Aim and Objectives: The course aims to develop students' understanding of and ability in writing about the environment - in fiction, non-fiction or poetry. They will develop an advanced understanding of methods of writing about the environment and be aware of the diversity of subject-matter within the field. As well as encouraging individual exploration in writing about the environment the course will help them to combine academic and creative research in the field of writing and the environment. The content of the workshops will be dictated by the presentations of written work of the members of group, produced in consultation with the course tutor, and by the critical dialogue that develops from the presentations. Reading of classic and contemporary writing about the environment will also feed into workshop discussions. All students will produce creative written work for each seminar. It is expected that seminars will sometimes focus on an individual piece of work and at other times on a range of work by different members of group.

EN5114 Supplementary Discourses: Course Leaders: Susanna Jones, Kate Williams and Professor Jo Shapcott

Teaching: Teaching: One one-and-a-half hour seminar each week in Term 1.

Aims and objectives: The course aims to provide students with appropriate critical and theoretical skills for discussing their creative literary pieces of work in the workshops. At MA level students will need to demonstrate familiarity with a technical vocabulary (critical and theoretical) and it is one of the expectations of students at this advanced level. The course also aims to prepare students for the practical work project and dissertation. By the end of the course students will have acquired a range of critical concepts and vocabulary, acquired a range of critical and theoretical approaches to prose and poetry and acquired the necessary skills to undertake a sophisticated reflection on the practical work project in their dissertation. (N.B. When there are sufficient students to run three seminars, there will be separate poetry and fiction seminars.)

EN5116 Reading as a Writer: Course Leaders: Susanna Jones, Kate Williams and Professor Jo Shapcott.

Teaching: One one-and-a-half hour seminar each week in Term 2.

Aims and objectives: The principle aim of the course is to enable students to read as a writer in order to inform their own literary composition. The course draws on the theoretical reading of EN5114 *Supplementary Discourses*. By the end of the course students will be able to draw on the critical and theoretical approaches acquired in EN5114; will be able to read from the perspective of a writer rather than as a critic; and will be able to relate their reading to their own

developing practice as a writer.

Reading as a Writer (PEW): Course Leaders: Professor Andrew Motion and Professor Jo Shapcott

Teaching: One one-and-a-half hour seminar each week in Term 2.

Aims and objectives: The principle aim of Reading as a Writer (PEW) is to enable students to read as a writer to inform their own literary composition and to develop an advanced understanding of complex and varied traditions, themes and new trends in environmental writing. It should help students to develop a conceptual understanding of modes of environmental writing across historical and contemporary cultures, and enable students to use this understanding as a context for their own practice.

EN5113: Creative Writing Project: Supervisors: Professor Andrew Motion, Susanna Jones, Professor Jo Shapcott, Kate Williams.

Aims and objectives: The principle aim of the Creative Writing Project is to enable students to undertake a substantial writing project. They should draw on and develop the skills acquired in the first two terms, and should demonstrate self-direction and originality in tackling and solving

EN5117: Dissertation on Practice: Supervisors: Professor Andrew Motion, Susanna Jones, Professor Jo Shapcott, Kate Williams.

Aims and objectives: The principle aim of the Dissertation on Practice is to enable students to demonstrate their ability to reflect critically and theoretically on their own practice and to locate their practice in relation to contemporary writing practices. They should draw on and develop skills acquired in the first two terms. (See Appendix B.)

APPENDIX A - CREATIVE WRITING PROJECT

An important dimension of the MA is to give students the opportunity to begin serious work on a major project that would prepare them for the practice-based research of a PhD. The Creative Writing Project is a crucial element in this preparation. It will be researched and written mainly in the third term and during the summer vacation. It may grow out of or develop from work undertaken in the workshops; for example, a student writing a novel might present one chapter in the first term, a second chapter in the second term, and then subsequent chapters for the Creative Writing Project.

All students will be supervised for their Creative Writing Project either by the Programme Director or by another member of staff teaching on the programme. Students will also be allocated an academic adviser who will be familiar with the project. The Programme Director will be available for one-to-one supervision and tuition on the Creative Writing Project on the two teaching days each week in the Summer term. "Students are advised to arrange at least two supervisions during the Summer term. Students should have the Creative Writing Project well under way by the end of the Summer term. Students whose projects are being supervised by another member of staff should also arrange for a minimum of two supervisions during the Summer term. When supervisors are unavailable during the summer, students should contact their advisers, if necessary.

CREATIVE WRITING PROJECT DEADLINES

- By Apr 28th (1) All students should have had initial consultations with supervisors.
- (2) All students should have received from the Programme Director a form on which to enter the provisional title of the Creative Writing Project and the name of the supervisor.
- By June 2nd: The form should be returned to the Programme Director for formal approval of the project.
- By June 9th: (1) Students should have seen their supervisors to draw up a detailed plan of work and receive advice on early drafts.
- (2) Supervisors should have received a final title plus a detailed plan of the work. Supervisors should pass the final title to the Programme Director.
- September 10th by 1pm: Submission deadline. Two copies of the Creative Writing Project must be submitted to the Departmental Office, each with a cover sheet stating the title of the MA and the date and the title of your work and your candidate number. This work should not bear your name on it at all. A signed *Declaration of Academic Integrity* form must be attached to the front of one of the copies. This will be sent to students with the formal approval of their title.

APPENDIX B - DISSERTATION ON PRACTICE

An important dimension of the MA is to give students the opportunity to begin serious work on a major project that would prepare them for the practice-based research of a PhD. The Dissertation on Practice is a crucial element in this preparation. It will be researched and written mainly in the third term and during the summer vacation.

All students will be supervised for their Dissertation by a member of staff teaching on the programme. The supervisions will be assigned at the beginning of the third term. Students will also be allocated an academic adviser who will be familiar with the project and the dissertation. The dissertation supervisor will be available for one-to-one supervision and tuition during the Summer term and vacation. Students are advised to arrange at least two supervisions during the Summer term. Students should have the Dissertation well under way by the end of the Summer term. When supervisors are unavailable during the summer, students should contact their advisers, if necessary.

If the supervisor is absent and not contactable for a significant period, the Programme Director will appoint another supervisor for that period from among the members of staff teaching on the programme. Supervisors are expected to inform the Programme Director and their students as soon as possible of any such periods of absence in order that alternative arrangements may be made.

DISSERTATION DEADLINES

- By Apr 28th :
- (1) All students should have had initial consultations with supervisors.
 - (2) All students should have received from the Programme Director a form on which to enter the provisional title of the Creative Writing Project and the name of the supervisor for the dissertation.
- By June 2nd: The form should be returned to the Programme Director with the Creative Writing Project form for formal approval of the project.
- By June 9th: (1) Students should have seen their supervisors to draw up a detailed plan of work and receive advice on the writing of the first draft.
- By Aug 4th(2) Supervisors should have received a final title plus a detailed plan of the work.
Supervisors should pass the final title to the Programme Director.
- By September 10th by 1pm Submission deadline. Two copies of the Dissertation must be submitted to the Departmental Office, each with a cover sheet stating "EN 5117 Dissertation. MA CREATIVE WRITING, 2014. Plus the title of your work and your candidate number. This work should be anonymous. A signed and completed *Declaration of Academic Integrity* form must be attached to one of the copies with your candidate number and your name.

APPENDIX C - MA STYLE SHEET

The aim of this Style Sheet is to advise you on the preparation and presentation of essays dissertations.

Presentation

The dissertation and essays should all be typed on one side of the paper. Double spacing should be used for the text, and single spacing for footnotes and inset quotations. The left-hand margin should be at least 1 inch wide. Be sure to number the pages consecutively.

Put your candidate number (NB: *not your name*) and the title at the head of the essays and the dissertation, and the word-count at the end.

The essays and the dissertation should not be hard-back bound, but the pages should be securely attached into a folder, or comb-bound. You are required to submit **two** copies of all essays and dissertation.

Be sure to keep a copy of all the written work you submit, since we cannot guarantee to return essays and dissertations to candidates.

Scholarly Style

All material should be presented in a consistent, scholarly style. Candidates are expected to observe the following basic conventions in setting out quotations, footnotes and bibliographies. Your course tutor will be happy to clarify anything you do not understand and advise you on how to set out your references correctly.

Editions

Standard editions should be used, especially for passages essential to the argument of the essay. References to the same work should be to the same edition, unless differences between editions are relevant to the argument.

Quotations

Quotations in the body of an essay should be strictly accurate and clearly identified. **Short quotations** (up to two lines of verse or forty words of prose) should be incorporated into your own prose, introduced by a colon (:), and enclosed within single quotation marks. Quotations within quotations should be enclosed within double quotation marks. **Longer quotations** should be introduced by a colon, begun on a new line, and indented (i.e. set several spaces in from the left-hand margin). **Indented quotations** do not require enclosure within quotation marks. Any words omitted from a quotation should be indicated by three single-spaced dots (...), or four if the omitted words follow a full stop. **Short verse quotations** should indicate clearly with an oblique (/) where the lines end; longer ones should be written out as verse, with a new line for each new line of the poetry.

Titles

Always underline or (if you use a word-processor) italicise the titles of books: that is, novels, plays, critical works and poems long enough for publication separately in book form (*The Waste Land*, at 433 lines, is probably the lower limit). For example: 'There is more to *Hamlet* than Hamlet.' For shorter poems, give titles in capital letters within single quotation marks (e.g. 'To Autumn'). Identify **untitled** poems by citing the opening words or line, in lower case and within quotation marks: e.g. 'They flee from me that sometime did me seek ... '

References to Texts

Accompany every quotation or citing of evidence with as precise a reference as possible. For plays, give an act, scene and line reference in brackets after the quote, e.g.: (*Hamlet*, II.iii.10). For poems, give line numbers and, where appropriate, the book or canto number in brackets after the quote, e.g.: ('Tintern Abbey', 24-36); (*Paradise Lost*, IV. 326-33). For a long poem in stanzas, the stanza-number is usually sufficient, e.g.: (*The Faerie Queene*, ill.vi.35). When quoting from a work of literature in prose, give as precise a reference as you can, including the chapter number as well as the page number in the edition you are using, e.g.: (*Great Expectations*, Ch. 32, p. 279). The title of the work cited need not be included in the bracketed reference if it is self-evident from the context in which you quote from it that this is the work to which you are referring.

Footnotes

When you quote from a text, you need to insert a numbered footnote, either at the foot of the page or at the end of the essay, giving full details of the edition you have used, as follows:

Joseph Conrad, *Heart of Darkness*, ed. Robert Hampson (Harmondsworth: Penguin, 1995).

William Shakespeare, *The Tempest*, ed. Virginia Mason Vaughan and Alden T. Vaughan, The Arden Shakespeare, third series (Walton-on-Thames: Thomas Nelson, 1999).

If you are going to quote more than once from the same edition, simply add to the footnote attached to the first quotation the statement: 'Subsequent references are to this edition.' From then on you need only give the bracketed reference after each quotation within the body of your essay, as explained above.

References to Secondary Works

When you quote from, or refer to, critical works and other kinds of secondary literature, you also need to supply a footnote, either at the foot of the page or at the end of the essay.

The footnote format in the case of **books** is:

1. Andrew Gibson, *Postmodernity, Ethics and the Novel: From Leavis to Levinas* (London and New York: Routledge, 1999), p. 34.
2. Kiernan Ryan (ed.), *New Historicism and Cultural Materialism: A Reader* (London: Edward Arnold, 1996), pp. 47-56.
3. Warwick Gould, John Kelly and Deirdre Toomey (eds), *The Collected Letters of W.B. Yeats, Vol. II: 1896-1900* (Oxford: Clarendon Press, 1997), p. 207.

The footnote format in the case of essays **in books** is:

4. Ruth Kennedy, 'Re-creating Chaucer', in *Writing the Lives of Writers*, ed. Warwick Gould and Thomas F. Staley (London: Macmillan, 1998), p. 58.

The footnote format in the case of **articles in journals** is:

5. Roy Booth, 'Shylock's Sober House', *Review of English Studies*, 50 (1999), p. 28.

The footnote format for **electronic publications** on the World Wide Web is:

6. Jerome J. McGann, *The Complete Writings and Pictures of Dante Gabriel Rossetti: A Hypermedia Research Archive* (<http://Jefferson.village.Virginia.edu/rossetti/index.html>)

(See **Using the Internet** below.)

If you quote from the same work again later on, you need only give the footnote reference in a shortened form, as follows:

7. Gibson, *Postmodernity*, p. 59.
8. Ryan (ed.), *New Historicism*, p. 196.
9. Kennedy, 'Re-creating Chaucer', pp. 59-60.
10. Booth, 'Shylock's Sober House', p. 31.

If you have just given the full or shortened version of a reference in a footnote and the footnote *immediately following* refers to the same work. use the term '*Ibid.*', which is short for the Latin word '*ibidem*', meaning 'in the same place'. For example:

10. Booth, 'Shylock's Sober House', p. 31.

11. *Ibid.*, p. 34.

Bibliography

Every essay should conclude with a bibliography, which lists all the editions you have used and all the critical and scholarly work that you have consulted and found useful. Items in the bibliography should be listed in alphabetical order and set out in a consistent style, providing precise details of the author, the title, the editor (if any), the publisher, the place and date of publication, and (in the case of essays and articles) the first and last page numbers of the item. *Note that in the Bibliography (as distinct from footnotes) the author or editor's surname is given first.*

It is advisable to divide your bibliography (even when it is not a long one) into primary and secondary sources. Under *Primary Sources* should be listed all the works of literature which you have discussed, quoted from or consulted; under *Secondary Sources* should be listed all the critical books and articles, works of literary theory, social and historical studies, etc, which you have discussed, quoted from or consulted.

The format when listing **books** is:

Conrad, Joseph, *Heart of Darkness*, ed. Robert Hampson (Harmondsworth: Penguin, 1995).

Gibson, Andrew, *Postmodernity, Ethics and the Novel: From Leavis to Levinas* (London and New York: Routledge, 1999).

Gould, Warwick, John Kelly and Deirdre Toomey (eds), *The Collected Letters of W.B. Yeats, Vol. II: 1896-1900* (Oxford: Clarendon Press, 1997).

Ryan, Kieman (ed.), *New Historicism and Cultural Materialism: A Reader* (London: Edward Arnold, 1996).

Shakespeare, William, *The Tempest*, ed. Virginia Mason Vaughan and Alden T. Vaughan, *The Arden Shakespeare*, third series (Walton-on-Thames: Thomas Nelson, 1999).

The format when listing essays **in books** is:

Kennedy, Ruth, 'Re-creating Chaucer', in *Writing the Lives of Writers*, ed. Warwick Gould and Thomas F. Staley (London: Macmillan, 1998), pp. 54-67.

The format when listing **articles in journals** is:

Booth, Roy, 'Shylock's Sober House', *Review of English Studies*, 50 (1999), 22-31.

Note that references to articles in journals omit 'pp'.

The format for listing **electronic publications** on the World Wide Web is:

McGann, Jerome J., *The Complete Writings and Pictures of Dante Gabriel Rossetti: A Hypermedia Research Archive* (<http://jefferson.village.virginia.edu/rossetti/index.html>).

(See **Using the Internet** below)

Word Count

The number of words specified as the maximum length for assessed written work is intended to include quotations and footnotes, but excludes bibliography and appendices.

Using the Internet

The Department encourages use of the Internet, which is a very useful resource for essays and dissertations. However, there are two significant drawbacks: **the quality of information** and the **risk of plagiarism**.

In many ways, the Internet is the same as a library. Just as there are good and bad books in a library, there are good and bad sites on the Internet. The key difference, however, is that even the less useful books in a library have been through a process of vetting (by editors, for example), whereas the Internet has no quality control at all. This means that the bad sites are very bad indeed. For example, a search on the name "Toni Morrison" is as likely to turn up a less than illuminating essay from a first-year undergraduate's website as it is to uncover a really useful recent interview with the writer, which has been put onto the Net by the *Washington Post*.

There are ways to mitigate this lack of quality control. Some sites are moderated, at least to some extent: an example of this is the excellent *Voice of the Shuttle* links site (<http://www.qub.ac.uk/english/humanitas/home.html>). Some are specifically constructed for academic use, like *Fontes Anglo-Saxonici: A Register of Written Sources Used by Authors in Anglo-Saxon England* at <http://fontes.english.ox.ac.uk/>. Other sites are more like course packs, made up of specifically chosen excerpts from books which are referenced on the site (an example of this is the *Origin of English Studies* page at <http://www.humanitas.ucsb.edu/users/lraley/englstud.html>). Your reading lists may detail useful websites, just as they list useful books, but you should nevertheless exercise caution when using any website.

The serious problem of plagiarism can be made much worse by the Net. Some American Universities employ 'Net police' to ensure that students are not lifting material from the Net. The warnings against plagiarism stated above also apply to Net material, which you should never use without attribution. You should reference websites by their full URL address.

APPENDIXD

(I) MARKING CRITERIA FOR PRACTICAL WORK

The following is intended as a guide to the qualities typically exhibited by work assigned a mark or grade within one of the bands set out below. Its purpose is to outline the basic criteria employed the examiners in assessing essays and dissertations, and so give students both a clearer idea of what is expected of them and a means of measuring their progress. It should not be regarded as a complete or inflexible list of the qualities work is required to display in order to be placed in a given band.

The marking scheme sets the Pass mark at 50% and the mark for a Distinction at 70%. For full details of criteria used to determine awards of Pass, Merit and Distinction, see Section 6. Methods of Assessment.

The following criteria are based on six areas:

- Whether the work is of publishable standard
- Mastery of genre/medium; control of form and sophistication of deployment
- Consistency/fluency/freshness/originality
- Thematic content: insight, originality, sophistication
- Depth and complexity of engagement with readership
- The writer's individual 'voice'.

Grades:

80-100%: Outstanding work of publishable quality, exhibiting a writer's voice of striking originality, at the level of both form and content. Deploys formal elements such as rhythm, tone, structure, viewpoint, characterisation, dialogue, with very considerable mastery, control and complexity. Contains insights of originality, or presents familiar in sights in an arresting, fresh manner. Takes very bold, innovative risks in form and/or content and succeeds. Engages its reader/view/listener at a complex, demanding and sophisticated level. An overall performance in this range shows outstanding potential to proceed to research at doctoral level.

70-79%: Excellent work, demonstrating a writer of publishable potential. Meets all the criteria for the lower grades, but exhibits substantial levels of flair, originality and sophistication. The writer's voice is strongly present, in form and content. Takes bold risks, and succeeds to a significant degree. Form and content demonstrate a substantial engagement with the reader/viewer/listener. An overall performance in this range shows strong potential to proceed to research at doctoral level.

60-69%: Good work. Meets all the criteria for the lower grades, but exhibits a greater level of control and consistency. Content is of greater substance and complexity, demonstrating a noticeable level of originality and insight. The writer's voice is clearly discernible, though not consistent or developed. Takes some risks with form/content, which are not wholly successful,

or are limited in scope. An overall performance in this range shows potential to proceed to research at doctoral level.

50-59%: Competent work. Where appropriate, accepted conventions of format and layout are correctly followed. Has a clearly discernible story and/or theme, which is articulated with some fluency and consistency. The forms of the genre/medium are understood and deployed with the beginnings of flair, but may contain hesitancy, uncertainty or inconsistency in deployment. May not be particularly original, perhaps tending towards the routine or derivative. Plays safe.

40-49% Does not pass, but may be deemed eligible for re-submission. Reveals an inadequate understanding of the forms of the genre/medium and proves less than competent in deploying them. Story and/or theme are poorly developed, muddled or incoherent. Reveals an unsatisfactory command of the language, expressing ideas with clumsiness or lack of clarity, and evincing poor grasp of the rules of grammar, spelling and punctuation.

0-39% Fails without opportunity for re-submission. Danger from serious plagiarism to work seriously short in weight or work which displays the faults of the preceding category in still graver form.

(11) FOR ESSAYS AND DISSERTATIONS

70-100%

Shows a full, precise grasp of the subject, addresses it directly and keeps it in focus throughout; provides a sophisticated account of the material, revealing strong evidence of original thought; demonstrates an ability to construct an exceptionally lucid and cogent argument, anchored in concisely adduced textual evidence including (where appropriate) apt and exact quotation; brings a broad range of secondary reading (critical, theoretical or historical) to bear on the subject under discussion; reveals an advanced command of the language by expressing ideas in clear, fluent prose, by using technical terms precisely, and by exhibiting an expert grasp of the rules of grammar, spelling and punctuation. An overall performance in this range shows strong potential to proceed to research at doctoral level.

60-69%

Shows a sound understanding of the subject and tackles it effectively; provides a sophisticated account of the material, demonstrates superior powers of analysis and interpretation, and reveals strong signs of independent thought; exhibits an ability to construct a clear argument backed up by relevant textual evidence; brings secondary reading (literary, critical, theoretical or historical) to bear on the texts under discussion; reveals a sure command of the language by expressing ideas in lucid prose, by using technical terms properly, and by evincing a firm grasp of the rules of grammar, spelling and punctuation. An overall performance in this range shows potential to proceed to research at doctoral level.

50-59%

Shows an adequate understanding of the subject and shows reasonable competence in addressing it, but prone to stray from the point or lose focus; delivers an acceptable account of the material which demonstrates effective powers of analysis and interpretation, but does not do justice to the complexity of the issues; constructs arguments that fall short of full clarity and coherence and are not sufficiently supported by textual evidence; affords little evidence of secondary reading (literary, critical, theoretical or historical) being brought to bear on the subject under discussion; reveals a fair but limited command of the language by expressing ideas with inconsistent lucidity and occasional clumsiness, by using technical terms imprecisely or not at all, and by evincing an imperfect grasp of the rules of grammar, spelling and punctuation.

40-49%

Reveals an inadequate understanding of the subject and proves less than competent in addressing it and keeping it in focus; delivers a rudimentary or incomplete account of the material, which betrays poorly developed powers of analysis and interpretation; constructs arguments which tend to be muddled and incoherent, and which are rarely substantiated by textual evidence; affords almost no evidence of secondary reading (literary, critical, theoretical or historical) being brought to bear on the subject under discussion; reveals an unsatisfactory command of the language by expressing ideas with habitual clumsiness and lack of clarity, by using technical terms incorrectly or not at all, and by evincing little grasp of the rules of grammar, spelling and punctuation.

0-39%

Ranges from serious plagiarism to work seriously short in weight or work which displays the faults of the preceding category in a still graver form. The subject is poorly understood and not properly addressed; knowledge of the subject is plainly deficient and evidence of due preparation for the assignment slight; powers of analysis and interpretation are elementary and unreliable; arguments are badly muddled or consistently incoherent and not backed up by textual reference; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a substandard command of the language by expressing ideas ineptly or obscurely, by displaying a general ignorance of critical terminology, and by failing to demonstrate a basic grasp of grammar, spelling and punctuation.

(III) Marking Criteria for PEW Cultural Geographies, GG5500

High Distinction **80+** Exceptionally deep and critical understanding of the main issues, concepts and underlying principles, demonstrating significant subtlety and sophistication. Pervasive evidence of originality or imaginative insights, making an original contribution to existing literatures. Breadth, internal consistency, organisation and presentation are excellent. Outstanding ability to analyse and synthesise is demonstrated in the selection, interpretation and evaluation of source material.

Distinction **70-79** Critical understanding of the main issues, concepts and underlying principles. Evidence of originality or imaginative insights. Breadth, internal consistency, organisation and presentation are very good or excellent. Substantial evidence of

ability to analyse and synthesise is demonstrated in the selection, interpretation and evaluation of source material. Work of distinction/high distinction quality will be fluently written, and may show evidence of particular sophistication or originality in composition and style.

| | | |
|--------------------|---------------|--|
| Merit | 60-69 | Clear understanding of the main issues, concepts and underlying principles. Breadth, internal consistency, organisation and presentation are good. Source material is carefully selected, interpreted and evaluated. Clear evidence of ability to analyse and synthesise is demonstrated in the selection, interpretation and evaluation of source material. Merit standard work will be fluently written. A merit mark is particularly appropriate where limited sections or aspects of the work demonstrate distinction-level characteristics. |
| Pass | 50-59 | The main issues and concepts are discussed coherently, with some demonstration of understanding of key underlying principles. Breadth, internal consistency, organisation and presentation are satisfactory. Interpretation and evaluation of source material is attempted, though not pursued in depth. All work of pass standard and above should be properly referenced, and should include a full, properly formatted bibliography. |
| Fail | 40-49 | Inadequate or partially erroneous discussion of the main issues and concepts, with no or very limited understanding of underlying principles. Serious weaknesses in scope, coverage, contextual reading, organisation, presentation or style. Inadequate or superficial use of source materials. |
| Fail (Poor) | <40 | Wholly inadequate or seriously erroneous discussion of the main issues and concepts, with no understanding of underlying principles. Profound weakness in scope, coverage, contextual reading, organisation, presentation or style. Little or no evidence of engagement with source materials. |

EQUAL OPPORTUNITIES STATEMENT

The University of London was established to provide education on the basis of merit above and without regard to race, creed or political belief and was the first university in the United Kingdom to admit women to its degrees.

Royal Holloway, University of London (hereafter the College) is proud to continue this tradition, and to commit itself to equality of opportunity in employment, admissions and in its teaching, learning and research activities.

The College is committed to ensure that:

- all staff, students, applicants for employment or study, visitors and other persons in contact with the College are treated fairly and have equality of opportunity, without regard to race, nationality, ethnic origin, gender, age, marital or parental status, dependants, disability, sexual orientation, religion, political belief or social origins
- both existing staff and students, as well as applicants for employment or admission, are treated fairly, and individuals are judged solely on merit and by reference to their skills, abilities, qualifications, aptitude and potential
- it puts in place appropriate measures to eliminate discrimination and to promote equality of opportunity
- teaching, learning and research are free from all forms of discrimination and continually provide equality of opportunity
- all staff, students and visitors are aware of the Equal Opportunities Statement through College publicity material
- it creates a positive, inclusive atmosphere, based on respect for diversity within the College
- conforms to all provisions as laid out in legislation promoting equality of opportunity.