Course Handbook

BA (Hons) English Language and Creative Writing
2019/20
Robert Duggan
School of Humanities and Social Sciences

Please read this Handbook in conjunction with the University's Student Handbook.

All course materials, including lecture notes and other additional materials related to your course and provided to you, whether electronically or in hard copy, as part of your study, are the property of (or licensed to) UCLan and MUST not be distributed, sold, published, made available to others or copied other than for your personal study use unless you have gained written permission to do so from the Head of School. This applies to the materials in their entirety and to any part of the materials.

COURSE SUBJECT TO CHANGE
This course is subject to formal course review and reapproval by the University during 2018/19 as part of its normal cycle of regular review (a process called Periodic Review). Course information and programme specifications are updated and reviewed as part of this process and course structure and content may be changed to enable the University to deliver a better quality of educational experience to students. This can be in response to various factors including: student feedback; annual reports from external examiners; feedback from the sector or industry advisors or as part of the regular review process by course teams.

This process may well result in changes to the structure and content of the current course as outlined in this Handbook. Any changes made as a result of the process will be immediately included in the course documentation and all students holding current offers will be provided with revised versions prior to the commencement of their programme. If you are not satisfied with the changes, you will be offered the opportunity to withdraw from the programme and, if required, reasonable support to transfer to another provider. The expected timetable for completion of this reapproval process is August 2019.
　　　*subject to reapproval

Contents

1. Welcome to the course

Welcome to the study of English Language and Creative Writing at the University of Central Lancashire. We hope that you will enjoy your three or more years with us. This handbook contains a lot of the information you need to know about your course, your School and English Language and Creative Writing as a whole.

English Language and Creative Writing are part of the School of Humanities and Social Sciences. Both subjects at UCLan are delivered by experienced tutors and active researchers, with expertise in a range of fields in language and linguistics, as well as in different genres of Creative Writing from autobiography/biography to all kinds of fiction.

We look forward to working with you over the coming year and beyond. The start of any new academic year or a new term is an exciting time and a chance for you to renew your enthusiasm for your specialist subject and to reflect on how you can get the best out of your time at University – of course, there are plenty of people on hand to help you with this.

We constantly strive to improve the quality of the courses we offer and to enhance the experience of our students; we value the feedback we get from you, employers, our business partners and our alumni, which helps us to ensure that you have a course, which is current, relevant and of the highest quality.

As you work with us, you will find we are is a thriving learning community which offers a range of innovative courses in language, literature and creative writing which equips you with up-to-date knowledge of your specialism alongside real-world skills you can use to help you get ahead in the world of work. We are also involved in many exciting projects, and work with partner institutions around the world and regularly offer visits, internships and placement opportunities to our students.

This Handbook contains important advice and reference material intended to help you understand what happens on your course and in the School, and to help you learn and develop good study practices – regardless of what year or level of study you are entering. A major purpose of the Handbook is to introduce you to the kind of learning experience you can expect during your time here. For example, we explain our approach to learning and teaching, the learning outcomes you should be able to demonstrate, and regulations on assessment. There is also detailed information on the content of each individual module and some general guidance on how to approach your studies here.

You might find that the way we do things here is different in some respects to your previous experiences in educational institutions. You should therefore read the Handbook now and keep it in a safe place for reference throughout your studies. You will also be able to retrieve updated versions of the information in the Handbook electronically throughout the course on your course webpages or your virtual learning environment.

We encourage you to take advantage of all the opportunities available to develop a global perspective on life, which will stand you in good stead for your career. You will find that there are a lot of academic and social activities organised in the School, which are aimed at motivating you to develop this perspective. You should remember that the benefit you derive from your study and social programme in Preston depends very much on the amount of effort you put into them. If you would like to build up the somewhat additional experience that employers look for and have something interesting and different to put on your CV, now is the time to start.

If you have any questions or concerns, you should see your course leader, Dr. Robert Duggan.

1.1 Rationale, aims and learning outcomes of the course

This section provides information on the aims and learning outcomes of your programme.

The degree course is modular over two semesters and it will enable you to become proficient in the study (and practice) of English Language and Creative Writing. The English Language component offers the opportunity to acquire subject specific expertise, while honing written and analytic skills, which are much sought after by employers. As such, it prepares students for a range of career options, including teaching, speech therapy, business, journalism, editing, and marketing. It is a flexible programme of study, which focuses on both the structure and the use of language.

The course aims to equip students with the skills to analyse and research written and spoken discourse using a variety of linguistic frameworks and from a range of perspectives. Equal emphasis is given to studying the componential elements of language structure as to understanding how language, in its social function, can be used to persuade, construct identity and establish power relations. The course encourages an independent, proactive and reflective approach to learning, which develops critical thinking and reasoning skills. Students will learn about the history and diversity of English and the role of language in society, along with a range of theoretical approaches to language.

Creative Writing develops similar skills with the addition that you will learn through workshop activities, where you are encouraged to write from the very beginning of the course. You will learn to communicate both in your creative writing and also in your own analysis and reflection upon your work, and that of other writers (both published work and that of your fellow students).

You will be again supported by experienced tutors, in both group sessions and in one to one tutorials.

Programme aims:

• To provide a focussed but flexible programme of study incorporating key aspects of the nature and use of the English language
• To facilitate an independent, proactive and reflective approach to learning, which encourages the development of critical thinking and reasoning skills
• To equip students with the skills to research and analyse written and spoken discourse using frameworks from Linguistics/English Language
• To foster a sense of cohort identity (as a means of increasing retention, motivation and educational management of English Language and Creative Writing students).
• To develop both general and subject-specific academic skills
• To engage students with a culturally and historically broad range of creative writing • styles, forms and genres in order that they become sophisticated readers both of existing texts and of their own work
• To enable students to adopt a wide range of reading strategies, applied to their own work and the work of others, and to understand the audiences' contribution to the creative writing process
• To develop an understanding of the processes of writing and develop students' ability to contextualize their own work within the writing traditions that precede and surround them
• To support students in the development of their own writing, and develop their confidence through a critical, technical and creative understanding of the subject/craft/art and of their own creative (writing) process.
• To foster students' creative/artistic ambitions and support them in achieving their aspirations, offering direction and advice where necessary
• To encourage students to recognize the skills they develop throughout their course and ensure the value of their studies to their learner future personal and career development

Learning Outcomes:

A. Knowledge and Understanding

Knowledge and understanding of: A1. The structures and functions of English; A2 The effect of social and cultural contexts on the nature of language and meaning A3. Different theoretical approaches, models and analytical techniques used in addressing issues surrounding language; A4. The range and variety of approaches to the study of writing, which may include creative practice, critical analysis, and extensive specialisation. A5. Generic conventions and the shaping effects upon communication of circumstances, authorship, textual production, and intended audience. A6. The many variations and registers of English applicable to a range of creative fiction and non- fiction outcomes. A7. Particular areas of the study of language as determined by the modules chosen as options;
Teaching and Learning Methods
Lectures, seminars, workshops (including writing, laboratory and class-based), tutorials, web discussions, independent reading, visiting writers (providing lectures and/or workshops) and preparation for coursework assessments will be used.
Assessment methods
Unseen written examinations, in-class tests, essays (including reflective essays), practical linguistic/textual analysis, presentations (individual or group), critical reviews of presentations of others, reports, portfolios, reflective journals and/or notebooks, projects, sample submissions to publishers and a dissertation. Creative Writing assessment is always based on the production of final drafts in the genre or theme being studied along with a portfolio of evidence including sections of research, drafting and editing, and critical analysis of the final draft/s
Students will have the ability to: B1. Describe and analyse major formal and functional features of language; B2. Think critically about the nature of communication; B3. Relate the wider context of language use to its historical and/or contemporary (social) contexts; B4. Utilise the language of scholarly discourse appropriately, in their written and oral communication; B5. Acquire the research skills needed for both disciplines, and understand appropriate ways of utilising such skills in related-disciplines (as a means of encouraging transferability); B6. Produce written English in different variations (including dialects, registers, and styles) as appropriate to genre with consideration for different audiences and media. B7. Understand the historical, cultural and stylistic contexts and significance of texts with an awareness of writing and publishing contexts, opportunities and audiences in the wider world. B8. Develop own creative material and be analytical of their own writing process developing the knowledge and confidence to experiment and challenge conventions.
Teaching and Learning Methods
Lectures, seminars, workshops (including writing, laboratory and class-based), tutorials, web discussions, independent reading, visiting writers (providing lectures and/or workshops) and preparation for coursework assessments will be used.
Assessment methods
Unseen written examinations, in-class tests, essays (including reflective essays), practical linguistic/textual analysis, presentations (individual or group), critical reviews of presentations of others, reports, portfolios, reflective journals and/or notebooks, projects,

sample submissions to publishers and a dissertation.
Creative Writing assessment is always based on the production of final drafts in the genre or theme being studied along with a portfolio of evidence including sections of research, drafting and editing, and critical analysis of the final draft/s

C. Thinking Skills

C1. Ability to exercise independent thought and judgement while engaging with other opinions, theories and judgements.
C2. Ability to apply theoretical perspectives and appraise them critically.
C3. Skills of research including the critical use of sources.
C4. Ability to collate complex relevant information and derive appropriate conclusions from it.
C5. The ability to appreciate the power of imagination in literary creation and understand, anticipate and accommodate change, and work within contexts of ambiguity, uncertainty and unfamiliarity.

Teaching and Learning Methods

Lectures, seminars, workshops (including writing, laboratory and class-based), tutorials, web discussions, independent reading, visiting writers (providing lectures and/or workshops) and preparation for coursework assessments will be used.

Assessment methods

Unseen written examinations, in-class tests, essays (including reflective essays), practical linguistic/textual analysis, presentations (individual or group), critical reviews of presentations of others, reports, portfolios, reflective journals and/or notebooks, projects, sample submissions to publishers and a dissertation.
Creative Writing assessment is always based on the production of final drafts in the genre or theme being studied along with a portfolio of evidence including sections of research, drafting and editing, and critical analysis of the final draft/s

D. Other skills relevant to employability and personal development

D1. Skills of independent learning and creative response.
D2. Ability to communicate ideas clearly and fluently.
D3. Basic competence in the use of information technology to produce scholarly text and to retrieve information from electronic resources.
D4. Co-operative skills, including the ability to engage in critical debate while showing respect for others, the ability to give (and receive) constructive feedback, team-working skills and skills of reflection.
D5. Ability to manage time and work to deadlines.
D6 Ability to prepare for seeking employment and able to convey skills and knowledge to others.
D7. The ability to show awareness of the markets and contexts for publication and professional writing including the opportunities of the new media.

Teaching and Learning Methods

Lectures, seminars, workshops (including writing, laboratory and class-based), tutorials, web discussions, independent reading, visiting writers (providing lectures and/or workshops) and preparation for coursework assessments will be used.

Assessment methods

Unseen written examinations, in-class tests, essays (including reflective essays), practical linguistic/textual analysis, presentations (individual or group), critical reviews of presentations of others, reports, portfolios, reflective journals and/or notebooks, projects, sample submissions to publishers and a dissertation.
Creative Writing assessment is always based on the production of final drafts in the genre or theme being studied along with a portfolio of evidence including sections of research, drafting and editing, and critical analysis of the final draft/s.

Your Course Leader, Dr. Robert Duggan, can offer advice on academic matters and will help you with planning for your studies at the university throughout your time here. Robert may also be the person you turn to for an academic reference. Stay in close contact with your Course Leader, meet with him regularly. This will help your studies and it is a requirement of the university that regular contact is maintained.

The Head of the School of Humanities and Social Sciences is Dr Andrew Churchill. He is responsible for managing staff and resources. He sees the task of helping to create an invigorating and innovative learning culture as of paramount importance for students and lecturers.

Janice Wardle is the Divisional Lead, responsible for academic leadership and organisation of the Team of English Language and Creative Writing.

We are a relatively small team, but we have a reputation for being student-focused, supportive and approachable. We look forward to getting to know you all personally and helping each of you reach your potential.

COURSE LEADER DETAILS

NAME	ROLE	ROOM/CONTACT
Robert Duggan	Course Leader BA English Language and Creative Writing Senior Lecturer	LH210 Extension 3032

You should speak to your Course Leader, if you need to request short extensions, would like to discuss your academic progress, or you would like to discuss any aspect of the course.

MEET THE TEAM

NAME	ROLE	TEACHING	ROOM
Dr And Rosta	Co-Subject Leader in English Language and Linguistics Senior Lecturer	The Phonology of English; English Syntax; Language Variation.	LH211
Dr Isabela Fairclough	Co-Subject Leader in English Language and Linguistics Senior Lecturer	Pragmatics, Framing the News.	LH321
Dr Dominik Vajn	Lecturer in English Language and Linguistics	Forensic Linguistics.	LH119
Matthew Davies	Associate Lecturer in English Language and Linguistics	English Language Workshop 2; Stylistics.	LH116
Angela Kilpatrick	Associate Lecturer in English Language and Linguistics and Employability Lead	English Language Work 1 and 2.	LH116

Dr Helen Day	Senior Lecturer in English Literature and Creative Writing	Victorian literature; crossover fiction; cookery books and celebrity chefs.	LH210

Catharine Frances	Senior Lecturer in Creative Writing	Autobiography and Performance; Contemporary American Theatre.	LH215
Dr Naomi Kruger	Lecturer in Creative Writing	Contemporary and experimental fiction, creative nonfiction, short fiction Publishing fiction writer	LH215
Dr Daniel Bürkle	Senior Lecturer in English Literature and Creative Writing	Language Variation in society, Sociolinguistics	LH321

1.3 Expertise of staff

Members of the English Language and Linguistics team have "world-leading" and/or "internationally excellent" reputations in a range of Linguistic fields (Research Assessment Exercise [RAE] 2008).We have a particularly strong reputation in pragmatics, sign-language typology and discourse and intonation. An indication of staff research specialisms is provided below. This expertise enhances the student experience via research-informed teaching.

NAME	RESEARCH SPECIALISM
AND ROSTA	English Phonology and Syntax
ISABELA FAIRCLOUGH	Language Framing
DANIEL BURKLE	Psycholinguistics
PAULINE HARRIES	Morphosyntactic change in Germanic
DOMINIK VAJN	Forensic Linguistics

Creative Writing is taught by active researchers and creative practitioners involved in the development of their academic subject through participation in conferences and through research publications. The Creative Writing staff have interests in the short story form, poetry, fiction, creative non-fiction, auto/biography and drama.

Helen Day

'My most recent publication is 'Simulacra, Sacrifice and Survival in *The Hunger Games*, *Battle Royale*, and *The Running Man'* in *Of Bread, Blood and The Hunger Games* (MacFarland Press). I am currently working on lying and unreliable narrators in young adult fiction, exploring the difference between unreliable narrators and those who admit to the reader that they are liars. This involves bringing together work on lying from linguistics,

Catharine Frances

'My research embraces both contemporary play writing and the histories and practises of autobiography. I examine new play writing and, in particular, plays which are produced on both sides of the Atlantic (e.g. *Enron, Jerusalem, War Horse).* I am interested in exploring the different critical reception the same play receives in the light of cultural, social and political contexts as well as innovations in contemporary play writing in an increasing global community. My interest in autobiography and self-representation in language embraces theory and autobiographical practices. I am particularly interested in autobiographical strategies that challenge literary and cultural convention. I am currently supervising research students for MA by practice-based research in play writing and fiction writing, and a PhD candidate in autobiography.'

Naomi Krüger

'Creative writing is a form of practise-based research – finding out what is possible by experimenting and crafting language. In workshops, I particularly enjoy seeing students surprise themselves as they respond to varied prompts and exercises and share the results with their peers. It is about learning practical skills for improving work, but also having the courage to take risks and push beyond the kind of writing that relies on old habits and cliché. This also means being willing to challenge ourselves as readers – drawing inspiration from writers across genre and form, analysing how writers create certain effects and then trying it out for ourselves. This doesn't always yield success – but even (and sometimes especially) the failed attempts enable students to become more reflective and confident in their creativity. Being part of this on-going process of experiment, editing and reflection directly impacts on my own practise'. I write short stories, longer fiction and creative non-fiction. My debut novel (highly commended in the Yeovil Prize 2014 and due to be published in 2018) is partly narrated by a character in the later stages of dementia. I am interested in split narratives, experimental and hybrid forms and have published academic articles on the representation of cognitive impairment in fiction. I continue to research in this area as well as working on short fiction and my current project, a novel set in Preston in 1842 exploring the pull between faith, family and collective responsibility.

1.4 Academic Advisor
You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.

1.5 Administration details

Course Administration Service provides academic administration support for students and staff and are located in the Harris Building, which opens from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

Harris Building
Lancashire Law School
Humanities and the Social Sciences
Centre for Excellence in Learning and Teaching
telephone: 01772 891996/891997
email: HarrisHub@uclan.ac.uk

Allen Building
Medicine
Dentistry
telephone: 01772 895566
email: AllenHub@uclan.ac.uk

Foster Building
Forensic and Applied Sciences
Pharmacy and Biomedical Sciences
Psychology
Physical Sciences
telephone: 01772 891990/891991
email: FosterHub@uclan.ac.uk

Computing and Technology Building
Art, Design and Fashion
Computing
Journalism, Media and Performance
Engineering
telephone: 01772 891994/891995
email: CandTHub@uclan.ac.uk

Greenbank Building
Sport and Wellbeing
Management
Business
telephone: 01772 891992/891993
email: GreenbankHub@uclan.ac.uk

Brook Building
Community, Health and Midwifery
Nursing
Health Sciences
Social Work, Care and Community
telephone: 01772 891992/891993
email: BrookHub@uclan.ac.uk

1.6 Communication

The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses, they risk being filtered out as potential spam and discarded unread.

You will receive regular emails from the School and from individual members of the course team. You may also receive messages through Blackboard. The course team aims to respond to student emails as quickly as we possibly can, usually the same day or the day after the email has been received. You may also telephone tutors and leave a message on their voicemail or via the office at Harris Hub. Each staff member has designated office hours (usually posted on a notice on the door of their office) so that students can make appointments when they need to. If the designated hours are inconvenient, staff are happy to arrange meetings outside of office hours too.

1.7 External Examiner

The University has appointed two External Examiners to your course who help to ensure that the standards of your course are comparable to those provided at other higher education institutions in the UK. The names of these academics, their position and home institution can be found below. If you wish to make contact with an External Examiner, you should do this through your Course Leader and not directly. External Examiner reports will be made available to you electronically. The School will also send a sample of student coursework to the external examiner(s) for external moderation purposes, once it has been marked and internally moderated by the course tutors. The sample will include work awarded the highest and lowest marks and awarded marks in the middle range.

Dr Bethan Davies, School of Modern Languages and Cultures, University of Leeds

Chris Jones, Senior Lecturer in Creative Writing, Sheffield Hallam University

2. Structure of the course
2.1 Overall structure

There is a foundation year route available before starting this programme, please see part 8.2 of this document for more information. For the award of any degree or honours degree, students must have satisfied the general Academic Regulations of the University. Please see:

http://www.uclan.ac.uk/information/services/sas/quality/regulations/aca_regs.php

for further information.

To be awarded the degree of **Bachelor of Arts with Honours** you should complete and pass all module of your Programme at levels four, five and six. Modules can be worth either 10, 20 or 40 credits. You will generally take a total of 120 credits of level four modules in your first year, a total of 120 credits of level five in your second, and a total of 120 credits of level 6 in your third. You can, in your second and third years, takes modules from other levels, but you must ensure that you have space in your programme to do so and that you are taking the necessary modules that are required for you to complete your named degree programmes.

If you successfully complete your first year, and pass (or are condoned) in 120 credits' worth of modules corresponding to Year Two of your programme, but do not proceed to the final stage of your degree, you may be awarded the **Diploma of Higher Education.**

If you successfully complete 120 credits' worth of modules at level four but do not proceed to a higher award, you may be awarded the **Certificate of Higher Education.**

Please see below a representation of your programme at UCLan.

BA Honours in ENGLISH LANGUAGE AND CREATIVE WRITING

Your First Year

Year Long	
LG1200 ELSIE (English Language Skills Initiative for Employability) (20 credits)	
LG1220 English Syntax and Phonology (20 credits)	
LG1104 Analysing Texts (20 credits)	
Semester One	Semester Two
CW1001 Introduction to Creative Writing Workshop (20 Credits)	CW1002 Writing Identities (20 credits)
Elective (20 credits) in either semester	

Your Second Year

Semester One	Semester Two
CW2001 Creative Writing – Exploring Genre (20 credits)	CW2002 Writing Adaptations (20 credits)
Year Long	
LG2200 Academic Writing and Graduate Development (20 credits)	
LG/Linguistics Module in either semester (20 credits)	
LG/Linguistics Option in either semester (20 credits)	
Creative Writing Option in either semester (20 credits)	

Your Third Year

Semester One	Semester Two
LG3992 English Language Dissertation (40) or CW3004 Creative Writing Dissertation (40)	
CW3001 Advanced Creative Writing Workshop (20)	LG Module (20)
Creative Writing Option in either semester (20)	LG Option in either semester (20)

*See Programme Specification in Appendix for available optional modules.

2.2 Modules available

Each module is a self-contained block of learning with defined aims, learning outcomes and assessment. A standard module is worth 20 credits. It equates to the learning activity expected

from one sixth of a full-time undergraduate year. Modules may be developed as half or double modules with credit allocated up to a maximum of 120 credits per module.

In addition to the core modules that you must take for your programme, as detailed above, you can take a variety of options. These options are listed in the Programme Specification in section 8 of this handbook, but please note that not all options are available every academic year.

In your first and second year you can also take an elective from our catalogue of choices: please refer to the Free Choice [Electives Catalogue](#)
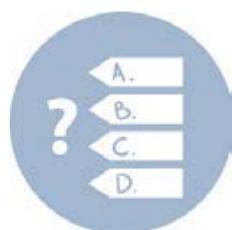
2.3 Course requirements

In order to achieve a BA (Hons) in English Language and Creative Writing, you need to complete (i.e. pass) all compulsory modules. In your first year this means: LG1220 English Syntax and Phonology, LG1200 ELSIE, CW1001 Introduction to Creative Writing and CW1002 Writing Identities, LG1104 Analysing Texts plus 20 other credits made up from your option. In second year, the compulsory modules are CW2001 Exploring Genre and CW2002 Writing Adaptations, plus LG2200 Academic Writing and Graduate Development, plus three other modules as options. The compulsory modules in your third year are CW3001 Advanced Creative Writing Workshop and either LG3992 English Language Dissertation OR CW3004 Creative Writing Dissertation, plus three options. You complete your programme in these years with your optional modules.

2.3 Module Registration Options

Discussions about your progression through the course normally take place in February each year. It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules / combinations available and you will both agree on the most appropriate (and legal) course of study for you.

You will be notified about exactly when and where your progression talks will be given. You should make every effort to attend, as it is at these events that you will find out which modules are available and what you are required to do to pass each stage of your chosen programme of study. We will also hand out the forms you must fill in in order to register your module choices. You will be given lots of notice before these progression events, to give you the opportunity to think about what you want to do and to discuss your options with staff members.

2.4 Study Time

2.4.1 Weekly timetable

A timetable will be available once you have enrolled on the programme, through the student portal.

2.4.2 Expected hours of study

20 credits is a standard module size and equals 200 notional learning hours.

The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours per credit you need to achieve – this includes attendance at UCLan and time spent in private study.

Studying English Language and Creative Writing on an honours degree programme requires commitment to reading and reflection. Give yourself the best chance to do well by following the reading programme that will be set up for each of your modules: information will be made available (generally via email and through the Blackboard online learning system) so you can read ahead: this does make a difference to how you participate in taught sessions.

You are expected to read any set texts for an average of five to six hours per week of the twelve-week semester – that is the average; some weeks might be more weighty. There will also be material we ask you to prepare – amounting to an average of two hours per week on

top of the reading time. We also expect that you will spend a good hour reading through each of your marked assessments so that you can understand fully where you can improve your written standard of work (this is definitely time well spent). When marking your work, your tutors spend a long time considering ways in which they can help you improve, and that time should be respected with your commitment to reading and evaluating their commentaries and feedback.

2.4.3 Attendance Requirements

You are required to attend all timetabled learning activities for each module. For Creative Writing modules, poor attendance may lead to failure of the module, since you will be unable to complete in-class writing assignments. Notification of illness or exceptional requests for leave of absence must be made to your module tutor and HarrisHubAttendance@uclan.ac.uk

The University may be required to provide attendance information about non EU/UK students to the UK Visas and Immigration (UKVI). For international students under the UK Visas and Immigration (UKVI) Points Based System (PBS) - you MUST attend your course of study regularly; under PBS, UCLan is obliged to tell UKVI if you withdraw from a course, defer or suspend your studies, or if you fail to attend the course regularly.

We keep very clear records of attendance and are keen to encourage you to attend your session: attendance at taught sessions will enable you to develop the key skills you need to progress to the next stage of your career. You should remember that employers expect you to keep to agreed hours in work, and we consider ourselves to be offering you a professional approach to develop good employability skills. Managing your time effectively now will be of significant benefit to you in your future.

Each time you are asked to enter your details on SAM (the Student Attendance Monitoring system), usually by swiping your student card on the machine at the door of the teaching room, you must remember that the University has a responsibility to keep information up to date and that **you must only enter your own details on the system**. To enter any other names would result in inaccurate records and be dishonest. Any student who is found to make false entries can be disciplined under the student guide to regulations.

You can check your own attendance record through myUCLan.

3. Approaches to teaching and learning

3.1 Learning and teaching methods

Teaching and learning strategies are linked in the shared objectives of enabling students to acquire subject specific knowledge, critical faculties and transferable skills.

A whole variety of teaching approaches are employed to support student learning. These include lectures/interactive lectures, seminars, laboratory and class-based workshops, tutorials, web discussions, blackboard tutorials and self-assessments, independent reading and preparation for coursework assessments. Preparatory readings/ tasks may be required for seminar sessions. Assessment feedback and one-to-one tutorials will help students to gauge progress and set academic goals.

In Creative Writing modules, while you may have occasional lectures, the usual mode of teaching and learning is the workshop. These workshops will take different forms, but they are designed to provide you with information, stimuli, concepts, examples, tasks, exercises, and experiences to help you write and critically reflect upon that writing. You will also learn to critique the work of other published writers, as well as that of your fellow students. You will also acquire the art of giving constructive and supportive feedback, as well as how to respond to the feedback your own work receives.

You cannot assume that all you need to know or do can be taught in classes. Learning in Higher Education places more responsibility on students themselves, and much of it will take place outside the classroom or tutorial. An important part of your learning will happen as you prepare for assessment in coursework or examinations. It will involve individual research by reading books, articles and other material, the acquisition of communication skills in the presentation of what you have learnt either in written assignments, exams or, in some cases, presentations. For Creative Writing all of the above applies, together with the necessity for the drafting and re-drafting of your own creative output.

Lectures are important for the purposes of explication and guiding you in your application of complex theories and methods. Lectures are also useful as a way to enhance your listening skills. Lecturers do invite comments or questions, but generally once they have completed their taught section of the session. In general, lecturers do not allow their lectures to be recorded electronically, although there are exceptions, which should be agreed in advance. Lectures are an opportunity for you to listen to experienced academics talk to you about literary study.

Seminars are designed to encourage you to participate fully. In the seminar sessions, emphasis is placed on your activities, both as presenters and as participants in feedback. You will be expected to offer opinions, listen to the opinions of others, and debate key points that enhance your understanding of the texts and its importance to academic study. In seminars, therefore, you develop key skills in debating, critical thinking, close reading, analysis, comparative studies, diplomacy as well as subject-specific knowledge and understanding.

You will also be expected to attend one-to-one or small group tutorials. This is an opportunity for you to hone in on your personal learning experience, and engage with your tutors, to develop understanding of complex issues, explore methods for the improvement of writing/presentation standards and to engage with literature in and of itself. Your tutors, as well as being keen researchers and teachers, are also keen readers and welcome the opportunity to exchange views with you.

If you are studying full-time, you are expected to take three modules per semester in order to maintain a balanced module load. Being a student at university is your full-time job. As an English Language and Creative Writing student, you will often be expected to read a text per week for each module; this is not an unreasonable workload, but it will require you to manage your time effectively. If, like many students nowadays, you also work part-time, you will need to be especially well organised so as not to disrupt your studies. This is a key skill that will be significant importance to you in the future.

As you progress through your English Language and Creative Writing degree programme, you should find that you become more adept at reading, writing, analysis and critical thinking. We also expect that you will become skilful and selective in judging the validity of material from a variety of sources. We do expect that, through your acquisition of skills in years one and two, that you will, in your third year, demonstrate an improved level of precision in writing and presentation, that you will demonstrate clarity in the organisation and presentation of your thoughts, and that you will read complex texts and theories with sensitivity, competence and understanding.

You cannot assume that all you need to know or do can be taught in classes. Learning in Higher Education places more responsibility on students themselves, and much of it will take place outside the classroom or tutorial. An important part of your learning will happen as you prepare for assessment in coursework or examinations. It will involve individual research by reading books, articles and other material, and the acquisition of communication skills in the presentation of what you have learnt either in written assignments, exams or, in some cases, presentations.

Helen Day

'My teaching career has been focused on finding effective and meaningful ways to blend research and teaching, employability and the subject curriculum, and language and literature. I work at the nexus where subjects, methodologies and ideologies meet and sometimes clash, which can be exhilarating as well as challenging. My current teaching passion is writing for children and young adult literature and I run the MA Writing for Children. In 2013 I was awarded a National Teaching Fellow Award.'

Catharine Frances

'Learning and teaching is a collaborative experience. On our part, we develop modules to capture your interests and guide you through a confident acquisition of subject knowledge and practice. On your part, you challenge us about our thinking and received wisdoms frequently contributing to our research. The learning environment should be enjoyable and intellectually exciting; a place to dare to try the new and innovative.'

Naomi Krüger

'I write short stories, longer fiction and creative non-fiction. My debut novel (highly commended in the Yeovil Prize 2014 and due to be published in 2018) is partly narrated by a character in the later stages of dementia. I am interested in split narratives, experimental and hybrid forms and have published academic articles on the representation of cognitive impairment in fiction. I continue to research in this area as well as working on short fiction and my current project, a novel set in Preston in 1842 exploring the pull between faith, family and collective responsibility.'

3.2 Study skills

Your tutors will offer advice on how to develop your study skills throughout your time at UCLan. We offer advice formally, when we write our feedback on your assessments, and we also provide one-to-one tutorials for you to discuss improving your approach to your studies.

There are a variety of services to support students and these include
WISER http://www.uclan.ac.uk/students/study/wiser/index.php

WISER is an acronym for Walk-In Study Enhancement through Review AND Workshop Interactions for Study Enhancement and Review. They operate both drop-in AND scheduled sessions.

The drop-in service will benefit those students who want to learn more effectively and get better marks for their assignments and exams. WISER can also help you with your personal development planning (PDP).

There are also one-to-one tutorial consultations that are available to all during term-time, with a specific focus on your individual needs. More information is available from the web-link above.

3.3 Learning resources

3.3.1 Learning Information Services (LIS)

Library Resources for English Language and Creative Writing.

The library provides many fantastic resources to help you with your studies at UCLan. We stock thousands of print books, and you can also access many books online. Find both electronic and print books via our library catalogue. Take advantage of the free training sessions designed to enable you to gain all the skills you need for your research and study.

LIS https://www.uclan.ac.uk/students/study/

The library building provides comfortable, flexible study spaces and offers a wealth of excellent learning resources, extensive collections of information sources and expert help and support from Library staff.

As well as access to thousands of books, audio-visual materials and journals, highlights include:

1. Extensive opening hours (including 24/7 opening during term time)
2. A wide range of different study environments for both individual and group study including bookable study rooms and pods
3. Laptop loan scheme
4. A large number of electronic resources which are available wherever you have access to the internet
5. Media suite containing Apple Macs
6. Self-service issue and return facilities
7. Open access PCs and wireless access throughout the building

To help you find the relevant information to help you with your research, you can use our Discovery service. This will review thousands of journal titles and makes finding the best research easy!

You can view television programmes on Box of Broadcasts.

Help and support in using all these resources and more will be provided throughout your course with pre-arranged library sessions.

Access to all our resources is via our webpages. You will need to sign on with your UCLan university user name and password.

3.3.2 Electronic Resources

LIS provide access to a huge range of electronic resources – e-journals and databases, e-books, images and texts.

Your tutors also make use of a range of e-resources, including Blackboard, where you will find much of the information needed by you to organise your studies at UCLan.

All of our modules are supported by a Blackboard page so you will find a Blackboard page for your module that provides access to important documents, learning schedules, resources and links to good websites, all in one place. Blackboard helps reduce printing of course material as well as providing a good resource for your learning at UClan.

3.4 Personal development planning

PDP is about recognising the skills you are developing alongside your studies. You will develop subject expertise studying English Language and Creative Writing, but you will also acquire an important set of skills that will enable you in your career planning. You will notice that your modules all offer information on your personal and professional development (the term 'employability' captures this process), and this section of the handbook explains the key principles of how that can support you in planning for your future whilst you are at university.

WHAT'S IT FOR?

PDP is as useful as you make it. On one level, it is about managing your work and yourself and is a process that you have already started, for example by deciding on your present course. Now you should continue this process by actively engaging in your studies and managing the possible outcomes. And also, crucially, you will see how the way in which you study the subject provides you with additional skills.

PDP should make you aware of your capacity to:

- manage competing deadlines, planning for project completion
- work in a team as well as individually, developing as a thoughtful and considerate colleague, with the confidence to express informed opinion in public, and the skills to persuade others
- explore for your future, e.g. one-year/five-year future planning.
- solve problems, being a critical thinker, with the ability to construct coherent argument, to be concise and efficient in written and oral communication

WHAT DO I DO?

There are a number of ways in which you can record and reflect on your development: you could keep a folder, which collects together material relevant to your development. This can range from the cover sheets with feedback on your assignments, to informal reflections on work experience. The potential range and variety is enormous but all will provide evidence that you are aware of your developing skills and needs. You should also make use of the UCLan Careers Service and record advice and any work experience. Every year, you will be given an official transcript of your marks – you should keep this, also, as a record of your progress.

Meeting with your personal tutor should also provide a mechanism for recording development. During meetings, it is perfectly reasonable for you to make notes, and you can go through those notes, reflecting on what you have learned.

WHAT HELP DO I GET?

Part of your personal development at university is to become independent in planning, executing and completing tasks, so this is a good exercise for you to undertake.

It is all about your personal development; so make an early start by talking to your personal tutor and to make sure you stay in control you should complete a review of your progress at the end of every year of your course.

You will find, in the appendices to this handbook, an employability framework, that will help you to plot your personal development, as well as your academic and skills profile.

3.5 Preparing for your career

Your future is important to us, so to make sure that you achieve your full potential whilst at university and beyond, your course has been designed with employability learning integrated into it. This is not extra to your degree, but an important part of it that will help you to show future employers just how valuable your degree is. These "Employability Essentials" take you on a journey of development that will help you to write your own personal story of your time at university:

- To begin with, you will explore your identity, your likes and dislikes, the things that are important to you and what you want to get out of life.
- Later, you will investigate a range of options including jobs and work experience, postgraduate study and self- employment,
- You will then be ready to learn how to successfully tackle the recruitment process.

You will be able to record your journey using Pebblepad, the university's e-portfolio system, which will leave you with a permanent record of all the fantastic things you have achieved during your time at UCLan.

It's your future: take charge of it!

Careers offers a range of support for you including:-
- career and employability advice and guidance appointments
- support to find work placements, internships, voluntary opportunities, part-time employment and live projects
- workshops, seminars, modules, certificates and events to develop your skills

Daily drop in service available from 09:00-17:00 for CV checks and initial careers information. For more information come along and visit the team (in Foster building near the main entrance) or access our careers and employability resources via the Student Portal.

To succeed in English Language and Creative Writing at university you do need to be business-minded. You will need to manage your time, plan ahead and be flexible about your other commitments, keep clear schedules and plan strategically in order to balance competing workloads and deadlines. Studying English Language and Creative Writing enables you to be culturally and socially aware, to be a clear, rigorous, creative and innovative thinker, to work independently or as part of a group and to respect the opinions, attitudes and beliefs of others. These are all very important skills in the workplace and will make you an employable individual.

If you are interested in following certain career paths, we offer advice on how you can tailor your learning programme to better achieve that potential. In LG1220 ELSIE (English Language Studies Initiative for Employability) and LG2220 Academic Writing and Graduate Development you'll work on a project, applying the skills you are learning throughout your programme. Your dissertation also provides you with key skills that will serve you well at university and as a life-long learner. Modules in your third year are designed to maximise your skills as independent learners and accomplished researchers – particularly your Dissertation.

We are committed to ensuring that your time at UCLan will be fulfilling, developing subject knowledge, cultural sensitivity, and your abilities and potential for life beyond university.

4. Student Support

The School Office in the Harris Hub (Room HB120) can help with general support and advice.

Your course and module leaders can also offer support and guidance during posted hours and by appointment.

4.1 Academic Advisors

All our students are assigned an academic advisor. Your academic advisor is someone who knows the university and its academic regulations, and to whom you can turn for advice.

It may not be appropriate for your academic advisor to deal with some kinds of problems – personal counselling is a job best left to Student Services or the Health Centre - but your advisor should be able to direct you to an appropriate source of advice.

4.2 Students with disabilities

If you have a disability that may affect your studies, please either contact the Disability Advisory Service - disability@uclan.ac.uk - or let one of the course team know as soon as possible. With your agreement, information will be passed on to the Disability Advisory Service. The University will make reasonable adjustments to accommodate your needs and to provide appropriate support for you to complete your study successfully. Where necessary, you will be asked for evidence to help identify appropriate adjustments.

Assessment arrangements for students with a disability

Arrangements are made for students who have a disability/learning difficulty for which valid supporting evidence can be made available. Contact the Disability Adviser for advice and information, disability@uclan.ac.uk

4.3 Students' Union

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website: http://www.uclansu.co.uk/
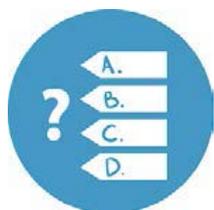
5. Assessment

5.1 Assessment Strategy

Assessment in English Language and Creative Writing modules is based on a combination of different kinds of essays, your own writing and portfolios, and in some modules, seminar projects and/or examinations. You will encounter a variety of practices in the next few years, which test different skills. You will be expected, in planning your assessments, to make value-judgements about the range of online resources that are now available to students. We offer advice on the types of website that can be useful to your work – and on those that can be actively damaging to your prospects of getting a good mark. Not all information available on the internet is positive or productive, and one of the key skills you will learn on your English Language programme is how to assess this plethora of material, some of which could potentially damage your learning.

Essays are common on English Language programmes, and they vary from short detailed analysis to longer research essays. All essays should be prepared according to the Study Skills Handbook regulations and use the correct format for their bibliographies and citations. Essays assist you in developing the skills of collecting, critiquing and synthesising data.

They also help you develop a sustained written argument, supported by appropriate methodology and evidence. Furthermore, they allow you to explore your own creativity and critical thinking within appropriate academic guidelines. Essays also provide the opportunity for feedback and consultation; tutors' comments should be looked upon as guidelines for improving future work. They are often much more important than the final mark you receive, and you should look upon them accordingly. Tutors will be happy to discuss your marks with you, and you should make an appointment to see them in office hours in order to talk through any issues you may have. For first year students, generally tutors will ensure that you are given a one-to-one tutorial to discuss your first piece of work.

Creative Writing Portfolios/Evaluation are the most common form of assessment in Creative Writing modules. You will be given further detailed information about what needs to be included in this kind of assessment. In essence, this kind of assessment will include the final version of your own writing, and the various drafts of that work. The evaluation will demonstrate and evaluate the changes you made to your writing, and give you the opportunity to reflect on how you responded to different kinds of feedback on your work.

Seminar presentations develop your communication skills, and are primarily assessed on the basis of your use of primary and secondary material, the delivery and coherence of your argument, and your ability to provoke and respond to feedback. Presentations are useful in assessing your knowledge and your application of theory or critical methods. Seminar projects are flexible assessments that encourage both independence and teamwork, creativity and the confidence in developing your own areas of intellectual pursuit through the choice, design and presentation of your topics. Seminars offer the opportunity for debate and analysis that is student-led, not tutor-led, and participation is a must. If one of the seminar's functions is to assist your understanding of a particular text or topic, another (perhaps equally or even more important) function is to contribute to the gradual, long-term development of your thought and expression.

Examinations and their related forms (such as timed essays and in-class module tests) can encourage the consolidation and application of theoretical knowledge on a very particular basis when necessary, and allow for the assessment of these. There are no examinations in Creative Writing modules.

5.2 Notification of assignments and examination arrangements
You will be notified about exam timetables by your seminar tutors but you should also refer to the exam timetable on the student services pages at:

http://www.uclan.ac.uk/information/services/sss/examinations_and_awards/examinations.php

Your module tutors will offer guidance for the completion and submission of assessed work: make sure you attend to those guidelines to ensure that your work gets to the correct tutor by the set deadline. Tutors will ask you to submit work in electronic form, via a Turnitin link on the module's Blackboard page. You should ensure you follow all submissions guidelines carefully. If you have any questions, you can contact your module tutor and/or your Course Leader.

5.3 Referencing
On this programme, you will be required to use two different forms of referencing which are appropriate to each of the subject areas you are studying. English language and Linguistics adopts the Harvard style of referencing. Full details on how to reference will be provided

During your English Language Workshop sessions. An example of Harvard style is given below.

Neville, C. (2010). *The complete guide to referencing and avoiding plagiarism, 2nd ed.*

Maidenhead: Open University Press.

And Creative Writing utilises the MLA (Modern Language Association) Style. This is an easy system which uses parenthetical references rather than end- or footnotes. You also use a "Works Cited" page (which includes all of the sources you have actually used) or "Works Consulted" page (which includes all of the sources you have *looked at* or used) rather than a bibliography. The Works Cited page includes all the information needed to find the reference, whereas in the body of the essay itself, you cite your sources by author name and page reference.

Listed below are the most common references you'll use in your Creative Writing essays.

Wherever you paraphrase or directly quote, you need to provide the reference. This comes directly after the quotation or paraphrase, and the final full stop comes AFTER not before the parentheses. Quotations are indented only when they are 4 lines or longer, and they are indented only from the left margin, not the right. They are also double-spaced, rather than single-spaced in MLA (though if you want to single space your intended quotations, your tutors won't mind).

Here are examples:

In one postmodern text, the sense of construction is apparent then the main character Offred says, "This is a reconstruction. All of it is a reconstruction" (Atwood 144).

Note: you don't use a P. or put a comma in between the information.

If your Works Cited page has more than one text by Atwood, you need to indicate that in some way in your parenthetical reference. The most common way is to use part of the title, as below:

In one postmodern text, the sense of construction is apparent then the main character Offred says, "This is a reconstruction. All of it is a reconstruction" (Atwood, *Handmaid* 144).

If you use the author's name in the preceding sentence, you only need to put the page number:

In her most famous postmodern text, *The Handmaid's Tale*, Atwood writes, "This is a reconstruction. All of it is a reconstruction" (144).

The same principle applies whether it's a book or a journal article you're writing about; you provide the minimum information needed to be able to find that source in your Works Cited page. If there are two authors with the surname "Smith" then you call one (J. Smith 55) and the other (F. Smith 465) depending on their first name. If there is no author, then you use part of the title in your reference. Basically, keep it as simple and clutter free as possible.

If you have a very long quotation, roughly one that takes up 4 lines of typed text, you will need to indent that long quotation. In this case, you do not need to use quotation marks (or inverted commas) because the indentation indicates that this is a quotation. This is the only time that end punctuation marks go *before* rather than *after* the parenthetical reference, as below:

In Margaret Atwood's *The Handmaid's Tale*, the main character muses about the postmodern construction of narrative:

When I get out of here, if I'm ever able to set this down, in any form, even in the form of one voice to another, it will be a reconstruction then too, at yet another remove. It's impossible to say a thing exactly the way it was, because what you say can never be exact, you always have to leave something out, there are too many parts, sides, crosscurrents, nuances; too many gestures, which could mean this or that, too many shapes which can never be fully described, too many flavours, in the air or on the tongue, half-colours, too many. (144)

Occasionally, even with a parenthetical system like the MLA, you will wish to use endnotes. These are called "content" or "explanatory" notes, and should be used sparingly. Generally, comments that you can't fit into the body of your essay should be omitted, unless they provide *essential* clarification or justification of what you have just written. You may, for example, wish to use them to indicate why you've chosen to use one source when another similar, more widely-used source is available, or to direct your reader to other sources which may be of interest, but which are not directly related to your main topic.

MLA Works Cited Page

Entries are listed in alphabetical order by author surname. You can separate primary texts (the novels/plays/poems) from secondary texts (articles or books on the primary texts), but this is not strictly necessary. We've listed common examples below.

You should use the first "place" listed as a place of publication, *not all of them*. You should use the date of the edition you are using, though it is helpful if you can put in the first date of publication, too (see entry for Berger and Luckmann below). If there is no date, put N.d. If there is no place, put N.p. University presses can be abbreviated to UP.

If you are using a collection of essays, *individual essays need to be cited individually*, with page ranges provided. You can abbreviate the entries slightly in this case (see references to Phelan and Graff below).

In general, works cited references look like this. Please note the correct punctuation:

Single-authored texts:
Surname, First name. *Title of Book*. Place of publication: Publisher name, Year.

For two authors:
Surname, First name, and First Name Surname. *Title of Book*. Place of publication: Publisher name, Year.

For more than two authors:
Surname, First name, et al. *Title of Book*. Place of publication: Publisher name, Year.

Editors:
Surname, First name, ed. *Title of Book*. Place of publication: Publisher name, Year.
For more than one book by an author

Cite the books alphabetically, and in the second and subsequent references, replace the author's name with ---. (as below)
---. *Title of Book*. Place of publication: Publisher name, Year.

For journal or newspaper articles:

In general, an entry looks like this:
Surname, First Name. "Article Title." *Journal Title* Volume Number: Issue (Year): page range.

Sometimes only a volume number is available. That's fine; just omit the Issue.

For newspapers, you need to include the date, the section and page numbers.

For films, the entry usually begins with the title, and includes the director, the distributor, and the year of release. You may include other relevant information, such as the name of the writer or performer, between the title and the distributor.
It's a Wonderful Life. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. RKO, 1946.

For sound recordings, cite the composer, conductor, or performer first, depending on importance you wish to place on it. Then list the title, the artist, the manufacturer, and the year of issue (or n.d. if the year is unknown). Also indicate the medium, if you are not using a cd. Remember, all of this should be double spaced.

Ellington, Duke, cond. Duke Ellington Orchestra. *First Carnegie Hall Concert*. Rec. 23 Jan.1943. LP. Prestige, 1977.

Simon, Paul. *The Rhythm of the Saints*. Warner Bros., 1990.

For interviews, begin with the name of the person interviewed. If the interview is published as part of something else, enclose the title in quotation marks; if it is published independently, italicise or underline the title. If it is untitled, just write Interview. If you conducted it, give the name of the person interviewed, the kind of interview (Personal Interview, Telephone Interview), and the date.

Clinton, Bill. Personal Interview. 23 June 1999.

Fellini, Federico. "The Long Interview." *Juliet of the Spirits*. Ed. Tullio Kezich. New York: Ballantine, 1966. 17-64.

Nader, Ralph. Interview with Ray Svarez. *Talk of the Nation*. Natl. Public Radio. WBUR, Boston. 16 Apr. 1998.

For online publications you need to provide the same kind of information as for traditional sources, including, where possible, author, title, source, date, and page numbers. You need to provide the website address and the date you accessed the material (since some web-based information is transient). Make sure you transcribe the web address carefully, as any deviation will make it unreadable.

Use internet resources carefully, ensuring that you make clear that you understand the difference between sites that offer opinion and those that offer peer-reviewed scholarship.

Below you'll find a list of examples which should cover just about any contingency; included are introductions, prefaces, works by a translator, multi-volume works and other complicated ones. See if you can work out what you need to do from this list, or ask your tutor.

Works Cited
Artaud, Antonin. *Collected Works*, translated by Victor Corti, London: Balder & Boyars, 1968

-------------------. *The Theatre and its Double* (1938), Translated by Victor Corti, London: Calder & Boyars, 1970. Print

Baumeister, Roy F. *Escaping the Self: Alcoholism, Spirituality, Masochism, and Other Flights from the Burden of Selfhood*. N.p.: Basic Books, 1991. Print

Baym, Nina. *Feminism and American Literary History*. New Brunswick, N.J.: Rutgers UP, 1992. Print

Berger, Peter and Thomas Luckmann. *The Social Construction of Reality: A Treatise on the Sociology of Knowledge*. 1966. London: Penguin, 1991. Print

Bland, Elizabeth, ed. *Exciting Escape Stories: Action-Filled Adventures and Death-Defying Stunts*. London: Octopus, 1980. Print

Cohen, Stanley, and Laurie Taylor. *Escape Attempts: The Theory and Practice of Resistance to Everyday Life*. 1976. 2nd. ed. London: Routledge, 1992. Print

Cox, James M. "Attacks on the Ending and Twain's Attack on Conscience." Graff and Phelan 305-312. Print

Delbanco, Andrew. Introduction. *Moby-Dick or, the Whale*. By Herman Melville. 1851. New York: Penguin, 1992. xi-xxviii. Print

Denier, John. *Humpty Dumpty, A Pantomime in a Prologue and One Act: As Originally played by George L Fox*, New York: DeWitt c.1872. Print

Escarpit, Robert. *The Sociology of Literature*. Trans. Ernest Pick. 1958. 2nd ed. London: Frank Cass, 1971. Print

Freud, Sigmund. "Creative Writers and Day-Dreaming." *The Standard Edition of Complete Psychological Works of Sigmund Freud*. Trans. James Strachey. Vol. 9. London: The Hogarth Press, 1959: 143-53. Print

Frye, Northrop. "Conclusion." *Literary History of Canada: Canadian Literature in English*. Ed. Carl F. Klinck. Toronto: U of Toronto P, 1965. 821-49. Print

Graff, Gerald, and James Phelan, eds. *Mark Twain Adventures of Huckleberry Finn: A Case Study of Critical Controversy*. Boston: Bedford Books of St. Martin's Press, 1995. Print

Hooper, Walter, ed. Preface. *Of This and Other Worlds*. By C. S. Lewis. London: Collins, 1982. Print

Lust, Annette. *From the Greek Mimes to Marcel Marceau and Beyond. Mimes, Actors, Pierrots, and Clowns: A Chronicle of the Many Visages of Mime in the Theatre*, Lanham, Maryland: The Scarecrow Press, 2000. Print

Perkins, Kathy E., ed. *Black Female Playwrights: An Anthology of Plays before 1950*. Bloomington, Indiana: Indiana University Press, 1990. *NetLibrary*. Web. 20 August 2014.

Saxon, Theresa. *American Theatre: History, Context, Form*. Edinburgh: Edinburgh University Press, 2011. Google Book Search. Web. 24 August 2014.

Other forms of citation:

Catalogue, 'American Indian Languages,' *The National Museum of Natural History of the Smithsonian Institution*, Washington, D.C., 1987. 1. Web. http://smithsonianlibraries.si.edu/smithsonianlibraries/anthropology-library/ accessed 14 November 2008.

'Williamsburg November 17,' *The Maryland Gazette*, December 14 1752, *Maryland State Archives*, web. http://www.msa.md.gov/megafile/msa/speccol/sc2900/sc2908/html/mdgazette.html. Web. Accessed 14/ January 2010.

'Uncle Tom at Barnum's,' *New-York Daily Tribune*, November 15, 1853, American Social History Project/Centre for Media and Learning, The Graduate Centre, City University of New York in collaboration with Centre for History and New Media, George Mason University, web, http://chnm.gmu.edu/lostmuseum/lm/266/ accessed 19 January 2009

There may be other resources your encounter – if you are not sure how to reference them, please check with your tutors.

5.4 Confidential material
It may be that, during your studies, you wish to conduct personal interviews as part of your research. You should always give your name and introduce yourself as a student at the University of Central Lancashire. It is reasonable to explain that you are doing an exercise. It may be helpful to say that wider publication is not intended, but be clear that the information given will feed into formal assessment. You should ask permission, and obtain formal approval, to make reference to any individual in your work.

5.5 Cheating, plagiarism, collusion or re-presentation
Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudo-Turnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

6. Classification of Awards
The University publishes the principles underpinning the way in which awards and results are decided in Academic Regulations. Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.

7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give. In addition to the on-going discussion with the course team throughout the year, there are a range of mechanisms for you to feedback about your experience of teaching and learning. We aim to respond to your feedback and let you know of our plans for improvement.

The Students Union can support you in voicing your opinion, provide on-going advice and support, and encourage your involvement in all feedback opportunities. They will be requesting that you complete the National Student Survey (during semester 2 for students in their final year of study) or the UCLan Student Survey (all other students).

The Students' Union and University work closely together to ensure that the student voice is heard in all matters of student-life. We encourage students to provide constructive feedback throughout their time at university, through course reps, surveys and any other appropriate means,

The Union's Student Affairs Committee (SAC), members of Students' Council and School Presidents each have particular representative responsibilities, and are involved with decision making committees as high as the University Board. Therefore it is very important students engage with the democratic processes of the Students' Union and elect the students they see as most able to represent them.

The Staff Student Liaison Committee is also an excellent opportunity for you to let us know how you feel about your studies and your life at UCLan – further details below.

We pride ourselves on approachability in the English Language and Creative Writing team – if you have a problem, come and talk to us.

7.1 Student Staff Liaison Committee meetings (SSLCs)
Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.

The purpose of a SSLC meeting is to provide the opportunity for course representatives to feedback to staff about the course, the overall student experience and to inform developments which will improve future courses. These meetings are normally scheduled once per semester.

Your Course Leader will facilitate the meetings using guidelines and provide a record of the meeting with any decisions and / or responses made and / or actions taken as a result of the discussions held. The meetings include discussion of items forwarded by course representatives, normally related to the following agenda items (dependent on time of year).

The course team encourage student feedback in all areas and recognise that additional items for discussion may also be raised at the meeting
- Update on actions completed since the last meeting
- Feedback about the previous year – discussion of external examiner's report; outcomes of National /UCLan student surveys.
- Review of enrolment / induction experience;
- Course organisation and management (from each individual year group, and the course overall);
- Experience of modules - teaching, assessment, feedback;
- Experience of academic support which may include e.g. Personal Development Planning, personal tutoring arrangements and The Card;

- Other aspects of University life relevant to student experience e.g. learning resources, IT, library;
- Any other issues raised by students or staff.

Course representatives are nominated by students from each programme, to represent each module as well as the overall programme. We ensure that you have plenty of notice and we allow time for you to elect your reps. We advertise sessions in lectures and seminars, on our notice-boards and through the various Blackboard pages for your modules. At the committee meetings, we minute discussions, the records of which are made public, to ensure that we are transparent about our processes.

8. Appendices

8.1 Programme Specification for BA (Hons) English Language and Creative Writing

UNIVERSITY OF CENTRAL LANCASHIRE	

Programme Specification

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Awarding Institution / Body	University of Central Lancashire
Teaching Institution and Location of Delivery	Preston Campus
University School/Centre	School of Humanities and Social Sciences
External Accreditation	n/a
Title of Final Award	BA (Hons) English Language and Creative Writing
Modes of Attendance offered	Full and Part time
UCAS Code	Q3W0
Relevant Subject Benchmarking Group(s)	Linguistics; English
Other external influences	n/a
Date of production/revision of this form	January 2017

Aims of the Programme
• To provide a focussed but flexible programme of study incorporating key aspects of the nature and use of the English language
• To facilitate an independent, proactive and reflective approach to learning, which encourages the development of critical thinking and reasoning skills
• To equip students with the skills to research and analyse written and spoken discourse using frameworks from Linguistics/English Language
• To foster a sense of cohort identity (as a means of increasing retention, motivation and educational management of English Language and Creative Writing students).
• To develop both general and subject-specific academic skills
• To engage students with a culturally and historically broad range of creative writing styles, forms and genres in order that they become sophisticated readers both of existing texts and of their own work

• To enable students to adopt a wide range of reading strategies, applied to their own work and the work of others, and to understand the audiences' contribution to the creative writing process
• To develop an understanding of the processes of writing and develop students' ability to contextualize their own work within the writing traditions that precede and surround them
• To support students in the development of their own writing, and develop their confidence through a critical, technical and creative understanding of the subject/craft/art and of their own creative (writing) process.
• To foster students' creative/artistic ambitions and support them in achieving their aspirations, offering direction and advice where necessary
• To encourage students to recognize the skills they develop throughout their course and ensure the value of their studies to their learner future personal and career development

1. Learning Outcomes, Teaching, Learning and Assessment Methods

A. Knowledge and Understanding

Knowledge and understanding of:

A1. The structures and functions of English;

A2 The effect of social and cultural contexts on the nature of language and meaning

A3. Different theoretical approaches, models and analytical techniques used in addressing issues surrounding language;

A4. The range and variety of approaches to the study of writing, which may include creative practice, critical analysis, and extensive specialisation.

A5. Generic conventions and the shaping effects upon communication of circumstances, authorship, textual production, and intended audience.

A6. The many variations and registers of English applicable to a range of creative fiction and non-fiction outcomes.

A7. Particular areas of the study of language as determined by the modules chosen as options;

Teaching and Learning Methods

Lectures, seminars, workshops (including writing, laboratory and class-based), tutorials, web discussions, independent reading, visiting writers (providing lectures and/or workshops) and preparation for coursework assessments will be used.

Assessment methods

Unseen written examinations, in-class tests, essays (including reflective essays), practical linguistic/textual analysis, presentations (individual or group), critical reviews of presentations of others, reports, portfolios, reflective journals and/or notebooks, projects, sample submissions to publishers and a dissertation.

Creative Writing assessment is always based on the production of final drafts in the genre or theme being studied along with a portfolio of evidence including sections of research, drafting and editing, and critical analysis of the final draft/s

B. Subject-specific skills

Students will have the ability to:

B1. Describe and analyse major formal and functional features of language;

B2. Think critically about the nature of communication;

B3. Relate the wider context of language use to its historical and/or contemporary (social) contexts;

B4. Utilise the language of scholarly discourse appropriately, in their written and oral communication;

B5. Acquire the research skills needed for both disciplines, and understand appropriate ways of utilising such skills in related-disciplines (as a means of encouraging transferability);

B6. Produce written English in different variations (including dialects, registers, styles) as appropriate to genre with consideration for different audiences and media.

B7. Understand the historical, cultural and stylistic contexts and significance of texts with an awareness of writing and publishing contexts, opportunities and audiences in the wider world.

B8. Develop own creative material and be analytical of their own writing process developing the knowledge and confidence to experiment and challenge conventions.

Teaching and Learning Methods

Lectures, seminars, workshops (including writing, laboratory and class-based), tutorials, web discussions, independent reading, visiting writers (providing lectures and/or workshops) and preparation for coursework assessments will be used.

Assessment methods

Unseen written examinations, in-class tests, essays (including reflective essays), practical linguistic/textual analysis, presentations (individual or group), critical reviews of presentations of others, reports, portfolios, reflective journals and/or notebooks, projects, sample submissions to publishers and a dissertation.

Creative Writing assessment is always based on the production of final drafts in the genre or theme being studied along with a portfolio of evidence including sections of research, drafting and editing, and critical analysis of the final draft/s

C. Thinking Skills

C1. Ability to exercise independent thought and judgement while engaging with other opinions, theories and judgements.

C2. Ability to apply theoretical perspectives and appraise them critically.

C3. Skills of research including the critical use of sources.

C4. Ability to collate complex relevant information and derive appropriate conclusions from it.

C5. The ability to appreciate the power of imagination in literary creation and understand, anticipate and accommodate change, and work within contexts of ambiguity, uncertainty and unfamiliarity.

Teaching and Learning Methods

Lectures, seminars, workshops (including writing, laboratory and class-based), tutorials, web discussions, independent reading, visiting writers (providing lectures and/or workshops) and preparation for coursework assessments will be used.

Assessment methods

Unseen written examinations, in-class tests, essays (including reflective essays), practical linguistic/textual analysis, presentations (individual or group), critical reviews of presentations of others, reports, portfolios, reflective journals and/or notebooks, projects, sample submissions to publishers and a dissertation.

Creative Writing assessment is always based on the production of final drafts in the genre or theme being studied along with a portfolio of evidence including sections of research, drafting and editing, and critical analysis of the final draft/s

D. Other skills relevant to employability and personal development

D1. Skills of independent learning and creative response.

D2. Ability to communicate ideas clearly and fluently.

D3. Basic competence in the use of information technology to produce scholarly text and to retrieve information from electronic resources.

D4. Co-operative skills, including the ability to engage in critical debate while showing respect for others, the ability to give (and receive) constructive feedback, team-working skills and skills of reflection.

D5. Ability to manage time and work to deadlines.

D6 Ability to prepare for seeking employment and able to convey skills and knowledge to others.

D7. The ability to show awareness of the markets and contexts for publication and professional writing including the opportunities of the new media.

Teaching and Learning Methods

Lectures, seminars, workshops (including writing, laboratory and class-based), tutorials, web discussions, independent reading, visiting writers (providing lectures and/or workshops) and preparation for coursework assessments will be used.

Assessment methods

Unseen written examinations, in-class tests, essays (including reflective essays), practical linguistic/textual analysis, presentations (individual or group), critical reviews of presentations of others, reports, portfolios, reflective journals and/or notebooks, projects, sample submissions to publishers and a dissertation.

Creative Writing assessment is always based on the production of final drafts in the genre or theme being studied along with a portfolio of evidence including sections of research, drafting and editing, and critical analysis of the final draft/s

13.	Programme Structures*			14.	Awards and Credits*
Level	**Module Code**	**Module Title**	**Credit rating**		
Level 6 Core:		(I) EITHER			**Bachelor Honours Degree** Requires 360 credits including a minimum of 220 at Level 5 or above and 100 at Level 6 **Bachelor Degree** Requires 320 credits including a minimum of 180 at Level 5 or above and 60 at Level 6.
	LG3992	English Language and Linguistics Dissertation OR	40		
	CW3004	Creative Writing Dissertation	40		
		(II)			
	CW3001	Advanced Creative Writing Workshop	20		
	PLUS	(III) 20 credits of LG Level 6 modules	20		
Options	LG 3104	Advanced Pragmatics	20		
	LG 3112	Language and Power	20		
	LG 3113	Forensic Linguistics	20		
	LG 3114	Discourse and Argumentation	20		
	LG 3117	Clinical Linguistics and Language Pathology	20		
	LG 3220	English Phonology	20		
	LG 3222	English Syntax	20		
	LG 3223	Contrastive Linguistics	20		
	LG 3236	English in Education	20		
	LG 3983	Student-Initiated Module	20		
	CW3003	Performing the Word	20		
	CW3005	Creative Writing Student Initiated Module	20		
	CW3002	Life-Writing and Autobiography	20		
	CW3905	Otherworlds: Reading and Writing Science Fiction and Fantasy	20		
	VO3002	Option/Elective providing Work Experience:. Leading a Community Project	20		
		Options/Electives providing International Experience:			
	FR3061	French Language	20		
	GM3105	German Language	20		
	SH3002	Spanish Language	20		
Level 5 Core:		(I)			**Diploma of Higher Education** Requires 240 credits including a minimum of 100 at Level 5 or above
	LG2200	Academic Writing and Graduate Development	20		
	CW2001	(II) Creative Writing Workshop: Exploring Genre	20		
	CW2002	(III) Writing Identities	20		

Options	PLUS	(IV) 20 credits of LG Level 5 modules	20	
	LG 2103	Sociolinguistics	20	
	LG 2104	Semantics and Pragmatics	20	
	LG 2112	Framing the News	20	
	LG 2116	English Morphology	20	
	LG 2117	Language, Mind and Brain	20	
	LG 2118	Language and Literature	20	
	LG 2206	History of English	20	
	LG 2210	Corpus Linguistics	20	
	LG 2220	English Accents and Dialects	20	
	LG 2222	Foundations of English Grammar	20	
	LG 2983	Student-Initiated Module	20	
	CW2003	Creative Writing for Children and young adults	20	
	CW2004	Creative Writing Student Initiated Module	20	
		Free choice elective which may include American Literature or English Literature, or		
		An option/Elective providing Work Experience:.		
	VO2003	Community Leadership	20	
		An Option/Elective providing International Experience:		
	AL2431	Intermediate French	20	
	AL2432	Intermediate German	20	
	AL2433	Intermediate Spanish	20	
	AL2434	Intermediate Italian	20	
	AL2435	Intermediate Chinese	20	
	AL2436	Intermediate Japanese	20	
	AL2437	Intermediate Arabic	20	
	AL2438	Intermediate Russian	20	
	AL2404	Intermediate Korean	20	
	AL2301	Advanced French**	20	
	AL2302	Advanced German	20	
	AL2303	Advanced Spanish	20	
	AL2304	Advanced Italian	20	
	AL2306	Advanced Japanese	20	
	AL2309	Advanced Russian	20	
	FR2001	French Language and Society	20	
	GM2101	German Language and Society	20	
	SH2001	Spanish Language and Society	20	
Level 4 Comp Core:	LG1200	ELSIE (English Language Skills Initiative for Employability)	20	**Certificate of Higher Education** Requires 120 credits at Level 4
	LG 220	Introduction to English Syntax and Phonology	20	
	LG 1104	Analysing Texts	20	
	CW1001	Introduction to the Creative	20	

	CW1002	Writing Workshop Writing Identities	20	
Option:		Free choice elective which may include an English Literature or American Literature, module OR a Linguistics Option/Elective		
	LG1102 LG1103 LG1105	From Sound to Meaning Language Variation in Society Language, Gender and Identity	20 20 20	
		OR An option/Elective providing Work Experience		
	VO1001	Citizenship and Cohesive Communities	20	
	VO1006	Volunteering and Community Action	20	
	VO1008	Peer Led Outreach Education	20	
	VO1009	Gang and Gun Culture	20	
		OR An Option/Elective providing International Experience:		
	AL1101	Beginners' French Language and Culture	20	
	AL1102	Beginners' German Language and Culture	20	
	AL1103	Beginners' Spanish Language and Culture	20	
	AL1104	Beginners' Italian Language and Culture	20	
	AL1134	Beginners' Chinese Language and Culture	20	
	AL1106	Beginners' Japanese Language and Culture	20	
	AL1137	Beginners' Arabic Language and Culture	20	
	AL1109	Beginners' Russian Language and Culture	20	
	AL1036	Beginners' Turkish Language and Culture	20	
	AL1038	Beginners' Polish Language and Culture	20	
	AL1039	Beginners' Greek Language and Culture	20	
	AL1925	Beginners' Korean Language and Culture	20	
	AL1911	Beginners' Thai Language and Culture	20	

15. Personal Development Planning

The modules at each level provide students with the opportunity to engage with their own personal development planning and to recognise that learning is a life-long process. PDP provision will be

provided explicitly through the English Language Workshop modules relating to the English Language Studies Initiative (ELSIE), i.e. LG1200 and LG2200. These modules provide an opportunity for students to develop their abilities to make, and put into place, effective career plans. They provide an environment where students can focus on their subject-specific writing and research skills, learn more about their personal learning styles whilst exploring how to get the most out of their university experience. The modules focus on developing students' academic and transferable skills and encourage them to adopt reflective practices in relation to the work they undertake. Students will deepen their awareness of personal/professional skills and knowledge of career-related opportunities and will be given the opportunity to develop links with commercial companies/voluntary organisations and to support/mentor others.

Employability and personal development skills are also embedded in all core Creative Writing modules. Creative Writing requires the development of self-reflection at every level. This self-reflection includes the consideration of employability and the transferable skills acquired through the study of Creative Writing. All tutors support students in reflecting on their learning, performance and achievement, and in their personal, educational and career development.

This provides a focus for Personal Development Planning in the following areas:

Cognitive	Practical	Personal	Social
Conceptual, interpretative, imaginative, creative, reflective, analytical, critical, synthetic, expository and rhetorical skills.	Skills of communicating effectively in written and spoken English, information retrieval from a wide range of printed and electronic sources, word processing and production of texts, the orderly presentation of knowledge and ideas	Independence, self-motivation and self-direction, time management and organisational resourcefulness	Co-operation with others, courteous management of disagreement, communication to individuals and groups, cultural and diversity awareness

In their final year, students will work towards their dissertation which enables them to develop personal responsibility and autonomy, time management skills, an ability to critically engage with subject-specific material and will encourage them to reflect on their skills and weaknesses. Students on the dissertation module are also given the opportunity to obtain the (non-compulsory) Certificate in Career Planning. PDP is embedded in other level 2 and 3 LG modules; for example LG3103 *Intercultural Communication* helps students develop intercultural competence and awareness.

16.	Admissions criteria

The University's minimum standard entry requirements must be met by A2 level qualifications or equivalent. Although we recognise the breadth of study AS levels present, we would not accept these as forming part of your entry offer. Applications should be supported by a satisfactory GCSE performance, normally consisting of five GCSEs at Grade C or above including Maths and English.

Specific entry requirements for this course are:
GCE 'A' Level –240 -260 points including at least C in English Language, English Language/Literature or a cognate subject.

Or

BTEC in an appropriate subject areas - at least Merit overall.

In addition, candidates should normally have GCSE English at grade C or above, or equivalent. International Students are required to have passed the International English Language Testing Service (IELTS) with a minimum of 6.5.

Other acceptable qualifications include:

Scottish Certificate of Education Higher Grade
Irish Leaving Certificate Higher Grade
International Baccalaureate
BTEC National Certificate/Diploma
Access to HE Diploma

Applications from people with relevant work or life experience and/or non-standard qualifications are also welcome.

17.	Key sources of information about the programme
• **http://www.uclan.ac.uk/schools/humanities-social-sciences/index.php**
• **Factsheet**
• **Course Leader**

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Knowledge and understanding							Subject-specific Skills								Thinking Skills					Other skills relevant to employability and personal development						
				A1	A2	A3	A4	A5	A6	A7	B1	B2	B3	B4	B5	B6	B7	B8	C1	C2	C3	C4	C5	D1	D2	D3	D4	D5	D6	D7
Level 6	LG 3104	Advanced Pragmatics	O		X	X				X		X	X	X	X	X			X	X	X	X		X	X	X	X	X		
	LG 3112	Language and Power	O			X	X			X		X	X	X					X	X		X		X	X	X	X	X		
	LG 3113	Forensic Linguistics	O		X	X				X	X	X	X	X	X				X	X		X		X	X	X	X	X		
	LG 3114	Discourse and Argumentation	O		X	X				X		X	X	X					X	X		X		X	X	X	X	X		
	LG 3117	Clinical Linguistics and Language Pathology	O	X		X				X	X	X		X	X				X	X		X		X	X	X	X	X		
	LG 3220	English Phonology	O	X		X				X				X					X	X		X		X	X	X	X	X		
	LG 3222	English Syntax	O	X	X	X				X		X	X	X					X	X		X		X	X	X	X	X		
	LG 3223	Contrastive Linguistics	O	X		X				X	X	X	X	X					X	X		X		X	X	X	X	X		
	LG 3236	English in Education	O							X		X	X	X	X				X	X		X		X	X	X	X	X		
	LG 3983	Student-Initiated Module	O	X	X	X				X		X	X	X	X				X	X		X		X	X	X	X	X		
	CW3003	Performing the Word	O		X		X	X	X					X		X	X	X	X	X		X	X	X	X	X	X	X		
	CW3001	Advanced Creative Writing Workshop	COMP		X		X	X	X					X		X	X	X	X	X		X	X	X	X	X	X	X		X
	CW3002	Life-Writing and Autobiography	COMP		X		X	X	X					X		X	X	X	X	X		X	X	X	X	X	X	X		
	CW3004	Creative Writing Dissertation	COMP		X		X	X	X					X		X	X	X	X	X		X	X	X	X	X	X	X	X	X
	CW3005	Creative Writing Student Initiated Module	O		X		X	X	X					X		X	X	X	X	X		X	X	X	X	X	X	X		
	CW3905	Otherworlds: Reading and Writing Science Fiction and Fantasy	O		X		X	X	X					X		X	X	X	X	X		X	X	X	X	X	X	X		X
	LG3992	English Language and Linguistics Dissertation	COMP			X				X				X	X				X	X	X	X		X	X	X	X	X		

Level	Module Code	Module Title		Programme Learning Outcomes																										
				Knowledge and understanding							Subject-specific Skills								Thinking Skills					Other skills relevant to employability and personal development						
				A1	A2	A3	A4	A5	A6	A7	B1	B2	B3	B4	B5	B6	B7	B8	C1	C2	C3	C4	C5	D1	D2	D3	D4	D5	D6	D7
Level 5	LG2200	Academic Writing and Graduate Development	COMP			X				X		X		X					X			X		X	X	X	X	X	X	
	LG 2103	Sociolinguistics	O		X	X				X		X	X	X	X				X	X	X	X		X	X	X	X	X		
	LG 2104	Semantics and Pragmatics	O	X	X	X				X	X	X	X	X						X	X		X	X	X	X	X	X	X	X
	LG 2112	Framing the News	O		X	X				X		X	X	X					X	X		X		X	X	X	X	X		
	LG 2116	English Morphology	O	X		X				X	X			X					X	X		X		X	X	X	X	X		
	LG 2117	Language, Mind and Brain	O	X	X	X				X	X		X	X					X	X		X		X	X	X	X	X		
	LG 2118	Language and Literature	O	X	X	X	X	X	X	X	X	X	X	X	X				X	X	X	X		X	X	X	X	X		
	LG 2206	History of English	O		X	X				X			X	X					X	X		X		X	X	X	X	X	X	X
	LG 2210	Corpus Linguistics	O	X	X					X	X	X		X					X	X		X		X	X	X	X	X		
	LG 2220	English Accents and Dialects	O	X		X				X	X		X	X					X	X		X		X	X	X	X	X		
	LG 2222	Foundations of English Grammar	O	X		X				X	X			X					X	X		X		X	X	X	X	X		
	CW2001	Creative Writing Workshop: Exploring Genre	COMP		X		X	X	X					X		X	X	X	X	X		X	X	X	X	X	X	X		
	CW2002	Writing Identities	COMP		X		X	X	X					X		X	X	X	X	X		X	X	X	X	X	X	X		
	CW2003	Creative Writing for Children and Young Adults	O		X		X	X	X					X		X	X	X	X	X		X	X	X	X	X	X	X		
	CW2004	Creative Writing Student Initiated Module	O				X	X	X					X		X	X	X	X	X		X	X	X	X	X	X	X		
Level 4	LG1200	ELSIE	COMP			X				X				X					X			X		X	X	X	X	X	X	X
	LG1104	Analysing Texts	COMP	X		X				X	X			X					X			X		X	X	X	X	X		
	LG1101	Introduction to English Syntax and Phonology	COMP	X		X				X	X			X					X			X		X	X	X	X	X		
	CW1001	Introduction to the Creative Writing Workshop	COMP		X		X	X	X					X		X	X	X	X			X	X	X	X	X	X	X		
	CW1002	Writing Identities	COMP		X		X	X	X					X		X	X	X	X			X	X	X	X	X	X	X		

<table>
<tr><td colspan="2" align="center">UNIVERSITY OF CENTRAL LANCASHIRE

Programme Specification</td></tr>
<tr><td colspan="2">This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Sources of information on the programme can be found in Section 17</td></tr>
<tr><td>1. Awarding Institution / Body</td><td>University of Central Lancashire</td></tr>
<tr><td>2. Teaching Institution and Location of Delivery</td><td>Main Campus</td></tr>
<tr><td>3. University School/Centre</td><td>School of Humanities and Social Sciences</td></tr>
<tr><td>4. External Accreditation</td><td>N/A</td></tr>
<tr><td>5. Title of Final Award</td><td>BA (Hons) English Language, Literature and Creative Writing (Foundation Entry) – non award-bearing programme: first stage of 4 year degree course</td></tr>
<tr><td>6. Modes of Attendance offered</td><td>Full-time</td></tr>
<tr><td>7. UCAS Code</td><td>TBC</td></tr>
<tr><td>8. Relevant Subject Benchmarking Group(s)</td><td>N/A</td></tr>
<tr><td>9. Other external influences</td><td>N/A</td></tr>
<tr><td>10. Date of production/revision of this form</td><td>March 2015</td></tr>
<tr><td colspan="2">11. Aims of the Programme</td></tr>
<tr><td colspan="2">

- To provide the opportunity to enter Higher Education to learners who are motivated to do so, but have not so far achieved a level of qualification sufficient for confident progression to level 4 study.
- To provide the opportunity to enter Higher Education to groups traditionally under-represented in UK higher education.
- To provide the opportunity to enter Higher Education for those adults who have not had the opportunity to progress through formal education.
- To introduce learners to a range of generic study skills related to learning formally and independently in higher education
- To enable students to develop general knowledge, skills and experience to support their contribution to society, employability and life-long learning
- To provide a structured and supported process for students to reflect upon their own learning,

</td></tr>
</table>

performance and achievement to plan for their personal educational and career development.

- To introduce learners to subject and career pathways, and subject-specific skills, in order to enable them to make informed decisions about their programme of study at level 4 and beyond.

12. Learning Outcomes, Teaching, Learning and Assessment Methods

A. Knowledge and Understanding

At the end of the programme, students will be able to demonstrate knowledge and understanding of the following.

A 1. The structure of English language/linguistics, literary production and the creative endeavour and their opportunities and challenges.

A 2. The attributes and knowledge required to embark on degree study and beyond.

A 3. Strategies for effective learning.

A 4. Personal strengths and weaknesses as learners.

Teaching and Learning Methods

- Lectures and seminars
- Directed study of textbooks and online resources
- Tutorial groups
- Self-directed study
- Class discussion
- Workshops

Assessment methods

- Project/portfolio work
- Essay planning and essay writing
- Presentations
- On-line tests
- Reflective log

B. Subject-specific skills

At the end of the programme the students will be able to do the following.

B1. Demonstrate a basic understanding and knowledge of the nature and scope of one or more subjects in the area of English Language and Linguistics, Literature and Creative Writing

B2. Demonstrate an ability to engage with the challenges of one or more subjects, sufficient to progress to study at level 4 of an honours degree.

Teaching and Learning Methods

- Lectures and seminars
- Workshops
- Tutorials
- Class debate
- Presentations
- Groupwork

Assessment methods

- Essay
- Portfolio
- Presentation

C. Thinking Skills

At the end of the programme the students will be able to do the following.

C1. Demonstrate an understanding of, and critical engagement with, a variety of primary and secondary sources.

C2. Evaluate the appropriateness of different approaches to solving problems related to their work as students.

C3. Communicate the results of their study/work accurately and reliably in writing, with structured and coherent arguments

C4. Demonstrate basic skills of independent learning and research, including the ability to identify, and evaluate relevant primary and secondary source materials

C5. Demonstrate reflective decision making in planning for the next stage of their degree course.

Teaching and Learning Methods

- Seminars and tutorials
- Direct and hands-on approach to source material, including e-sources

- In class tasks and group work
- Problem-based exercises

Assessment methods

- Presentations
- Reflective journal
- PDP portfolio & tasks
- Essay and essay plan
- Personal statement
- Research project
- On-line testing

D. Other skills relevant to employability and personal development

At the end of the programme the students will be able to do the following.

D1. Work independently, or with limited guidance, where appropriate

D2. Make personal, educational and career action plans to support future development

D3. Demonstrate basic transferable skills necessary for employability and personal development

Teaching and Learning Methods

- Seminars and tutorials
- In class tasks and group work
- Problem-based exercises
- On-line tasks

Assessment methods

- Presentations
- Reflective journal
- PDP portfolio & tasks
- Essay and essay plan
- Personal statement
- Research project
- On-line testing

13.	Programme Structures*			14.	Awards and Credits*
Level	Module Code	Module Title	Credit rating		
Level 3 (F)	HUC110 Compulsory	ESSENTIAL STUDY SKILLS FOR HIGHER EDUCATION	20	Requires completion of 120 credits at Level 3. Successful completion of the year permits progression on to Year 1 of one or more of the following honours degree programmes: (The module that covers the subject of the year 1 programme must be passed in order to successfully progress) BA (hons) English Language BA (hons) English Language and Creative Writing BA (hons) Journalism and English BA (hons) English Language and TESOL BA (hons) English Literature BA (hons) English Language and Literature BA (hons) English Literature and Creative Writing BA (hons) English Literature and TESOL BA(hons) English and a Modern Language BA(hons) English and History BA(hons) TESOL with a Modern Language
	HUC111 Compulsory	DEVELOPING ACADEMIC KNOWLEDGE	20		
	LGC001 Compulsory	INTRODUCTION TO ENGLISH LANGUAGE AND LINGUISTICS	20		
	ENC012 Compulsory	INTRODUCTION TO LITERATURE	20		
	ENC013 Compulsory	INTRODUCTION TO CREATIVE WRITING	20		
	MLC001 option	SKILLS FOR LANGUAGE STUDENTS	20		
	EBC001 option	FOUNDATION IN TESOL	20		
	ENC011 Option	EXTENDED COURSE ESSAY	20		

15.	Personal Development Planning

Students will be encouraged to:

- develop skills of reflection on their academic, personal and professional development
- increase self-awareness of their own skills, qualities, attitudes and capabilities
- improve their own learning and performance
- identify strengths, weaknesses and needs and direction for change
- set goals and plan action for developing, monitoring and reviewing their own progress
- compile their own records of learning experiences and achievement
- plan realistically for their career progression and manage their own career development and lifelong learning

and will be encouraged to utilise and transfer these skills across the programme and in future study and career progression.

Students are divided into Personal Tutor groups and will meet on a regular basis. This enables a structured tutorial programme to be coupled with ample opportunities for pastoral support as students make the transition to higher education.

16.	Admissions criteria

Programme Specifications include minimum entry requirements, including academic qualifications, together with appropriate experience and skills required for entry to study. These criteria may be expressed as a range rather than a specific grade. Amendments to entry requirements may have been made after these documents were published and you should consult the University's website for the most up to date information.

Students will be informed of their personal minimum entry criteria in their offer letter.

5 GCSEs (A-C including English Language and Maths) or equivalent and 160 points UCAS points from cognate subjects.

We will also consider applications from students who have not had the standard opportunity to study at Level 3, or mature students who have had significant time out of formal education. Students must be able to demonstrate competence in English Language to GCSE grade C level or its equivalent. Those that do not hold a qualification at this level or provide documentary evidence prior to entry will be expected to undertake an English assessment at the interview stage.

Those who are successful at the application stage will be interviewed by the Course Leader to assess the applicant's ability to benefit from the programme.

The English entry requirement for International or non UK students is an IELTs score of 6.5. Applicants who do not have this qualification will need to pass a UCLAN test in the UK and have a spoken interview before an offer is made.

Motivation, commitment and enthusiasm are also expected for entry on to the programme.

17.	Key sources of information about the programme

- UCLan website: http://www.uclan.ac.uk/study_here/undergraduate_study.php

- The Course Handbook

- The UCAS website: http://www.ucas.ac.uk/

18. Curriculum Skills Map

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Knowledge and understanding				Subject-specific Skills		Thinking Skills					Other skills relevant to employability and personal development		
				A1	A2	A3	A4	B1	B2	C1	C2	C3	C4	C5	D1	D2	D3
LEVEL 3	HUC110	ESSENTIAL STUDY SKILLS FOR HIGHER EDUCATION	COMP		√	√	√		√	√	√	√	√	√	√	√	√
	HUC111	DEVELOPING ACADEMIC KNOWLEDGE	COMP		√	√	√		√	√	√	√	√	√	√	√	√
	ENC011	EXTENDED COURSE ESSAY	COMP		√	√	√		√	√	√	√	√	√	√	√	√
	LGC001	INTRODUCTION TO ENGLISH LANGUAGE AND LINGUISTICS	COMP		√	√	√	√	√	√	√	√	√	√	√	√	√
	ENC012	INTRODUCTION TO LITERATURE	COMP	√	√	√	√	√	√	√	√	√	√	√	√	√	√
	ENC013	INTRODUCTION TO CREATIVE WRITING	COMP	√	√	√	√	√	√	√	√	√	√	√	√	√	√
	MLC001 option	SKILLS FOR LANGUAGE STUDENTS	O		√	√	√		√	√	√	√	√	√	√	√	√
	EBC001 option	FOUNDATION IN TESOL	O		√	√	√		√	√	√	√	√	√	√	√	√
	ENC011 Option	EXTENDED COURSE ESSAY	O	√	√	√	√	√	√	√	√	√	√	√	√	√	√