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 Dean of School. This applies to the materials in their entirety and to any part of the materials.
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2 Structure of the Course  
3 Approaches to teaching and learning  
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   8.1 Programme Specification(s)
1. **Welcome to the course**

**Welcome to the study of English Literature 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 and the subject as a whole.

English Literature and Creative Writing is part of the School of Humanities and Social Sciences at UCLan. Our programmes are delivered by experienced tutors and active researchers, with expertise in a range of literary studies in popular culture and contemporary literature as well as classic literature, from the Renaissance to the present day.

This handbook is designed to answer any questions you may have about who to contact, the structure of your course – including module choice and assessments - and the additional support services we provide at the university. It’s worth spending some time at the beginning of your studies reading through, to familiarise yourself with places, people and your programme. The programme should be quite straightforward to follow, but if you cannot find what you are looking for, you will be able to find out who you should ask.

If you have any questions or concerns, you should see your course leader, Dr Helen Day.

1.1 **Rationale, aims and learning outcomes of the course**

This section provides information about learning aims and outcomes. Make sure you read the set of aims and outcomes that relate to your specific programme.

The degree courses are modular over two semesters and emphasise close reading and active participation though the development of analytical skills.

Our students are enabled to contribute to discussion and debate and to engage fully with the concepts of literature and cultures developing, communicating and evaluating individual thoughts and ideas through group participation. Written work is supported by experienced tutors who will offer advice in sessions and through one to one mentoring sessions. By the end of the programme, you will have developed key skills in reading, research, analysis and critical thinking that will equip you, personally and professionally, for your next stage.

**Programme aims:**

1. Encourage wide and varied reading of literature in a range of styles and from a range of cultures and contexts and appreciation of context to the production and analysis of texts.
2. Develop an appreciation of imagination and creativity in the production of texts.
3. Develop skills in close reading across a diverse range of texts from distinct historical, social and cultural locations.
4. Develop independent critical thinking and judgement.
5. Develop oral and written skills in communicating ideas in response to reading, writing and analysis of texts.
6. Encourage creativity and expressiveness in response to textual reading and critical analyses of texts.
7. Encourage wide and varied reading of literature in a range of styles and from a range of cultures and contexts and appreciation of context to the production and analysis of texts.
8. Develop an appreciation of imagination and creativity in the production of texts.
Learning Outcomes:

A. Knowledge and Understanding
1. Knowledge and understanding of a wide variety of texts in English, drawn from a range of cultural and national contexts, historical periods and genres, including fiction, poetry, theatre and drama and a range of non-fictional forms.
2. Knowledge of the range and variety of approaches to the study and also specific focus on practice of writing in a variety of genres including creative practice, critical analysis, and specialisation.
3. Understanding of the major elements in the production of the meaning of texts
4. Knowledge and understanding of a range of theoretical approaches, appropriate critical terminology, and transformations in theory, in the study of literature.
5. Knowledge and understanding of the complex role played by texts in influencing the relationship between reader and world.
6. Understanding of debates over questions of value and aesthetic qualities in diverse texts.
7. Understanding of cultural transitions and transformations, and of a wide range of cultural structures.

B. Subject-specific skills

To develop skills in:
1. Close reading, writing, interpretation, analysis and evaluation of literary texts
2. Comparing texts across a range of genres and media, including texts from different periods, and relating texts to their various cultural and historical contexts.
3. Literacy and communication and the presentation of sustained and persuasive written and oral arguments
4. Developing creativity and sensitivity to language in the reading and analysis of a range of literary texts.
5. Executing a variety of presentations, essays and projects and original writing within the discipline, to achieve clarity of expression and style.
6. Computer literacy, which may include working with and evaluating electronic resources and digital formats

C. Thinking Skills

To develop skills in:
1. Research, including the ability to gather, sift and organise material independently and critically, and evaluate its significance.
2. Reflecting on and constructively critiquing personal engagement.
3. Independent thinking and judgement in critical and creative practice
4. Working positively and supportively within groups, recognising and acknowledging a range of valid opinions and attitudes towards literary texts.

Other skills relevant to employability and personal development

To develop skills in:
1. Independent learning to achieve a high level of intellectual autonomy.
2. Communicate ideas clearly and fluently through oral, written and digital communications.
3. Competence in information technology to produce appropriate responses and to retrieve information from digital and electronic sources.
4. Co-operative skills, including the ability to engage in critical debate while showing respect for others.
5. Competence in time management, organisation and planning, working to deadlines and managing competing demands.
6. Creative thinking.
7. Adapting critical methods of the discipline in a structured and systematic way to other areas of social interaction and work, recognising the practical application of skills acquired through study.
1.2 Course Team

Your Course Leader (Helen Day) can offer advice on academic matters, and will help you with planning for your study at the university, throughout your time here. This person may also be the person you turn to for an academic reference. Stay in close contact with your Course Leader, and meet with them regularly – this will help your studies – and it is a requirement of the university that contact is maintained regularly.

The Dean of the School of Humanities and Social Sciences:

Dr Andrew Churchill is the Dean of the School, and is responsible for managing staff and resources. He sees the task of helping create an invigorating and innovative learning culture as of paramount importance for students and lecturers.

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

<table>
<thead>
<tr>
<th>NAME</th>
<th>ROLES AND RESPONSIBILITIES</th>
<th>ROOM</th>
<th>EXT</th>
<th>EMAIL</th>
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</thead>
<tbody>
<tr>
<td>Braithwaite</td>
<td>Lecturer Creative Writing; Research Interests: Playwriting for Stage and Radio across New Zealand, USA, UK/Europe</td>
<td>LH215</td>
<td>3094</td>
<td>@uclan.ac.uk</td>
</tr>
<tr>
<td>Day</td>
<td>Senior Lecturer Course Leader BA English Literature and Creative Writing; BA English Language and Creative Writing; Research Interests: Lying and unreliable narration in Children’s and YA Fiction</td>
<td>LH220</td>
<td>2717</td>
<td>Hfday</td>
</tr>
<tr>
<td>Duggan</td>
<td>Senior Lecturer Course Leader BA English Literature; BA English Literature and History; Research Interests: Modern and contemporary literature</td>
<td>LH210</td>
<td>3032</td>
<td>Rduggan</td>
</tr>
<tr>
<td>Name</td>
<td>Title</td>
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<tr>
<td>Hoermann Raphael</td>
<td>Lecturer in English Literature</td>
<td>Research Interests: North and Black Atlantic narratives of Slavery and slave resistance; gothic narratives of Haitian Revolution</td>
<td>LH214</td>
<td>3122</td>
</tr>
<tr>
<td>Kaufman Will</td>
<td>Professor</td>
<td>Research Interests: American literature and culture, comedy and humour, the Civil War, Woody Guthrie and protest music, American musical drama.</td>
<td>LH311</td>
<td>3035</td>
</tr>
<tr>
<td>Krüger Naomi</td>
<td>Lecturer Creative Writing</td>
<td>Research Interests: Cognitive difference in contemporary fiction (particularly dementia). Representation of memory (both in fiction and creative non-fiction)</td>
<td>LH215</td>
<td>2250</td>
</tr>
<tr>
<td>Purves Robin</td>
<td>Senior Lecturer</td>
<td>Course Leader: English Language and Literature; Foundation Research Interests: Modernism; critical theory; discourse; poetics; art criticism.</td>
<td>LH210</td>
<td>3033</td>
</tr>
<tr>
<td>Reddick Yvonne</td>
<td>Researcher and Poet</td>
<td>Research Interests: Contemporary poetry; Poetry and Performance</td>
<td>LH214</td>
<td>6423</td>
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<tr>
<td>Name</td>
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<tr>
<td>Rice</td>
<td>Alan Professor</td>
<td>Co-director: Institute of Black Atlantic Research (IBAR)</td>
<td>LH212</td>
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<tr>
<td></td>
<td></td>
<td>Research Interests: Black Atlantic Studies, African American Literature,</td>
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<td>Slavery, American Literature and Culture, Visual Arts and Memorials</td>
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<tr>
<td>Saxon</td>
<td>Theresa Principal Lecturer</td>
<td>School Recruitment and Resources Lead</td>
<td>LH211</td>
<td>3031</td>
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<tr>
<td></td>
<td></td>
<td>Research Interests: American and Transatlantic theatre and literary culture</td>
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<td>(particularly eighteenth and nineteenth centuries); race and gender in theatre;</td>
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<td></td>
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<td>paratheatrical performances.</td>
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</tr>
<tr>
<td>Wardle</td>
<td>Janice Principal Lecturer</td>
<td>Academic Team Lead / School Quality Lead</td>
<td>LH208</td>
<td>3034</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Research Interests: Renaissance poetry and drama; Shakespeare in Performance;</td>
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<tr>
<td></td>
<td></td>
<td>comedy; literature and film</td>
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</table>
1.3 Expertise of staff

English literature and Creative Writing at UCLan is taught by active researchers, who are involved in the development of academic study through conferences and research publications. We have particular expertise in American literature, theatre and culture, the Renaissance, literary adaptations, modern and contemporary writing, children’s literature, fairy tales, graphic novels, writing novels and poetry, Romantic and Victorian literary culture, gothic fictions and Irish writing.

We have two National teaching Fellows on our team, a prestigious award made by the Higher Education Academy in acknowledgement of our work in innovative teaching, especially relating to student skills development and career planning.

The specifics:

Phil Braithwaite

I enjoyed early success in my writing career when, shortly after graduating from university, I won the BBC World Service International Radio Playwriting Competition. Since then my work has been produced in New Zealand, Australia, the USA and the UK/Europe, and I have collaborated with groups from the Royal Court Theatre in London, the BBC and the New Zealand-based SEEyD theatre company. My radio plays have been produced on the BBC World Service and Radio New Zealand.

Helen Day

‘My most recent publications are ‘Simulacra, Sacrifice and Survival in The Hunger Games, Battle Royale, and The Running Man’ in Of Bread, Blood and The Hunger Games (MacFarland Press) and ‘The Irrepressible, Unreliable, Lying Tracy Beaker: From Page to Screen’ in Jacqueline Wilson (Palgrave Macmillan). 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, psychology and sociology as well as blending cognitive stylistics and literary theory.’

Robert Duggan

‘My research looks at modern and contemporary British fiction and I’m particularly interested in experiments in literary form and genre in the work of writers including Martin Amis, Ian McEwan, Angela Carter, Will Self, Iain Banks and Toby Litt. My book The Grotesque in Contemporary British Fiction (Manchester University Press, 2013) shows how the grotesque continues to be a powerful force in contemporary writing and provides an illuminating picture of often controversial aspects of recent fiction. My current research investigates spatiality in contemporary writing and its generic and (geo)political dimensions, exploring fiction by authors including China Miéville, Iain M. Banks and Rupert Thomson and thinking about how the manipulation of space in their books might be read politically. Part of this has involved researching recent British and American literary responses to 9/11 and the ‘War on Terror’.

Raphael Hoermann

‘I came to UCLan as Marie Curie Fellow and I am a member of the Institute for Black Atlantic Research (IBAR). I work on North and Black Atlantic narratives of slavery and slave resistance. I have been engaged in a major research project on Gothic narratives of the Haitian Revolution with a monograph in progress. I also investigate early nineteenth-century British white and black radicalism and issues of intersectionality.’
Will Kaufman

‘I’m fortunate to be working in such a broad area – American Literature and Culture – which means that I have a wealth of research interests to pursue. I’ve written on American comedy, the culture of the 1970s, the Civil War in culture, transatlantic cultural relations, literature and psychology, and US protest music. This latter topic has led not only to my writing books such as Woody Guthrie, American Radical (2011), but also performance pieces on Woody Guthrie that I have taken all over the world, including the stage at Glastonbury. I’m now developing interests in theatre, performance and dramaturgy. Who knows where I’ll end up?’

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’s 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 am my first novel May’

Robin Purves

‘My research interests, at the moment, consist of two distinct but related fields. Most of my publications have been on the work of poetry written, in the UK, Europe and the U.S., since 1945 and I am particularly interested in how it relates to other disciplines, such as philosophy and the visual arts. At the moment, I am also developing research on popular music, and the nature of the experience of listening to words intended as part of a musical performance.’

Yvonne Reddick

‘I research the way literature engages with environmental issues. My book on Ted Hughes’s environmentalism is published by Palgrave Macmillan, and my next research project focuses on local and international issues in environmental poetry. I am an award-winning poet and the author of three poetry pamphlets. A member of the Institute for Black Atlantic Research, I also publish work on place and environment in postcolonial literature.’

Alan Rice

‘My research ranges widely in terms of chronology, geography and genre. It encompasses the history of slavery and its consequences from 1700-2012. I work on literary texts, film, visual arts, local histories and museums. My books are cultural histories of the black Atlantic which work through a series of case studies – the latest, Creating Memorials, Building Identities: The Politics of Memory in the Black Atlantic (Liverpool UP, 2010), was launched at the International Slavery Museum in Liverpool. I’m also involved with museums and co-curated the Trade and Empire: Remembering Slavery exhibition at the Whitworth Art Gallery in Manchester. I’ve been involved with media, including acting as advisor and talking head on the American documentary Chocolate Soldiers from the USA (2009) and in February 2013 appearing on BBC’s The One Show with Dan Snow to talk about Abraham Lincoln and the Lancashire Cotton Famine.’
Theresa Saxon

'I am fascinated by the relationship between theatre and society: much of my research focus is historical, exploring how theatre of the eighteenth and nineteenth centuries replicated, or satirised social behaviours, and how those social behaviours were translated from the ‘performances’ seen on stage. I see that historical lens as crucial to help us understand relations between social groups in our own time. I have published a series of articles on American and Transatlantic theatre (particular on gender and race) as well as a book, *American Theatre: History, Context, Form* (EUP, 2011). I am currently developing another book on transatlantic theatre as well as a study of Charles Dickens as a dramatist and performer, for which I have participated in acted readings with Lancaster Theatre Productions.'

Janice Wardle

'My research focuses on Shakespeare in performance and I am particularly interested in Shakespearean comedy. I also explore Literary texts on film and I am interested in the process of literary adaptation. My current project is investigating the representation of the ‘author’ in filmic texts.'

1.4 Academic Advisor
You will be assigned an Academic Advisor who will provide additional academic advice and 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, providing insight and direction to enable you to realise your potential.

1.5 Administration details
Campus Admin Services provides academic administration support for students and staff and are located in the following hubs which open 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.

The main Hub for students of Literature is the Foster Hub

Foster Building
Lancashire Law School
Humanities and the
Social Sciences
Centre for Excellence in
Learning and Teaching
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
eemail: CandTHub@uclan.ac.uk

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

Brook Building
Community, Health and Midwifery
Nursing
Health Sciences
Social Work, Care and Community
telephone: 01772 891992/891993
eemail: 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.

Making contact with your tutors is by email (addresses given above). You may also telephone them and leave a message either their voicemail or via the Office at Foster Hub (Room FB058).

Teaching hours and additional tutorials:

Teaching doesn’t begin and end in the lecture or seminar room, and you should always feel that you can approach tutors for information and advice. In order to help you, our tutors organise office hours, usually around three or four hours per week during which they are available to see students individually. The dates and times of these appointments will be posted on the tutor’s office door or are available using Starfish. Other times are available by special arrangement with the tutor, and students may sometimes be seen on a drop-in basis if the tutors are free.

Please remember that your tutors, like you, are very busy, and so they need to organise their time carefully. This means that they might not be available immediately; this is why we all have official ‘Office Hours’ system: you should bear in mind that there are occasion when other tasks demand attention – such as module preparation, marking and research. Tutors are flexible and keen to see you to offer support.

Where to look
Details about courses, modules, timetables, rooms for classes, and much more information can be found on our homepage and every module will have a Blackboard page with lots of information about lectures, assignments and reading.
Remember to check this site regularly for any information updates or changes.

1.7 External Examiner

The University has appointed two External Examiners to your course who helps 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 Anne-Marie Evans, School of Humanities, Religion and Philosophy, York St John University
Dr Stacy Gillis, School of Literature, Language and Linguistics, Newcastle University
Dr Chris Jones, Dept of Humanities, Sheffield Hallam University
2. Structure of the course

There is a foundation entry programme available for this course, details are provided in appendix 8.1.

2.1 Overall structure

Your First Year

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<thead>
<tr>
<th>Semester One</th>
<th>Semester Two</th>
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<tbody>
<tr>
<td>EN1001 Literary Landscapes (20)</td>
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<tr>
<td>EN1217 Introduction to the Renaissance (20)</td>
<td>EN1215 Reading Texts: Literary Theory (20)</td>
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<tr>
<td>CW1003 Story Shapes: Drama, Structure and Plot (20)</td>
<td>CW1002 Writing Identities</td>
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<td>EN Option or Elective (20) in either semester one or two</td>
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Your Second Year

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<tr>
<th>Semester One</th>
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<tr>
<td>EN2006 A World of Difference: Literature in Translation (20 Credits)</td>
<td>EN2129 Romantics to Decadents: Literary Culture: 1789-1900 (20)</td>
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<td>EN2027 Live Literature Project (20)</td>
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<td>CW2005 Reading and Writing the Short Story (20)</td>
<td>CW2002 Writing Adaptations (20)</td>
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Your Third Year

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<tr>
<th>Semester One</th>
<th>Semester Two</th>
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<tbody>
<tr>
<td>EITHER EN3992 English Literature Dissertation (40)</td>
<td>OR CW3004 Creative Dissertation (40)</td>
</tr>
<tr>
<td>EN3005 The Shock of the New: Modern and Contemporary Literature (20)</td>
<td>CW3007 Experimental Fiction (20)</td>
</tr>
<tr>
<td>EN/CW Module (20) (or an elective if one hasn’t been taken in your second year) (20)</td>
<td>EN/CW Module (20)</td>
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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 double modules of 40 credits. Some 20 credit modules last across both semesters.

In addition to the core modules that you have to take for your programme, as detailed above, you can take a variety of options. Optional modules are listed on the programme specification in the appendix. Due to changes in staffing for research leave and new responsibilities year-to-year, not every option may be available every year, but we will always ensure that you have a wide variety of stimulating option modules from which to choose.

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 qualify for a BA Honours in English Literature and Creative Writing you need to complete all compulsory modules. As detailed in section 2.1, Overall Structure, you should complete, in your first year, EN1001 Literary Landscapes, EN1217 Introduction to the Renaissance; EN1215 Reading Texts: Literary Theory, CW1003 Story Shapes: Drama, Structure and Plot, CW1002 Writing Identities, plus 20 credits which can be EN1219 American Literature, EN1220 American Culture, or a twenty credit elective. In your second year, you complete, EN2006 A World of Difference: Literature in Translation, EN2027 Live Literature Project, EN2129 Romantics to Decadents: Literary Culture: 1789-1900, CW2005 Reading and Writing the Short Story, CW2002 Writing Adaptations plus one option in English Literature/Creative Writing/an elective. In your third year, you complete your major project, a dissertation in either Literature EN3992 or Creative Writing CW3004 (which is double module and worth 40 credits – all other EN modules are worth 20 credits), CW3007 Experimental Fiction and EN3005 The Shock of the New: Modern & Contemporary Literature, then you complete your programme with two English Literature/Creative Writing options.

2.3 Module Registration Options
Discussions about your progression through the course (making module choices for the next year) normally take place in February/March 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.

We will schedule such module choice talks for you early in semester two. You should make every effort to attend, as you will find out what modules are available, and what you need to take to complete your chosen programme of study. We also hand out the forms you need to complete to register your module choices. You will be given lots of notice, so you can begin to plan your course of study. It is at progression you find out about option modules running in the next academic year.
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

The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours per each credit you need to achieve. So, 20 credit credits = 200 hours of study, some of which is taught, some of which involved your own commitment to preparation for taught sessions and completion of assignments, as well as reading the feedback you get on assignments and then meeting with your tutors to discuss improvements. Field trips are also include in this time commitment.

Studying English Literature and Creative Writing on an honours degree programme requires commitment to reading, writing 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’re expected to read the set texts for an average of five to six hours per week of the fifteen-week semester – that’s the average, some weeks might be more weighty (thanks to the wonders of writers such as Charles Dickens). 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 in reading and evaluating their commentaries and feedback.

2.4.3 Attendance Requirements

You are required to attend all timetabled learning activities for each module. Notification of illness or exceptional requests for leave of absence must be made to your tutor and:

......The Foster Hub ..................................................

The University may be required to provide attendance information about non EU/UK students to the UK Border Agency. For international students under the UK Border Agency (UKBA), Points Based System (PBS) - you MUST attend your course of study regularly; under PBS, UCLan is obliged to tell UKBA 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.
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 facility and transferable skills.

English Literature modules are taught primarily through a combination of lecture and seminar sessions, with some sessions involving consulting key resources such as on-line or film material, a review of your learning or resources you have been asked to assemble, and also one-to-one tutorials. 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 literary 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.

Some modules (especially Creative Writing modules) may be taught through a session that involves interactive lectures, seminar work and writing workshops.

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 a literature student, we 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’ll 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 Literature and Creative Writing degree programme you should find that you become more adept at reading, analysis and critical thinking. We also expect that you will become skillful 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.

3.2 Study skills
Study Skills - ‘Ask Your Librarian’
https://www.uclan.ac.uk/students/support/study/it_library_trainer.php

You can book a one to one session with a subject Librarian via Starfish. These sessions will help with questions such as "My lecturer says I need a wider variety of sources in my references, what do I do?"
"I need to find research articles, where do I start?"
"How do I find the Journal of ...?"
"How do I use RefWorks?"
Your tutors will offer advice on how to develop your skills throughout your time at UCLan. We offer advice formally, when we write our feedback on your assessments, and we also make on-to-one tutorials for you to discuss your study skills.

The university also offers support for your study skill through WISER.

WISER is an acronym for Walk-In Study Enhancement through Review AND Workshop Interactions for Study Enhancement and Review. This is because Wiser 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). The skills learnt can also form part of your PDP portfolio.

These are drop in, 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 at http://www.uclan.ac.uk/students/study/wiser/index.php

3.3 Learning resources
3.3.1 Learning and Information Services (LIS)
The best place to start when exploring the Library resources available to you is;
• Your ‘Subject Guide’ can be found in the Library Resources
• Your ‘My Library’ tab in the Student Portal
• Library search

Library Resources for English Literature.
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. If you would like to view very early editions online have a look at JISC Historic Books.

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 so easy!

You can view television programmes on [Box of Broadcasts](#) – an opportunity to catch up on some of the excellent BBC dramatizations that have been shown over the years.

Help and support in using all these resources and more will be provided throughout your course with pre-arranged library sessions. To get an idea of all the resources available do look at our library subject web page for [Literature](#). Here you will also find the contact details for your subject librarian. We are here to help, so do get in touch with any questions you have about the library and the resources we provide.

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 e-learn (Blackboard), where you will find much of the information needed by you to organise your studies at UCLan.

Almost all of our modules are supported by Elearn resources so you will find a Blackboard page for your module that provides access to important documents, learning schedules and links to good websites in one place. Elearn 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'll develop subject expertise studying literature, 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 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 academic adviser 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. You will get a lot of support on your studies on EN2027 Live Literature Project – this project-based module has been designed specifically to support you as a life-long learner.

It’s 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 which 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.

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 your degree 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 Literature 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. If you wish to teach English literature at secondary school, for example, we will ensure that you register on the most relevant modules. We also run a module tailored to maximising your skills development. In EN2027 Live Literature Project 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
Information on the support available is at: https://www.uclan.ac.uk/students/

Campus Administrative Services in the Foster Hub (Room FB058) 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 Literature modules is based on a combination of different kinds of essays, 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 type of website that can be useful to your work – and also 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 literature programme is how to assess this plethora of material, some of which could potentially damage your learning.

**Essays** are common on English literature modules, and they vary from short summative pieces to longer research essays, which test your ability to produce clear, imaginative, incisive and innovative responses to literary texts. All essays should be prepared according to the Study Skills Handbook regulations and use MLA format for their bibliographies and citations (*see the appendices to this handbook, as well as your Study Skills Guide*). 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. You may well be encouraged to construct your own essay questions as you progress in your studies. 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.

**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 which 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.

**Creative Writing** assessment is always based on the production of final drafts in the form, genre or theme being studied along with a critical element that can take the form of a critical essay, a feature essay and/or a portfolio of related critical tasks.

**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.
We also assess through blog writing, report writing and portfolios to ensure that you develop a range of skills for your future beyond university.

5.2 Notification of assignments and examination arrangements

5.3 You will be notified about exam timetables by your seminar tutors.

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. Most 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.

5.4 Referencing

We have decided to recommend one style for citation and documentation purposes for your course: 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 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.


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.


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**


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


Other forms of citation:


‘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
There may be other resources you encounter – if you are not sure, please check with your tutors.

5.5 Confidential material
There may be assessments that require you to access confidential information during the course. You should bear in mind all ethical and legal responsibilities to respect confidentiality and maintain the anonymity of individuals and organisations. Should the situation arise, you will receive guidance from your tutors.

5.6 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.

5.6 How do I know that my assessed work had been marked fairly?
Assessment is an integral part of the course. Module staff work closely together to design assessments, agree the marking criteria and approve final versions of assessments to ensure that these are appropriate. The criteria for assessment will be communicated to you clearly during the module teaching.

All module staff engage in development and training in assessment, marking and feedback. Once the assessments have been completed the module team will discuss the assessment methods and marking criteria, prior to starting to mark, so that there is a common understanding of what is expected of students. All assessed modules have moderation built into the marking process. Moderation involves sampling students’ assessed work to make sure that the learning outcomes and agreed marking criteria have been interpreted and applied in the same way. This ensures that you and your fellow students are treated equitably and that the academic standards are applied consistently. During the marking process the module leader will co-ordinate moderation to ensure that at least 10% of assessed work (or a minimum of three pieces) has been reviewed by other markers and any concerns about consistency or accuracy addressed with the whole module team. Your work may or may not be part of this sample, but the processes for developing assessments and marking criteria as well as moderation mean that you can be confident that teaching staff are marking assessments to the same criteria. Module teams may then use feedback from moderation to improve clarity about the nature and purpose of future assessment, or to make changes if required.

Modules are also moderated externally. The module leader will arrange for the external examiner to receive a sample of work for review and comment. External examiners cannot change individual grades but can act as ‘critical friends’ and confirm that marking standards
are in line with other, similar courses in the sector. If, on reviewing the sample, external examiners feel that the marking criteria have not been applied consistently the work of the whole cohort will be reviewed.

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.

YOU SAID:
We want to know more about what lecturers are doing in their own research
WE DID:
Set up a series of staff-student events called ‘In Conversation’

YOU SAID:
How do our studies work for us when we leave university?
WE DID:
Designed a live project module (EN2027 Live Literature Project) and set up a Dissertation Conference.

YOU SAID:
We really like being challenged in our modules and reading a range of texts.
WE DID: and we keep doing – reviewing our offering to make sure we remain at the forefront of scholarly debate in our teaching and our research.

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 Literature 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 are 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.

The meetings will be facilitated by the student School President and the Student Experience lead 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, academic advise arrangements;
- 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.
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.

*Sources of information on the programme can be found in Section 17*

<table>
<thead>
<tr>
<th>1. Awarding Institution / Body</th>
<th>University of Central Lancashire</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Teaching Institution and Location of Delivery</td>
<td>University of Central Lancashire</td>
</tr>
<tr>
<td>3. University School/Centre</td>
<td>School of Humanities and the Social Sciences</td>
</tr>
<tr>
<td>4. External Accreditation</td>
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</tr>
<tr>
<td>5. Title of Final Award</td>
<td>BA (Hons) English Literature and Creative Writing</td>
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<tr>
<td>6. Modes of Attendance offered</td>
<td>Full and Part time</td>
</tr>
<tr>
<td>7a) UCAS Code</td>
<td>Q3W8</td>
</tr>
<tr>
<td>7b) JACS and HECOS Code</td>
<td>Q300/100320</td>
</tr>
<tr>
<td>8. Relevant Subject Benchmarking Group(s)</td>
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<td>9. Other external influences</td>
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<td>January 2019</td>
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</table>
| 11. Aims of the Programme | • Encourage wide and varied reading of literature in a range of styles and from a range of cultures and contexts and appreciation of context to the production and analysis of texts. 
• Develop an appreciation of imagination and creativity in the production of texts. 
• Develop skills in close reading across a diverse range of texts from distinct historical, social and cultural locations. 
• Develop independent critical thinking and judgement. |
- Develop oral and written skills in communicating ideas in response to reading, writing and analysis of texts.
- Encourage creativity and expressiveness in response to textual reading and critical analyses of texts.
- Encourage wide and varied reading of literature in a range of styles and from a range of cultures and contexts and appreciation of context to the production and analysis of texts.
- Develop an appreciation of imagination and creativity in the production of texts.

12. Learning Outcomes, Teaching, Learning and Assessment Methods

A. Knowledge and Understanding

A1. Knowledge and understanding of a wide variety of texts in English, drawn from a range of cultural and national contexts, historical periods and genres, including fiction, poetry, theatre and drama and a range of non-fictional forms.

A2. Knowledge of the range and variety of approaches to the study and also specific focus on practice of writing in a variety of genres including creative practice, critical analysis, and specialisation.

A3. Understanding of the major elements in the production of the meaning of texts, including:
   i. intellectual skill
   ii. creative imagination
   iii. the resources and constraints of language
   iv. the resources and constraints of relevant cultural and national contexts
   v. the resources and constraints of ideologies
   vi. the resources and constraints of the relevant genre
   vii. the knowledge and expectations of readers
   viii. the development of a history of criticism

A4. Knowledge and understanding of a range of theoretical approaches, appropriate critical terminology, and transformations in theory, in the study of literature.

A5. Knowledge and understanding of the complex role played by texts in influencing the relationship between reader and world.

A6. Understanding of debates over questions of value and aesthetic qualities in diverse texts.

A7. Understanding of cultural transitions and transformations, and of a wide range of cultural structures.

A8. Understanding of the multi-faceted structure of the study of English Literature and Creative Writing and its relations to other disciplines and forms of knowledge, which may include digital and new media.

Teaching and Learning Methods

Various combinations of lectures, seminar discussions, workshops and tutorials, and through the intellectual activity of producing coursework assignments, including seminar papers and informal presentations which assist group learning.

Assessment methods

Unseen written examinations, essays*, oral presentations (individual or group), a dissertation.

*The term ‘essay’ is a convenient term for a range of written assignments, which may take such forms as workbooks, reviews, creative assignments, reflective statements, reports and feedback diaries, as well as the traditional essay.

Creative Writing assessment is always based on the production of final drafts in the form, genre or theme being studied along with a critical element that can take the form of a critical essay, a feature essay and/or a portfolio of related critical tasks.

B. Subject-specific skills

To develop skills in:

B1. Close reading, writing, interpretation, analysis and evaluation of literary texts
B2. Comparing texts across a range of genres and media, including texts from different periods, and relating texts to their various cultural and historical contexts.
B3. Literacy and communication and the presentation of sustained and persuasive written and oral arguments
B4. Developing creativity and sensitivity to language in the reading and analysis of a range of literary texts.

B5. Executing a variety of presentations, essays and projects and original writing within the discipline, to achieve clarity of expression and style.

B6. Computer literacy, which may include working with and evaluating electronic resources and digital formats.

**Teaching and Learning Methods**
Various combinations of lectures, seminar discussions, workshops and tutorials, and through the intellectual activity of producing coursework assignments, including seminar papers and informal presentations which assist group learning.

**Assessment methods**
Unseen written examinations, essays*, oral presentations (individual or group), and a dissertation.

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**C. Thinking Skills**
To develop skills in:

C1. Research, including the ability to gather, sift and organise material independently and critically, and evaluate its significance.

C2. Reflecting on and constructively critiquing personal engagement.

C3. Independent thinking and judgement in critical and creative practice.

C4. Working positively and supportively within groups, recognising and acknowledging a range of valid opinions and attitudes towards literary texts.

**Teaching and Learning Methods**
Various combinations of lectures, seminar discussions, workshops and tutorials, and through the intellectual activity of producing coursework assignments, including seminar papers and informal presentations which assist group learning.

**Assessment methods**
Unseen written examinations, essays*, oral presentations (individual or group), and a dissertation.

*The term ‘essay’ is a convenient term for a range of written assignments, which may take such forms as workbooks, reviews, creative assignments, reflective statements, reports and feedback diaries, as well as the traditional essay.

Creative Writing assessment is always based on the production of final drafts in the form, genre or theme being studied along with a critical element that can take the form of a critical essay, a feature essay and/or a portfolio of related critical tasks.

**D. Other skills relevant to employability and personal development**
To develop skills in:

D1. Independent learning to achieve a high level of intellectual autonomy.

D2. Communicate ideas clearly and fluently through oral, written and digital communications.

D3. Competence in information technology to produce appropriate responses and to retrieve information from digital and electronic sources.

D4. Co-operative skills, including the ability to engage in critical debate while showing respect for others.

D5. Competence in time management, organisation and planning, working to deadlines and managing competing demands.

D6. Creative thinking.
D7. Adapting critical methods of the discipline in a structured and systematic way to other areas of social interaction and work, recognising the practical application of skills acquired through study.

**Teaching and Learning Methods**

Various combinations of lectures, seminar discussions, workshops and tutorials, and through the intellectual activity of producing coursework assignments, including seminar papers and informal presentations which assist group learning.

**Assessment methods**

Unseen written examinations, essays*, oral presentations (individual or group), and a dissertation.

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## 13. Programme Structures

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<th>Level</th>
<th>Module Code</th>
<th>Module Title</th>
<th>Credit rating</th>
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### Level 5

| Comp    | EN2006      | A World Of Difference: Literature in Translation  | 20            |
|         | EN2027      | Live Literature Project                           | 20            |
|         | EN2129      | From Romantics to Decadents: Literary Culture 1789-1900 | 20            |
| Options | CW2002      | Writing Adaptations                               | 20            |
|         | CW2005      | Reading and Writing the Short Story               | 20            |
|         | EN2005      | American Texts                                    | 20            |
|         | EN2012      | Reading and Writing Fairy Tales                   | 20            |
|         | EN2406      | The Graphic Novel                                 | 20            |
|         | EN2906      | CSI: Literature                                   | 20            |
|         | CW2003      | Creative Writing for Children and Young Adults    | 20            |
|         | OR          | An elective                                       |               |

### Level 4

| Comp:   | EN1001      | Literary Landscapes                               | 20            |
|         | EN1215      | Reading Texts: Literary Theory                    | 20            |
|         | EN1217      | Introduction to Renaissance Literature             | 20            |
|         | CW1002      | Writing Identities                                | 20            |

## 14. Awards and Credits*

- **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
- **Diploma of HE**: Requires 240 credits including a minimum of 100 at Level 5 or above.
- **Certificate of HE**: Requires 120 credits at Level 4 or above.
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.

Personal Development Planning is introduced in Induction week when students have their first meetings with their Personal Tutor. Further meetings are scheduled throughout the year. In addition the Course Team supports students in reflecting on their learning, performance and achievement, and in their personal, educational and career development. Across our modules PDPP and reflective learning are encouraged and nurtured. In many modules, students are required to undertake an assessed group presentation on an English Literature/Creative Writing topic which provides them with one opportunity to focus on the development of key developmental and employability skills in the first year.

The following employability and key skills are addressed in year one and throughout the programme:

<table>
<thead>
<tr>
<th>Cognitive</th>
<th>Practical</th>
<th>Personal</th>
<th>Social</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conceptual, interpretative, analytical, critical, synthetic, expository, rhetorical skills.</td>
<td>Research skill in retrieval of information from a variety of print and digital formats, evaluating data, orderly presentation of knowledge and ideas.</td>
<td>Independence, creativity, self-motivation and self-reflection, time management and organisation, resourcefulness.</td>
<td>Co-operation with others; courteous management of disagreement; communication to individuals and groups; sensitivity</td>
</tr>
</tbody>
</table>
At Stage Two, in the compulsory module EN2127: The Literature Project II looks to develop students’ understanding of the variety of careers open to English Literature and Creative Writing graduates and offers the opportunity to become involved in a live project. We have also developed a core module at Stage Two in World Literature, which develops cultural sensitivity and understanding of literary and cultural practices across a range of nations and cultures. Personal Development Planning is also embedded in English Literature core and option modules, which feature a range of developmental assessment strategies, and supported in Personal Tutor meetings which will continue to address the areas identified above.

At stage three students undertake either EN3992 or CW3004 dissertation module, which can be structured traditionally, or follow a project-based pathway. In all formats, the dissertation enables students to develop, to a high standard, personal responsibility and autonomy, time management, project planning and execution, an ability to negotiate constructive criticism and self-reflexivity.

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/4 or above including Maths and English.

Specific entry requirements for this course are:
Typical offer is 104 UCAS points including English or a related subject,

Or

BTEC in appropriate subject areas - at least Merit overall.

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

In addition, candidates should normally have GCSE English at grade C or above, or equivalent. Students whose first language is not English are required to have an IELTS score of 6.0 overall with no subscore lower than 5.5.

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

17. Key sources of information about the programme

- Factsheet
- Admissions Tutor/Course Leader
### Curriculum Skills Map

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

<table>
<thead>
<tr>
<th>Level</th>
<th>Module Code</th>
<th>Module Title</th>
<th>Core (C), Compulsory (COMP) or Option (O)</th>
<th>Programme Learning Outcomes</th>
<th>Subject-specific Skills</th>
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</table>
# Curriculum Skills Map

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<tr>
<th>Level</th>
<th>Module Code</th>
<th>Module Title</th>
<th>Core (C), Compulsory (COMP) or Option (O)</th>
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<th>Thinking Skills</th>
<th>Other skills relevant to employability and personal development</th>
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<td>CW1003</td>
<td>Story Shapes: Drama, Structure and Plot</td>
<td>Comp</td>
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## Curriculum Skills Map

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

<table>
<thead>
<tr>
<th>Level</th>
<th>Module Code</th>
<th>Module Title</th>
<th>Core (C), Compulsory (COMP) or Option (O)</th>
<th>Programme Learning Outcomes</th>
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<td>Readers and Reviewers</td>
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<td>Writing Identities</td>
<td>Comp</td>
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<td>Story Shapes: Drama, Structure and Plot</td>
<td>Comp</td>
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19. LEARNING OUTCOMES FOR EXIT AWARDS:

Learning outcomes for the award of: BA (Hons) in English Literature and Creative Writing:

A1. Knowledge and understanding of a wide variety of texts in English, drawn from a range of cultural and national contexts, historical periods and genres, including fiction, poetry, theatre and drama and a range of non-fictional forms.
A2. Knowledge of the range and variety of approaches to the study and also specific focus on practice of writing in a variety of genres including creative practice, critical analysis, and specialisation.
A3. Understanding of the major elements in the production of the meaning of texts, including:
   i. intellectual skill
   ii. creative imagination
   iii. the resources and constraints of language
   iv. the resources and constraints of relevant cultural and national contexts
   v. the resources and constraints of ideologies
   vi. the resources and constraints of the relevant genre
   vii. the knowledge and expectations of readers
A4. Knowledge and understanding and the development of a history of criticism.
A5. Knowledge and understanding of a range of theoretical approaches, appropriate critical terminology, and transformations in theory, in the study of literature.
A6. Knowledge and understanding of the complex role played by texts in influencing the relationship between reader and world.
A7. Understanding of debates over questions of value and aesthetic qualities in diverse texts.
A8. Understanding of cultural transitions and transformations, and of a wide range of cultural structures.
A9. Understanding of the multi-faceted structure of the study of English Literature and Creative Writing and its relations to other disciplines and forms of knowledge, which may include digital and new media.

B1. Close reading, writing, interpretation, analysis and evaluation of literary texts
B2. Comparing texts across a range of genres and media, including texts from different periods, and relating texts to their various cultural and historical contexts.
B3. Literacy and communication and the presentation of sustained and persuasive written and oral arguments
B4. Developing creativity and sensitivity to language in the reading and analysis of a range of literary texts.
B5. Executing a variety of presentations, essays and projects and original writing within the discipline, to achieve clarity of expression and style.
B6. Computer literacy, which may include working with and evaluating electronic resources and digital formats

C1. Research, including the ability to gather, sift and organise material independently and critically, and evaluate its significance.
C2. Reflecting on and constructively critiquing personal engagement.
C3. Independent thinking and judgement in critical and creative practice
C4. Working positively and supportively within groups, recognising and acknowledging a range of valid opinions and attitudes towards literary texts.

D1. Independent learning to achieve a high level of intellectual autonomy.
D2. Communicate ideas clearly and fluently through oral, written and digital communications.
D3. Competence in information technology to produce appropriate responses and to retrieve information from digital and electronic sources.
D4. Co-operative skills, including the ability to engage in critical debate while showing respect for others.
D5. Competence in time management, organisation and planning, working to deadlines and managing competing demands.
D6. Creative thinking.
D7. Adapting critical methods of the discipline in a structured and systematic way to other areas of social interaction and work, recognising the practical application of skills acquired through study.

Learning outcomes for the award of: Bachelor Degree (non-honours) in English Literature and Creative Writing:

A1. Knowledge and understanding of a wide variety of texts in English, drawn from a range of cultural and national contexts, historical periods and genres, including fiction, poetry, theatre and drama and a range of non-fictional forms.
A2. Knowledge of the range and variety of approaches to the study and also specific focus on practice of writing in a variety of genres including creative practice, critical analysis, and specialisation.
A3. Understanding of the major elements in the production of the meaning of texts, including:
   i. intellectual skill
   ii. creative imagination
   iii. the resources and constraints of language
   iv. the resources and constraints of relevant cultural and national contexts
   v. the resources and constraints of ideologies
   vi. the resources and constraints of the relevant genre
   vii. the knowledge and expectations of readers
A3. Knowledge and understanding and the development of a history of criticism.
A4. Knowledge and understanding of a range of theoretical approaches, appropriate critical terminology, and transformations in theory, in the study of literature.
A5. Knowledge and understanding of the complex role played by texts in influencing the relationship between reader and world.
A6. Understanding of debates over questions of value and aesthetic qualities in diverse texts.
A7. Understanding of cultural transitions and transformations, and of a wide range of cultural structures.
A8. Understanding of the multi-faceted structure of the study of English Literature and Creative Writing and its relations to other disciplines and forms of knowledge, which may include digital and new media.
B1. Close reading, writing, interpretation, analysis and evaluation of literary texts
B2. Comparing texts across a range of genres and media, including texts from different periods, and relating texts to their various cultural and historical contexts.
B3. Literacy and communication and the presentation of sustained and persuasive written and oral arguments
B4. Developing creativity and sensitivity to language in the reading and analysis of a range of literary texts.
B5. Executing a variety of presentations, essays and projects and original writing within the discipline, to achieve clarity of expression and style.
B6. Computer literacy, which may include working with and evaluating electronic resources and digital formats
C1. Research, including the ability to gather, sift and organise material independently and critically, and evaluate its significance.
C2. Reflecting on and constructively critiquing personal engagement.
C3. Independent thinking and judgement in critical and creative practice
C4. Working positively and supportively within groups, recognising and acknowledging a range of valid opinions and attitudes towards literary texts.
D1. Independent learning to achieve a high level of intellectual autonomy.
D2. Communicate ideas clearly and fluently through oral, written and digital communications.
D3. Competence in information technology to produce appropriate responses and to retrieve information from digital and electronic sources.
D4. Co-operative skills, including the ability to engage in critical debate while showing respect for others.
D5. Competence in time management, organisation and planning, working to deadlines and managing competing demands.
D6. Creative thinking.
D7. Adapting critical methods of the discipline in a structured and systematic way to other areas of social interaction and work, recognising the practical application of skills acquired through study.

Learning outcomes for the award of: Diploma of Higher Education:

A1. Knowledge and understanding of a variety of texts in English, drawn from a range of cultural and national contexts, historical periods and genres, including fiction, poetry, theatre and drama and a range of non-fictional forms.
A2. Knowledge of a variety of approaches to the study and also specific focus on practice of writing in a variety of genres including creative practice, critical analysis, and specialisation.
A3. Understanding of some of the major elements in the production of the meaning of texts.
A4. Knowledge and understanding of a range of theoretical approaches, appropriate critical terminology, and transformations in theory, in the study of literature.
A5. Knowledge and understanding of the role played by texts in influencing the relationship between reader and world.

B2. Comparing texts across a range of genres and media, including texts from different periods, and relating texts to their various cultural and historical contexts.
B3. Literacy and communication and the presentation of sustained and persuasive written and oral arguments.
B4. Developing creativity and sensitivity to language in the reading and analysis of a range of literary texts.
B5. Executing a variety of presentations, essays and projects and original writing within the discipline, to achieve clarity of expression and style.
B6. Computer literacy, which may include working with and evaluating electronic resources and digital formats.

C1. Research, including the ability to gather, sift and organise material independently and critically, and evaluate its significance.
C2. Reflecting on and constructively critiquing personal engagement.
C3. Independent thinking and judgement in critical and creative practice.
C4. Working positively and supportively within groups, recognising and acknowledging a range of valid opinions and attitudes towards literary texts.

D1. Communicate ideas clearly and fluently through oral, written and digital communications.
D2. Competence in information technology to produce appropriate responses and to retrieve information from digital and electronic sources.
D3. Co-operative skills, including the ability to engage in critical debate while showing respect for others.
D4. Competence in time management, organisation and planning, working to deadlines and managing competing demands.
D5. Creative thinking.

Learning outcomes for the award of: Certificate of Higher Education:

A1. Some knowledge and understanding of a limited range of texts in English, including fiction, poetry, and drama.
A2. Knowledge of a variety of approaches to creative writing in a variety of genres including fiction, poetry and drama.
A3. The ability to communicate accurately, presenting, evaluating and interpreting data in order to develop a line of argument.

B2. Comparing texts and relating texts to their various cultural and historical contexts.
B3. Literacy and communication and the presentation of written and oral arguments.
B4. Computer literacy, which may include working with and evaluating electronic resources and digital formats.

C1. Research, including the ability to gather, sift and organise material independently.
C2. Reflecting on personal engagement.
C3. Working positively and supportively within groups, recognising and acknowledging a range of valid opinions and attitudes towards literary texts.
D1. Independent learning to achieve an improved level of intellectual autonomy.
D2. Communicate ideas clearly through oral, written and digital communications.
D3. Competence in information technology to produce appropriate responses and to retrieve information from digital and electronic sources.
D4. Co-operative skills, including the ability to engage in critical debate while showing respect for others.
D5. Competence in time management, organisation and planning, working to deadlines and managing competing demands.
Change to the foundation entry course structure for academic entry 2020 only:

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<tr>
<th>Level 3</th>
<th>Module code</th>
<th>Module Title</th>
<th>Credits</th>
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Foundation Year requires completion of 120 credits at Level 3. Successful completion of the year permits progression on to Year 1. Students who exit after the Foundation year will receive a transcript of their modules and grades.