



PART 1 – MA CREATIVE WRITING: FIRST NOVEL PROGRAMME SPECIFICATION

1	Awarding institution	St Mary's University, Twickenham
2	Partner institution and location of teaching (if applicable)	N/A
3	Type of collaborative arrangement (if applicable)	N/A
4	Award title	Creative Writing: First Novel
5	Final award	MA
6	Interim award(s) with award titles (if specific titles have been designated)	Postgraduate Certificate (PgCert) Postgraduate Diploma (PgDip)
7	Faculty with responsibility for the programme	Education, Humanities and Social Sciences
8	Language of study	English
9	Joint Honours combinations	
10	UCAS code	N/A
11	JACS code	W800
12	Professional, Statutory or Regulatory Body (PSRB) accreditation / recognition	N/A
13	QAA subject benchmark or other relevant external reference point	There is not an appropriate Master's degree QAA subject benchmarking statement published for the MA Creative Writing to be mapped against. Therefore the programme specification has been developed in accordance with the Framework for Higher Education Qualifications in England, Wales and Northern Ireland (2008) and the QAA Characteristics Statement for Master's Degrees (2015). It has been informed by the Creative Writing Subject Benchmark Statement (NAWE 2008).
14	Normal completion time and maximum duration of	Normal completion time: Full-time study – one year Part-time study – two years



	study	The overall duration of study for a full-time Masters Programme from initial registration to completion of programme requirements shall be one calendar year or three semesters. A part-time Masters programme shall normally be followed over four or six consecutive semesters.
15	Mode of study	Students may follow the programme on a full time or part time basis.
16	Mode of delivery	Face to face.
17	Date approved and name of authorised body	FADC, September 2019
18	Applies to students commencing study in (month/year)	September 2019
PART 2 – CURRICULUM SPECIFIC DETAILS		
19	Summary of the programme	<p>Our Creative Writing MA is unique as a postgraduate course dedicated solely to the drafting and discussion of a writer's first novel. You will be recruited as part of a small cohort of authors, all embarking on writing their first draft. Through lecture, workshop and seminar discussion, you will learn how a novel blossoms from imagination and grows on the page. By the end of the course, you will have explored a variety of writing strategies, and developed a working practice that will enable you to complete the task of writing a novel.</p> <p>Students are visited by visiting authors of an extremely high calibre. Last year's cohort were visited by award-winning authors Kerry Hudson and John Courtenay Grimwood, as well as editors from Picador and Little, Brown, and agents from Jo Unwin and Conville and Walsh.</p>
20	Aims of the programme	<p>AIMS AND LEARNING OUTCOMES OF THE PROGRAMME</p> <p>Primary Aims of Programme In line with the University Mission and the QAA Subject Benchmark Statements, the programme aims to:</p> <ul style="list-style-type: none"> • provide students with an advanced knowledge of the different narrative strategies commonly used in writing a novel. • enable students to engage critically with their own creative methods, as well as the prose fiction created by other students, established work by published authors, and current research on the subject of the novel. • equip students with the skills required in the successful creation of long-form prose, close-reading of the form, as well as the critical thinking and vocabulary useful to the development of a writer. • offer students a route towards the publication of a novel, doctoral studies, or the teaching of creative writing. <p>Programme Outcomes On successful completion of the programme students will have:</p> <ul style="list-style-type: none"> • Knowledge and understanding of key genres in fiction, both in relation to



		<p>the student's own creative practice, and the creative practice of peers and leading practitioners.</p> <ul style="list-style-type: none"> • Undertaken a substantive creative writing project. • Practised creative writing, reading, critical and analytical skills in a peer-based learning environment. • Acquired and applied a practical understanding of long-form prose techniques, as well as the skills to write and edit towards further drafts of their novel. • Developed an understanding of the interests and demands of the publishing industry, and where their own work stands in critical relation to that industry. • Developed the ability to generate ideas and solutions independently and collaboratively. • Be able to manage the creative process through intention, process and outcome.
21	<p>Criteria for admission</p>	<p>Criteria for Admission</p> <p>Applicants must satisfy the general admissions requirements of St Mary's University (see www.stmarys.ac.uk/admissions-policy). The usual qualification for entry is a first degree (at second-class level or above) from a recognised university. Applicants for this degree will be interviewed.</p> <ul style="list-style-type: none"> • Students whose first language is not English are required to satisfy the English Language Requirements of the UKVI and the University. Students are required to achieve an IELTS score of 6.5 overall with no less than 6.0 in any section. Further detail on other accepted English language qualifications are available on the St Mary's website here: https://www.stmarys.ac.uk/international/english-language/overview.asp • In addition to general admissions requirements, all applicants will be assessed for entrance by creative work at application stage. 'Creative work' is constituted by a 5000 word piece of original prose fiction, although shorter pieces may be considered if they meet standards of quality agreed by the teaching team. • Applicants without qualifications in Higher Education may be considered for entry if they provide evidence of creative work matching the standards stated above. <p>Credit Accumulation and Transfer and Accreditation of Prior Learning</p> <ul style="list-style-type: none"> • Relevant credits, i.e. credits at an appropriate level and in an appropriate subject, earned in another institution or in other institutions, in the European Union or elsewhere, may merit exemption from a proportion of the University Programme. The maximum number of credits for which exemption may be given are as follows: Postgraduate Certificate up to 30 credits Postgraduate Diploma up to 60 credits Master's Degree up to 90 credits • Students who are given entry with advanced standing to a Master's programme may be exempted from taught elements only. Applications will



		be considered on a case-by-case basis, in the first instance, at Programme level and by the Registrar.																		
22	<p>Scheduled learning time (the number of guided learning hours (GLH) is 10 hours per 1 credit http://www.qaa.ac.uk/en/Publications/Documents/contact-hours-student.pdf)</p>	<p>[This section should detail the total number of hours in each KIS category and express them as a percentage. Completion of this section is <u>essential</u> for accurate data reporting. If a row is not relevant to the programme of study, please complete with zero rather than leaving blank]</p> <table border="1"> <thead> <tr> <th>Type of learning time</th> <th>Number of hours</th> <th>Expressed as %</th> </tr> </thead> <tbody> <tr> <td>Contact time</td> <td>119</td> <td>7%</td> </tr> <tr> <td>Placement/work-based learning hours</td> <td>0</td> <td>0%</td> </tr> <tr> <td>Guided learning hours</td> <td>0</td> <td>0%</td> </tr> <tr> <td>Independent study time</td> <td>1681</td> <td>80%</td> </tr> <tr> <td>TOTAL*</td> <td>1800</td> <td>93%</td> </tr> </tbody> </table> <p>*A typical 3 year undergraduate programme has a total of 3600 hours A typical 2 year Masters level programme has a total of 1800 hours</p>	Type of learning time	Number of hours	Expressed as %	Contact time	119	7%	Placement/work-based learning hours	0	0%	Guided learning hours	0	0%	Independent study time	1681	80%	TOTAL*	1800	93%
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23	<p>Programme learning outcomes</p>	<p>Learning Outcomes</p> <p>The programme provides opportunities for students to achieve and demonstrate the following learning outcomes.</p> <p>Knowledge and Understanding</p> <ol style="list-style-type: none"> 1. Thorough knowledge of a range of narrative strategies and practical approaches to the drafting of a novel. 2. Critical engagement with the creative process as it relates to long-form prose and theories of the novel. 3. An understanding of the reader's role in the production and reception of a novel. 4. Knowledge and confidence to experiment and challenge technical conventions of long-form prose, but also a full and critical knowledge of those conventions. <p>Cognitive Skills</p> <ol style="list-style-type: none"> 5. Critical awareness, the ability to contextualize novels within a given historical/cultural/stylistic framework. 6. To reflect constructively on the student's own process and product. 7. Constructing and giving critical feedback to draft works of other students. <p>Performance and Practice</p> <ol style="list-style-type: none"> 8. Proficiency in writing, and in managing writing projects. 9. Skills in team working. 10. The analysis of information and experiences, formulation of independent judgements, and articulation of reasoned arguments through reflection, review and evaluation. <p>Personal and Enabling Skills</p>																		



		<p>11. Empathy, and an appreciation of a diversity of opinion, methods of expression and practices.</p> <p>12. Confidence, to present and articulate opinions.</p> <p>13. Self-awareness, of deficits and strengths in character and ability.</p>																														
24	Programme structure and module requirements	<p>Postgraduate Certificate in Creative Writing: First Novel Students who successfully complete 60 FHEQ Level 7 credits (30NOV7001 and 30NOV7002) are eligible for the Postgraduate Certificate in Creative Writing: First Novel.</p> <p>Postgraduate Diploma in Creative Writing: First Novel Students who successfully complete 120 FHEQ Level 7 credits (30NOV7001, 30NOV7002, 30NOV7003 and 30NOV7004) are eligible for the Postgraduate Diploma in Creative Writing: First Novel.</p> <p>MA in Creative Writing: First Novel Students who successfully complete 120 FHEQ Level 7 credits of taught modules (all 4 modules) and the dissertation (60 credits) are eligible for the award of Master of Arts in Creative Writing: First Novel.</p> <p>Core Modules</p> <p>FHEQ Level 7 Modules</p> <table border="1"> <thead> <tr> <th>Code</th> <th>Title</th> <th>No. of credits</th> <th>Sem of delivery</th> <th>Module status (core, option)</th> </tr> </thead> <tbody> <tr> <td>NOV7001</td> <td>Reading Like a Writer</td> <td>30</td> <td>1</td> <td>Core for PgC, PgD and MA</td> </tr> <tr> <td>NOV7002</td> <td>Writing Workshop 1: Style</td> <td>30</td> <td>1</td> <td>Core for PgC, PgD and MA</td> </tr> <tr> <td>NOV7003</td> <td>Structure and Plotting Techniques</td> <td>30</td> <td>2</td> <td>Core for PgD and MA</td> </tr> <tr> <td>NOV7004</td> <td>Writing Workshop 2: Structure</td> <td>30</td> <td>2</td> <td>Core for PgD and MA</td> </tr> <tr> <td>NOV7005</td> <td>Dissertation</td> <td>60</td> <td>1 and 2</td> <td>Core for MA</td> </tr> </tbody> </table>	Code	Title	No. of credits	Sem of delivery	Module status (core, option)	NOV7001	Reading Like a Writer	30	1	Core for PgC, PgD and MA	NOV7002	Writing Workshop 1: Style	30	1	Core for PgC, PgD and MA	NOV7003	Structure and Plotting Techniques	30	2	Core for PgD and MA	NOV7004	Writing Workshop 2: Structure	30	2	Core for PgD and MA	NOV7005	Dissertation	60	1 and 2	Core for MA
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25	Work placements or study abroad	N/A																														
26	Links to industry and employability	<p>Employability The proposer stresses the holistic and humanistic aims of the degree. A master's degree in the art of drafting a novel, is not a direct qualification for, or apprenticeship to a particular job or career.</p> <p>The process of writing a novel to 'publishable standard' is in most cases, a necessarily lengthy process rarely completed over a course of 12 months. For this reason, a master's in creative writing should not be perceived by students as a direct route to publication. However, the course is formulated to give students</p>																														



		<p>the best possible start on a pathway towards a publishable piece of literature and to help students form supportive cohorts of writers that will extend beyond the term of the course. St Mary's local character and demographic is particularly suited to this latter aim.</p> <p>Creative Writing involves the cultivation of technical and transferable skills that can enhance an individual's workplace performance. Specifically, workshops develop critical awareness, self-awareness and skills of diplomacy. Assessment based on the production and performance of a student's own work, fosters confidence and resilience. The presentations support an individual's ability to work in teams and skills of professional organisation.</p> <p>With this in mind, the degree has been developed by published writers with experience of the publishing industry, and external validation from a literary agent.</p> <p>Visiting lecturers on the course have been recruited from the three principle functions of the industry: writing, agenting and editing.</p>
27	Programme awards	<p>This programme conforms to the <u>University Academic Regulations</u>.</p> <p>In order to qualify for the Postgraduate Certificate in Creating Writing, students will be required to accumulate 60 FHEQ Level 7 credits.</p> <p>For the Postgraduate Diploma in Creative Writing, students will be required to accumulate 120 FHEQ Level 7 credits.</p> <p>For the degree of Master of Arts in Creative Writing, students will be required to accumulate 180 FHEQ Level 7 credits.</p>
PART 3 – TEACHING, LEARNING & ASSESSMENT		
28	Programme teaching and learning strategies	<p>Research - Enriched Teaching and Learning</p> <p>The production of a new draft of original creative work is a research learning outcome, and Creative Writing pedagogy is a model of research enriched teaching and learning.</p> <p>As a practice based craft, the subject must necessarily be taught by practitioners. The degree has convened three practitioners for this purpose, all of whom are currently research active as writers working with agents and publishers. All three members of staff have also managed teaching careers.</p> <p>Research methodology in Creative Writing is constituted by the NAWE Creative Writing Research Benchmark Statement (October 2008) as</p> <ul style="list-style-type: none"> • <i>3.2 Creative Writing is research in its own right. All Creative Writing involves research in Creative Writing whereby experience is transmuted into language (and some of that experience may concern language itself).</i> <p>The writing interests and territory of each practitioner, have been convened to offer students a variety of research-tutored content across different genres of the novel—in commercial genre writing, the genre of literary fiction, and mixed genre</p>



		<p>writing. The word genre here, should not be understood as a marketing label, but a flexible categorisation of writerly techniques and narrative strategies that represent a wide range of writing practices and traditions.</p> <p>Workshops and seminars involve reflection and investigation of the tutor's practice, as well as that of students. The workshop and seminar process places an emphasis on research methods and problems as well as on research content.</p> <p>In a taught Masters of Creative Writing, research methods are constituted as reading skills and the taught ability to use reading skills in the service of an author's own creative talent.</p> <p>Research in a taught masters of Creative Writing is integrated with practice and follows the model set by St Mary's taught masters in drama, as well as established courses across the Higher Education sector.</p> <p>Teaching and Learning Strategies Traditional lectures and seminars are supplemented with a focus on tutorial engagement, consistent monitoring and supervision. Workshops facilitate active peer group critique and critical engagement.</p> <p>Students will be guided carefully at the beginning of the programme in developing strategies for critical reading, the selection of appropriate material, and the presentation of ideas, but will increasingly be required to work independently. The tutor models the production of workshop critique and facilitates its progress.</p> <p>The development of all these skills is embedded in the content and teaching of all of the modules, taught explicitly, especially in the first part of the programme, and practised in the variety of teaching methods offered.</p>
29	<p>Programme assessment strategy</p>	<p>Assessment Strategy Assessment strategy is key in distinguishing the approach of the degree. The course aim is to develop student proficiency in the process of exploring and drafting a single piece of prose fiction at length.</p> <p>A number of specific considerations have informed both the rubric of assessment criteria and methods of assessment. In particular, assessment criteria must take into account:</p> <ul style="list-style-type: none"> • the personal working methods of individual students. While demanding certain achievements, assessment must also be flexible enough to meet those working methods on the student's own terms. In Creative Writing, methods of assessment must allow students to demonstrate the successes and failures of their own creative method. • the continuous nature of assessing a piece of creative work in development. In particular, the shifting assessment criteria applied to submissions at different stages of a writer's development. <p>Formative Assessment: Monitoring, Analysis and Diagnosis The programme stresses the importance of formative (ungraded) assessment, alongside the traditional method of periodic (graded) assessment. Formative</p>



		<p>assessment is provided through feedback in seminar and workshop sessions, both on student work, and the student's developing critical faculties.</p> <p>Within workshops, assessment by tutor and peer group provides the opportunity to analyse the strengths and weaknesses of a submission, encouraging the writer to make their own diagnoses of the challenges ahead. In this way the student is involved in self-assessment and encouraged to meet the learning outcomes described in this document.</p> <p>The programme will not put a formal limit (beyond the practicality of time) on tutorial provision, and the additional, informal feedback on student work which this facility intends to provide. Tutorials will be scheduled in advance. Tutors will discuss individual limits on tutorial time in order to manage the equitable distribution of tutorials among staff, and the time available may vary from cohort to cohort, depending on the distribution of staff and student numbers.</p> <p>The allocation of individual guidance tutors to the drafts of individual students for the duration of the degree, is designed to ensure continuity in assessment. This strategy enables the tutor to monitor the progress of a student and properly use growth and development as assessment criteria. In assessing how far a student has progressed through the draft of a work, this approach to assessment and its concurrent criteria, are key.</p> <p>Periodic Assessment: Judgement The submission of creative drafts, exploratory planning documents and outlines, as well as the demonstration of knowledge by oral presentation, will all be formally assessed on the completion of a module by the student.</p> <p>The criteria used in assessment relate to judgements made according to a set criteria appropriate to individual forms and outlined in the criteria matrix (see tables below). The guiding principles behind judgement, relate to three main themes:</p> <ol style="list-style-type: none"> 1. Originality 2. Substance 3. Technical Competence <p>The programme adheres to the University's expectation of a three week turnaround time for feedback to students.</p>
PART 4 – UNIVERSITY SUPPORT		
30	Student support and guidance	<p>We have a dedicated Student Centre in the heart of the University. Our aim is to assist, guide and support students throughout their period of study. The Student Wellbeing Service provides personal 1-1 Counselling in addition to group workshops such as mindfulness. The Disability Service includes both physical disabilities and learning support such as Dyslexia. Mental Health Advisors and Mentors together with an on-site Health Centre. Our Student Life and Guidance Team includes; the Accommodation Services, Student Funding, Pastoral Care & Advice & Guidance. Each student is allocated a Personal Tutor who can assist with any academic advice and support with any personal issues.</p>



31	Quality management arrangements	<p>This programme aligns with the quality assurance requirements of St Mary's University through the following processes:</p> <ul style="list-style-type: none">• Five yearly cycle of revalidation• Ongoing monitoring through the Programme Review process• Programme Boards• Consideration of marks and graduate profiles at Exam Boards• Engagement with programme student representatives• Engagement with approved external examiners
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