



Creative Writing
Undergraduate Degrees
2024


Contents


- 03 Welcome
- 04 Creative Writing at Lancaster
- 06 Degrees and entry requirements
- 07 Teaching and learning
- 08 Your global experience
- 10 Degree structure and modules
- 18 Joint major degrees
- 19 Life on your degree
- 20 Meet our staff
- 22 Your future career

Get in touch

Department of English Literature & Creative Writing
 County College
 Lancaster University
 LA1 4YD
 United Kingdom
 E: englishugadmissions@lancaster.ac.uk
www.lancaster.ac.uk/creative-writing
 Message a student: www.lancaster.ac.uk/chat

Connect with us

 @lancaster_words

 @lancasterwords

Welcome

Creative Writing at Lancaster has a long and distinguished history, dating back to 1970 when we were one of the very first to teach the subject in the UK, and we have since continued to lead developments in the field. Our Creative Writing tutors are practicing authors, many of them award-winning, who will not only help you to develop your writing but will also advise you on professional development, including how to approach publishers and agents. Many of our graduates go on to publish and broadcast their work, in some cases winning national and international awards.

We cover all of the core genres (poetry, prose, short fiction, drama, scriptwriting), as well as offering training in writing for new media.

You will study Creative Writing alongside another subject (English Literature, English Language, Film, Theatre, or Fine Art) and this will feed into and enrich your writing. You will be taught through lectures, seminars and workshops, some delivered by our Visiting Distinguished Professors such as the Pulitzer prize-winning poet Paul Muldoon and the celebrated graphic novelist Mary Talbot, and some by invited professionals in broadcasting or the publishing industry.

The Department offers a rich, creative environment in which to undertake your studies by offering a wide range of extra-curricular activities for its students.

Members of staff, all of whom are published authors, ensure that our students make the most of our proximity to the historic city of Lancaster by, for example, organising drama productions at venues such as Lancaster Castle or the Dukes Theatre and partnering with Lancaster's celebrated city-based LitFest. Our students also contribute by coordinating writing groups, performing readings, and running four student-led journals: *Flash*, *Cake*, *Lux* and *Errant*. Finally, you can take advantage of opportunities to undertake a placement year or study abroad at one of our partner universities.

I hope that you will choose to join us.

Professor Sharon Ruston
Head of Department

Creative Writing at Lancaster

6th

for Creative Writing
Complete University Guide 2024

Our Creative Writing lecturers are experienced, published practitioners in their chosen specialist areas. We have a long-established tradition of student-centred, workshop-led teaching.

2nd

joint 2nd for Creative Writing graduate prospects
Complete University Guide 2024

Perform

Read your work at regular open mic nights.

Top
40

for English Language and Literature worldwide
QS World Rankings 2023

Publish

Publish your work in student-run journals such as *Cake, Flash, Lux* and *Errant*.



Push your creative limits


I have loved every second of Creative Writing here at Lancaster. The workshops are incredibly diverse; you are exposed to many kinds of writing, which really inspires and challenges you to push your creative limits. The Department is friendly and supportive, and the course has such an active presence on campus. In my second year, I was Secretary of Lancaster University Writers' Society and in my third year, I was an Editor for *Cake* magazine, the University's in-house literary journal. The opportunities for writers here are endless...


Daisy Brown

BA (Hons) English Literature and Creative Writing, recent graduate

Degrees and entry requirements

Degree	Award	Duration	UCAS code	Typical offer
English Literature and Creative Writing	BA (Hons)	3 years	QW38	AAB
English Literature with Creative Writing	BA (Hons)	3 years	Q3W8	AAB
English Language and Creative Writing	BA (Hons)	3 years	Q3WV	AAB
Film and Creative Writing	BA (Hons)	3 years	PW38	ABB
Fine Art and Creative Writing	BA (Hons)	3 years	WW18	ABB
Theatre and Creative Writing	BA (Hons)	3 years	WW48	ABB

 Study abroad options

 Placement year options

Visit our website for more information on degree options, entry requirements and scholarships www.lancaster.ac.uk



Teaching and learning



Lectures

The lectures in the first year focus on a whole range of literary devices and techniques, and how they may be used and developed in your own work. Genre specific concerns – such as tools for effective dialogue, poetic form and stagecraft – are studied alongside broader lectures on craft, such as methods for dealing with writer's block.

In the second and third years, the lectures focus more on the next stages; such as how to approach publishers, where to send your work, and how to make a living as a writer. Lectures by your Lancaster author-tutors are supplemented with presentations, by speakers from the creative writing industry, or the professional aspects of being a writer.

Workshops

Small-group workshops have always been at the heart of Lancaster Creative Writing. Each workshop is led or curated by a tutor, with students reading and commenting on each other's work. You are then encouraged to revise your writing in the light of this feedback. Workshops also give you the opportunity to respond to the weekly lectures.

Contact hours

You can expect to be in workshops and lectures for around nine hours a week in your first year, depending on which modules you sign up for. Contact time is similar in your second and third years. You will have set reading and assigned writing for each of these classes, so this results in a full, though flexible, study schedule.

Assessment

Creative Writing is normally assessed by the submission of a writing portfolio (developed through the workshop plus feedback from the tutor) along with a reflective essay that demonstrates an understanding of your use of technique and the literary context(s) of your work. We aim to return coursework to you, graded and with comments from your tutor, within four weeks.

Beyond the course

There is an extensive range of extra-curricular activities and field trips. Some are organised by staff, such as readings from visiting authors at The Storey in the Castle Quarter, or in association with the city's very own LitFest; others are organised by students, such as open mic nights on campus. Why not follow us on social media to see what we are up to -

- Twitter @lancaster_words
- Instagram elcw_lancasterwords

Your global experience

Study abroad

Grow in independence and confidence while immersing yourself in a new culture and way of learning. At Lancaster, you can apply to study abroad for the whole of your third year, providing a unique experience to add to your CV. Our current partner universities are located in Australia, Canada, Switzerland and the USA. Living in another country and studying your subjects from a different perspective offers considerable benefit both in terms of your understanding of the subject and your preparation for life after university.

Vacation travel

Discover a new world in the Easter and Summer vacation periods with our short trips to destinations around the globe. You will return with a CV that truly stands out from the crowd in the increasingly global world of work.

We typically run short trips to destinations such as China, Germany, Ghana, India and Malaysia. These include meeting local students and businesses as well as academic study and cultural discovery. You can also attend summer schools at one of our many overseas partner universities.

Find out more:

www.lancaster.ac.uk/your-global-experience

Destinations are given as a guide only as the availability of places at overseas partners may vary year to year.

- University of Iowa, USA



Find your voice



Creative Writing is a discipline - one that requires frequent routine and independent motivation. Studying the field at Lancaster gives you the facilities, tools and confidence to trust yourself and your instincts.

I've always been fascinated by horror and comedy clashing together in surprising ways and fantastical environments. During workshops, some of my fellow students and tutors shared this sensibility while others did not but it was always useful to hear from such a variety of people, all with my best interests at heart. Sometimes their suggestions helped focus my ideas, remove continuity errors or improve my grander plans, other times they simply showed how prospective readers could respond to things I took for granted. These aspects are all useful but, most importantly, they encouraged me to find my own voice and stick to it. Writing is always about self-expression and, beyond my writing, this revelation has given me an assuredness in every aspect of life.

My fellow students have been insightful, good natured people, and connecting with them outside of seminar rooms to discuss ideas and workshop independently grew naturally from the open-minded nature of the Department.

I've been on the exec for the University's Film Society and written for the newspaper, SCAN, both of which have informed my writing. The former with its cavalcade of international and cult cinema provided inspiration, and the latter gave me an opportunity to hone my craft and collaborate with an editorial body. Lancaster has a great selection of societies which complement the course. The Writers' Society is the most obvious, but there are societies dedicated to everything from stand-up comedy to journalism, and theatre to filmmaking. The University's connections to arts organisations such as Lancaster Arts and the wonderful Duke's Theatre and Cinema also provides a professional springboard if you get involved.

Joe Hopewell

BA (Hons) Film and Creative Writing

Degree structure

Creative Writing at Lancaster is always taken as a joint major or a minor alongside another subject. It benefits greatly from being in combination with other subjects, and we offer many flexible pathways. In the module breakdown that follows, you will see how Creative Writing is combined with the study of English Literature. For modules available in other joint major degree programmes, see page 18.

BA (Hons) English Literature and Creative Writing (50/50% split)

On this joint major degree, you will spend as much time on Creative Writing as you do on English Literature. Creative Writing workshops, lectures, and readings will help you to develop your own writing, and this will be accompanied by a rigorous and inspiring study of literature.

BA (Hons) English Literature with Creative Writing (75/25% split)

This major-minor degree comprises three-quarters English Literature and one-quarter Creative Writing. This means that a primary focus on English Literature is accompanied by weekly Creative Writing workshops with one of our author-tutors.

Year 1

CORE Introduction to Creative Writing

This year-long module is focused on the development of your own writing. You will be encouraged to experiment with various forms and genres, to explore new approaches in drafting and editing your own work, and to develop the gentle art of responding to the work of fellow students. The lectures will introduce you to a range of exciting texts and helpful terminology, and offer insight from published authors. The follow-up workshops allow you to practice technique, mature your voice, and nurture your writerly instincts.

CORE Literature in Time

This broad introductory module will show how literature from the Middle Ages to the contemporary period has responded to moments of crisis, upheaval and radical change. Through engagement with both famous and less well known texts from the Renaissance, Victorian, Romantic, and modern periods, the module will explore many and varied possible approaches to reading literature. You will be introduced to key debates in literary study such as decolonisation, authorship, and adaptation.

The course concludes with a range of mini-modules designed with an eye on employability. You will choose one from such as: Mediaeval Manuscripts in the Digital Age; Creating a Literary Podcast; Building Minecraft Worlds for the Teaching of Literature; Creating a Literary Tour; Reading Lancaster Priory; and Re-writing *Waiting for Godot*.

OPTIONAL World Literature

You will explore a wide range of texts from world literatures in English, including the Bible and ancients such as Ovid, Homer, and Dante. You'll look at moderns in translation, such as Kafka and Borges, and at contemporary authors such as Salman Rushdie and Mariama Bâ, as well as new media writing and the graphic novel.

OR

OPTIONAL Literature, Place and Space

This module organises your study of literature through the frame of space, exploring a wide range of major ancient, modern, and contemporary texts, all of which relate to such particular places as archive, castle, mountain, sea, border etc.

OR

OPTIONAL Minor module

You can select a module in another subject to complement your study of English Literature and Creative Writing.

Year 2

CORE Intermediate Creative Writing

You will study more advanced techniques and approaches to various literary forms, encouraging you to push the boundaries of your work. You'll put this study into practice in your weekly writing workshop supported by additional lectures. The module helps you build towards a longer portfolio submission.

CORE The Theory and Practice of Criticism

This module explores what literary criticism currently *is* and what it may yet *become*. You will study theoretical and philosophical concepts, such as race, gender, time, death, space, the Other, and the unconscious. You'll be introduced to modern thinkers, from Marx, Freud, and Nietzsche, through to more recent figures such as Simone Weil, Walter Benjamin, Jacques Derrida, Judith Butler, Fred Moten, Cornel West, Sara Ahmed, and Slavoj Žižek.

English Literature and Creative Writing students take:

OPTIONAL Select two 15-credit specialist Creative Writing modules

- + Short Fiction: Genre and Practice
- + Poetry: Genre and Practice
- + Creative Non-Fiction: Memoir and Life-Writing
- + Writing Place and Landscape
- + Writing for the Stage

+

OPTIONAL Select 30 credits of English Literature modules

- + Love, Sex and Death in Early Literature (15 credits)
- + Power, Politics and Place in Early Literature (15 credits)
- + Revolutionary Romanticism (15 credits)
- + Romantic Subjectivity and the Self (15 credits)
- + Victorian Experiments (15 credits)
- + Victorian Beliefs (15 credits)
- + Empire and Liberty: American Literature Pre-1900 (15 credits)
- + America Revisioned (15 credits)
- + Colonial and Postcolonial Literature (15 credits)
- + Contemporary World Literature: Migration and Displacement (15 credits)
- + Literature, Film and Media (30 credits)

OPTIONAL Select 60 credits of English Literature modules (at least 15 credits must be pre-1800 modules (marked *))

- + Love, Sex and Death in Early Literature* (15 credits)
- + Power, Politics and Place in Early Literature* (15 credits)
- + Revolutionary Romanticism (15 credits)
- + Romantic Subjectivity and the Self (15 credits)
- + Victorian Experiments (15 credits)
- + Victorian Beliefs (15 credits)
- + Empire and Liberty: American Literature Pre-1900* (15 credits)
- + America Revisioned (15 credits)
- + Colonial and Postcolonial Literature (15 credits)
- + Contemporary World Literature: Migration and Displacement (15 credits)
- + Literature, Film and Media (30 credits)

Information contained in this booklet with respect to modules is correct at the time of publication, and the University will make every reasonable effort to offer modules as advertised. In some cases changes may be necessary and may result in some modules and combinations being unavailable, for example as a result of student feedback, timetabling, staff changes and new research. Please check our website for the latest information. www.lancaster.ac.uk

Degree structure

Year 2

Specialist Creative Writing modules

If you are studying Creative Writing as a joint major subject, you will choose two 15-credit modules in Year 2. The below modules are indicative and may change according to staff availability.

Please note that if you study Creative Writing as a minor subject (eg. BA (Hons) English Literature with Creative Writing), you will choose modules in your major subject instead of these.

Short Fiction: Genre and Practice

You will gain experience in reading, writing, workshoping and reflecting on the short story, as well as flash fiction. The module seeks to develop a knowledge of the history and development of the form, current theoretical approaches to reading, and an awareness of your literary context.

Poetry: Genre and Practice

This is an intensive study of poetic form and technique, coupled with a workshop where you will give and receive feedback on your own poems. The emphasis is on reading as well as writing poetry; it will explore how your own experience translates into poetry and how poetry becomes an experience generated by language, memory, imagination and form.

Writing Place and Landscape

This module is for students who are interested in writing imaginatively about places and/or landscapes, providing a grounding in the broad field of nature, environmental and place writing. The module includes an element of fieldwork, linking the act of physically walking through a landscape to the practice of reading and writing about it.

Writing for the Stage

The module enables you to write for the theatre and to develop your awareness of the processes by which a written script makes its way to performance. You will be taught to explore the effects that different staging approaches and performance strategies have on your scripts. The module culminates in a performance showcase at The Dukes Theatre in the city centre. www.dukeslancaster.org

Creative Non-Fiction: Memoir and Life-Writing

This module enables you to explore topics, techniques, and methods involved in memoir and life writing, as well as the risks and opportunities – technical, ethical and personal – inherent in the form. Through a series of seminars and workshops we will explore set texts, generative writing prompts, and give and receive feedback on works in progress. You will work towards the creation of your own memoir text.

English Literature modules

Love, Sex and Death in Early Literature* (15 credits)

This module explores texts from the late medieval period through to late seventeenth century, and focuses on how ideas about love, sex and death were shaped by discourses of religion, science, gender, marriage and the body.

Power, Politics and Place in Early Literature* (15 credits)

This module considers a broad range of texts, taking us from the late medieval period's interest in spiritual and earthly travel to the episodes of power, revolution and restitution that characterised Stuart rule (1603-1688).

Revolutionary Romanticism (15 credits)

This module explores the French Revolution and the impact this had on all areas of literature and thought. You will examine a range of radical texts, including the poetry of Anna Barbauld, William Blake, and William Wordsworth, and the prose of Edmund Burke, Thomas Paine, and Mary Wollstonecraft.

Romantic Subjectivity and the Self (15 credits)

This module examines the relationship between politics and poetics for such as Anna Barbauld and Percy Bysshe Shelley, the slave narratives of Olaudah Equiano, Mary Prince, and the orientalism of S. T. Coleridge and Thomas de Quincey. The course then moves inward to explore subjectivity and self.

Victorian Experiments (15 credits)

In this module we explore the Victorian interest in experimentation by looking at a wide range of novels, short fiction, and poetry. Authors often studied include: George Eliot, Charlotte Bronte, H.G. Wells, Charles Kingsley, Gerard Manley Hopkins, and Robert Browning.

Victorian Beliefs (15 credits)

Victorian writers reflected at length on matters of belief. These beliefs ranged from the public to the private, the collective to the individual, and included issues relating to politics, religion, Empire, and so on. Authors studied usually include: Oscar Wilde, Elizabeth Barrett Browning, Charles Dickens, Elizabeth Gaskell, Alfred Lord Tennyson, and Christina Rossetti.

Empire and Liberty: American Literature Pre-1900* (15 credits)

This course explores how American Literature has evolved from its colonial origins, with particular emphasis on writing from the seventeenth to the nineteenth-centuries. Key texts usually include Native American Oral Literature and the writings of De Las Casas, Bradstreet, Rowlandson, Wheatley, Jefferson, and Franklin.

America Revisited (15 credits)

This module explores American writing as part of a 'cultural declaration of independence' in the 19th century, with particular focus on literatures of dissidence and imaginative resistance. Key writers usually include Emily Dickinson, Walt Whitman, Henry David Thoreau, Rebecca Harding Davis, Frederick Douglass, and Harriet Jacobs.

Colonial and Postcolonial Literature (15 credits)

This module explores colonial writing at the end of empire, the explosion of new national literatures in the era of decolonisation in the middle of the twentieth century, and contemporary writing that draws on and reinvents these decolonising commitments.

Contemporary World Literature: Migration and Displacement (15 credits)

This module explores contemporary creative representations of migration in multiple modes - considering exile, and statelessness in fiction, memoirs, poetry and travel writing, as well as visual media and philosophy.

Literature, Film and Media (30 credits)

This module surveys relationships between literature and film across a range of periods and cultures, throughout focussing on adaptation. The module includes, within its final assessment, a creative project that may take any form – textual, visual, filmic, or even material.

Degree structure

Year 3

CORE Advanced Creative Writing

A series of lectures will look at the practicalities of life as a writer, including approaching editors, publishing, and getting work commissioned for the stage. These lectures will feed into weekly workshops, where you will develop your portfolio with an experienced author-tutor.

+

English Literature and Creative Writing students take:

OPTIONAL Select two Creative Writing modules

- + Longer Fiction
- + Writing/Reading Poetry
- + Writing Fiction for Young People
- + Advanced Short Story: Form and Practice
- + Poetry and Experiment
- + Elements of Tragedy
- + Writing Adaptations: stage, radio, podcasts
- + Writing Games
- + Writing Romance

+

OPTIONAL Select further modules in English Literature to make up 60 credits

See pages 16-17 for example module options.

You may also choose to complete a dissertation: a 10,000 word project on a subject of your choosing.

English Literature with Creative Writing students take:

CORE Dissertation

This is a long essay on a subject of your choice. It could be something that caught your attention earlier on in the course that you want to approach in more depth, or a long-standing enthusiasm that you would like to study in a more systematic and focused way. Whatever you choose, you will be supported by a tutor through a series of one-to-one supervisions.

+

OPTIONAL Select 60 credits of English Literature modules. At least 15 credits must be pre-1800 modules (marked *)

- + Mediaeval Theatre* (15 credits)
- + Performing Death, Desire, and Gender* (15 credits)
- + Jane Austen (15 credits)
- + Women Writers (15 credits)
- + Postcolonial Environments (15 credits)
- + Literature and the Visual Arts (15 credits)
- + Gothic Entanglements (30 credits)

See page 16-17 for more module options.

Modules

Year 3

Specialist Creative Writing modules

If you are studying Creative Writing as a joint major subject, you will choose two 15-credit modules in Year 3. The modules below are indicative and may change according to staff availability.

Please note that if you study Creative Writing as a minor subject (eg BA (Hons) English Literature with Creative Writing), you will choose modules in your major subject instead of these.

Writing Adaptations: Stage, Radio, Podcasts

This module introduces the key elements of adapting for radio and theatre, such as: 'faithful' versus 'unfaithful' adaptations; working within and changing existing story structures; writing beginnings and endings; script format (and software resources); and locating characters and character-voices.

Writing Fiction for Young People

This module will introduce you to the constraints and opportunities of writing for young people. Beginning with picture-books and concluding with young adult novels, you will explore elements such as paper engineering and multi-modal narratives; coming-of-age tropes and inventive language.

Advanced Short Story: Form and Practice

You will study structure, time, genre and endings and write your own short fictions. Each week you will discuss, in detail, one or two specimen short stories, as well as workshop your own creative work. Topics covered will include: plot, narrative and 'the twist in the tale'; the epiphany and other ways of ending; and rewriting myth.

Poetry and Experiment

This module challenges the received structures of language in your own poetry through a close reading of experimental poets. We will encourage you to experiment either as a continuation of the radical departures first implemented by the poets in question, or to break from comfortable notions of confessional or lyric poetry.

Elements of Tragedy

What does 'tragedy' mean, for a creative writer today? How do we effectively engage with a tradition that is thousands of years older than us? What can tragedy offer to writers working in different genres? These and many other questions are at the heart of this module. This module offers you the opportunity to produce either prose fiction or script.

Longer Fiction

During this module you will examine the unique features of long fiction (novellas and novels). Through seminar discussion of set texts, the workshopping of creative writing in progress and the writing of synopses and other planning documents, you will develop competence in approaching a long fiction project.

Writing/Reading Poetry

This module will deepen your engagement with both the writing and the reading process. Both closed and open forms will be explored through a wide-ranging selection of poems. The dual assessment (a portfolio of your own poems plus a close reading of two of the syllabus poems) reflects the course emphasis on the inter-relationship between reading and writing.

Writing Games

This module will introduce students to writing for games of all kinds, both digital and pen-and-paper. We will explore the basic principles of collaborative narrative experience as we seek to engage both critically and creatively with this important field within contemporary writing.

Writing Romance

This module introduces students to the romance genre and seeks to enable them to develop their own romance-writing practice through critical exploration of contemporary romance fiction for both adults and young-adult readers.

Modules

Year 3

English Literature 15-credit modules

The modules below are offered as a snapshot of some of our current modules rather than as an indication of what may be running in future years. We usually offer around twenty 15-credit modules each year.

Science Fiction in Literature and Film

You will trace the development of science fiction, gaining an insight into the conventions of the genre and in particular how key themes have been successfully adapted for the screen. You will interrogate themes such as war and trauma (*Starship Troopers*, *The Forever War*, *Akira*), encounters with the alien or other (*War of the Worlds*, *Monsters*), the imagination of dystopia (*The Dispossessed*, *Children of Men*, *Moxyland*), and questions of human subjectivity, transcendence, love, and loss.

Jane Austen

This module will give you the opportunity to study all the major works of one of the most celebrated novelists in English literary history. It will combine close attention to the stylistic textures and narrative strategies of Austen's fiction with broader consideration of key themes and preoccupations such as friendship, desire, matchmaking, snobbery, illness, resistance, transgression and secrecy.

Postcolonial Environments

This module explores how postcolonial writing grapples with environmental change, crisis and collapse. You will read a wide range of twentieth and twenty-first century literature from places such as South Africa, Nigeria, Israel/Palestine, and indigenous North America. Topics may include land, enclosure, waste, toxicity, climate change, and urban space.

Literary Film Adaptations: Hollywood 1939

Film historians consider 1939 to be 'the greatest year in the history of Hollywood.' This module considers how literature and film interact and conflict in that year to construct mythologies of the American past and present on the eve of the Second World War. Texts currently studied include John Steinbeck, *Of Mice and Men* (1937), Emily Brontë, *Wuthering Heights* (1846), and Frank Baum, *The Wonderful Wizard of Oz* (1900), and films such as *Mr Smith Goes to Washington*, dir. Frank Capra, and *Gone with the Wind*, dir. Victor Fleming.

Bible and Literature

This module considers the Bible as literature and looks at the reciprocal relationship between the Bible and other literary texts. We will consider the ways in which knowledge of biblical texts provokes more profound readings of literature and ask whether rewritings of the Bible refine or subvert the original text.

Women Writers

Virginia Woolf famously asked 'what would have happened had Shakespeare had a wonderfully gifted sister?' and went on to explore the obstacles to literary success encountered by women writers. This module follows Woolf's lead by seeking to redress the historical marginalisation of women writers in the English literary canon through an exploration of how women have come to writing at different historical moments.

English Literature 30-credit modules

These modules are taught over the course of two terms.

Shakespeare

This year-long module examines Shakespearean drama in its own time, as a platform on which early modern debates about agency and government, family, and national identity were played out. By examining texts from across Shakespeare's career, we will explore their power to shape thoughts and feelings in their own age but also in ours. Texts might include *Julius Caesar*, *Twelfth Night*, *Henry IV Part I*, *King Lear*, and *The Tempest*. As part of their assessment for this course, students may opt to take part in a full-scale public performance of one of the plays we have studied; this is staged in the spectacular setting of Lancaster Castle.

Modernism: Then and Since

This year-long module examines the early twentieth-century explosion of literary experimentation known as Modernism, and explores how Modernism continues, through and beyond the Second World War. In Michaelmas Term we explore 'Modernisms Then' (c1900 to c1939) where all students study work by such as

T. S. Eliot, Virginia Woolf, Jean Rhys, and authors involved in the Harlem Renaissance. In Lent Term we explore 'Modernisms Since' (c.1939 on) where each student chooses two 4-week mini-modules from a range of options.

Gothic Entanglements: Bodies, Spaces, Texts

This year-long module offers an in-depth exploration of the Gothic mode from the vantage point of the early twenty-first century. It is split into five sections: Defining, Localising, Salvaging, Haunting and Transforming. A small selection of nineteenth- and twentieth-century texts, incorporating both canonical and less familiar works, introduce key concepts and establish a foundation for approaching a diverse and challenging collection of contemporary works. These will cover anglophone writing in a variety of literary forms, including long and short-form fiction, drama, and the graphic novel.

Employability - 15-credit modules

You can select one of the following modules which offer hands-on opportunities to apply your knowledge and skills in a real-life environment. These opportunities aim to help you approach your professional life with more confidence.

Schools Volunteering Module

If you are considering training to be a teacher, this module gives you invaluable hands-on experience of working alongside a teacher in the classroom for half a day a week over the course of a term. You will devise a special activity to do with students and reflect on the experience in an end-of-placement essay.

Placement in Local Creative and Heritage Industries

The placement takes place at a relevant host organisation, with typically 30-40 hours being spent on placement. Previous students have been placed with publishing houses, museums, newspapers, heritage sites and arts venues.

Creative Writing joint major degrees

In addition to English Literature, you can study Creative Writing in a joint major (50/50) degree structure with:

• English Language • Film • Fine Art • Theatre

Year 1	Year 2	Year 3
<p>CORE Introduction to Creative Writing</p>	<p>CORE Intermediate Creative Writing Workshop</p>	<p>CORE Advanced Creative Writing Workshop</p>
+	+	+
<p>CORE Your joint major core module</p>	<p>OPTIONAL Select two specialist Creative Writing modules from:</p>	<p>OPTIONAL Select two specialist Creative Writing modules from:</p>
<ul style="list-style-type: none"> + English Language + Film + Fine Art + Theatre 	<ul style="list-style-type: none"> + Short Fiction: Genre and Practice + Poetry: Genre and Practice + Creative Non-Fiction: Memoir and Life-Writing + Writing Place and Landscape + Writing for the Stage 	<ul style="list-style-type: none"> + Longer Fiction + Writing/Reading Poetry + Writing Fiction for Young People + Elements of Tragedy + Advanced Short Story: Form and Practice + Poetry and Experiment + Writing Adaptations: Stage, Radio, Podcasts + Writing Games + Writing Romance
+	+	+
<p>OPTIONAL Select one of the following</p>	<p>CORE / OPTIONAL Joint major subject core and optional modules</p>	<p>CORE / OPTIONAL Joint major subject core and optional modules</p>
<ul style="list-style-type: none"> + Literature, Place and Space + World Literature + Literature in Time + Minor subject 	<ul style="list-style-type: none"> + English Language + Film + Fine Art + Theatre 	<ul style="list-style-type: none"> + English Language + Film + Fine Art + Theatre

Visit our website for detailed information on your joint major core and optional modules
www.lancaster.ac.uk

Life on your degree

Student-run journals

We have four in-house, student-run, creative writing journals. The print publication *Cake* publishes poetry, flash fiction, and reviews of work from established poets and newcomers alike. *Flash* is an undergraduate-run online and print journal which publishes fiction, poetry, critical and hybrid work by current Lancaster undergraduates. *Lux* is an interdisciplinary journal that seeks to showcase incisive and original work from students across the Faculty of Arts and Social Sciences. *Errant* is dedicated to creative-critical writing and hosts occasional special seminars.

www.lancaster.ac.uk/literary-lancaster

The Lancaster Award

The Lancaster Award is a non-academic certificate developed in partnership with employers to help you make the most of your time at Lancaster and to demonstrate the skills you have developed along the way. It is designed to reward the wide range of volunteering activities and placements undertaken by many of our undergraduates.

Potential employers increasingly value a profile that includes more than just strong academic results, and the Lancaster Award recognises and validates these.

Find out more:

www.lancaster.ac.uk/lancaster-award

Student-led activities

There are many other opportunities for writing in Lancaster. Here are some of the activities our students have taken part in:

- + Run their own workshops in the Writer's Society, one of the student-run societies at Lancaster.
- + Set up reading and writing groups, such as the Sci-Fi and Fantasy, Literature and Religion, and Queer Reading Groups.
- + Organised literary salons with nationally and internationally acclaimed authors.
- + Attended poetry-sermon by poet priest Rachel Mann at Lancaster Priory.
- + Presented at *Errant* creative-critical seminar at Lancaster Castle.
- + Developed new scripts in the Dukes Theatre in Lancaster.
- + Attended guest readings of poets and writers such as Juliet Jaques, Andrew McMillan, Nguyen Phan Que Mai, Zoe Gilbert, and PJ Harvey.
- + Taken a student production of the *Canterbury Tales* to the Edinburgh Festival.
- + Discussed their poetry with Pulitzer Prize-winning poet, Paul Muldoon.
- + Participated in a graphic novel writing workshop with graphic novelist, Mary Talbot.
- + Made short promotional films about life in the Department.
- + Given a public poetry reading alongside both Paul Farley and Eoghan Walls.
- + Attended Sylvia Plath event at The Storey.



Meet our staff

Our Creative Writing tutors are experienced practitioners in their chosen specialist areas, including poetry, the novel, short fiction, script writing, creative non-fiction, and new media. They have won multiple national and international awards. Our full selection of staff profiles is available on our website. Here are introductions to three of them:

Professor
Paul Farley
*Professor in
Creative Writing,
poet, writer and
broadcaster*



Paul Farley has received widespread acclaim for his poetry, including the Whitbread Prize, the Somerset Maugham Award, the Cholmondeley Prize, the E. M. Forster Award from the American Academy of Arts & Letters, two Forward Prizes and the Sunday Times Young Writer of the Year. His *Selected Poems* was published by Picador in 2014.

As well as writing poetry, his award-winning non-fiction book *Edgelands* (2011), a series of journeys into England's overlooked wilderness, was a

BBC Radio 4 Book of the Week. Paul has also written more widely on the arts and literature for *The Guardian*, *Granta*, *Art Review* and others, and is a well-known broadcaster, having written and presented many arts features and documentary programmes for radio and television, as well as writing several original dramas and adaptations. He also presents BBC Radio 4's contemporary poetry programme, *The Echo Chamber*. Paul's latest volume of poems, *The Mizzy*, was published with Picador in 2019.

Professor
Jenn Ashworth
*Professor in
Creative Writing,
novelist and
short story writer*



Jenn Ashworth studied at Newnham College, Cambridge and the Centre for New Writing at the University of Manchester. Before becoming a writer, she worked as a librarian in a prison. Her first novel, *A Kind of Intimacy*, was published in 2009 and won a Betty Trask Award. On the publication of her second, *Cold Light* (Sceptre, 2011) she was featured on the BBC's *The Culture Show* as one of the UK's twelve best new writers. Her third novel *The Friday Gospels* (2013) and her fourth *Fell* (2016) are also published by Sceptre. Ashworth has also published short fiction and won an award for her blog, *Every Day I Lie a Little*.

Her work has been compared to both Ruth Rendell and Patricia Highsmith; all her novels to date have been set in the Northwest of England. In 2019 she published a memoir-in-essays about reading, writing and sickness called *Notes Made While Falling* which was a New Statesman Book of the Year and shortlisted for the Gordon Burn Prize. Her latest novel is *Ghosted: A Love Story* which was shortlisted for the Portico Prize. She lives in Lancashire, is a Fellow of the Royal Society of Literature and is a Professor of Writing, specialising in long prose fiction, the memoir and creative-critical writing.

Tajinder Singh
Hayer
*Lecturer in
Creative
Writing,
scriptwriter*



Taj has been writer on attachment at the Leeds Playhouse, writer in residence at BBC Radio Drama Manchester, writer on attachment at the National Theatre and was nominated as one of the Royal Court's fifty promising playwrights in 2006-7. He has written for the Leeds Playhouse, Peshkar, Freedom Studios, Menagerie, and Look Left, Look Right Theatre Company. He won the BBC's Spin new writing award in 2003, and has written for CBeebies, BBC Radio Four, BBC Radio Three, Big Finish Productions and the BBC Asian Network. He won the 2021 Papatango Prize with

Ghost Stories from an Old County. Most recently he has written the Cyclops episode of *The Odyssey* as part of the National Theatre's multi-part and multi-region adaptation of the epic poem.



Your future career

Throughout your degree, we encourage you to gain work experience that will support you in achieving your chosen career. A wide range of placement and internship opportunities are available, including credit-bearing modules that include working in creative, cultural and heritage organisations or schools. We offer the option of a placement year with the majority of our degrees, which will boost your employability.

Placement year degrees

With most of our degrees you can take a placement year, where you apply to spend Year 3 working in a professional paid role in a sector of your choice. Securing a placement is a competitive process, so we support you with personalised coaching and professional guidance throughout your second year.

Faculty of Arts and Social Sciences internship scheme

As a student with us, you can apply to the Faculty of Arts & Social Sciences (FASS) Internship Scheme that offers exclusive opportunities that are ring-fenced for students in the Faculty. A myriad of paid, sector-specific internships are available each year in the summer vacation and part-time during term time. Just to give you a taster, some of the past employers include Carnegie Publishing, Lancaster Arts, More Music, The Dukes Theatre, Comma Press, Deco Publique, Crowberry Consulting, Fairfield Association, Active Lancashire and National Trust. Discover more: www.lancaster.ac.uk/FASS-placements



Joint 2nd for Creative Writing graduate prospects
Complete University Guide 2024

Careers

A degree including Creative Writing can underpin many careers and, as well as helping our students make good academic decisions while they are with us, we also recognise the need to think ahead to life after graduation. In addition to offering placement modules, we deliver professional development sessions on employability-related matters, including bespoke talks by the University's Careers Service and we host visits from potential employers and alumni of the Department. Our graduates have gone on to be authors, poets, screen writers, journalists, new media and content writers, as well as working in the professions listed below.

Our excellent careers support is recognised in the league tables where we are joint 2nd for Creative Writing Graduate Prospects (Complete University Guide, 2024). A degree in Creative Writing opens up exciting and varied career opportunities:

- + Writers
- + Librarians
- + Publishers
- + Editors
- + Archivists
- + Journalists
- + Media and PR
- + Advertising
- + Teachers

Find out more about our lifelong careers support: www.lancaster.ac.uk/careers

Kayla's placement



I completed a 5 week placement with Carcanet Press as part of a third year module. The experience gave me a whole new breadth of insight into marketing new book releases, and also the publishing industry as the complex creature that it is. Overall, I'm grateful to Carcanet and the University for giving me the opportunity to gain such experience, which in turn has helped me to shape my career prospects after graduation.

Kayla Jenkins
BA (Hons) English Literature and Creative Writing,
graduated 2019

Abbie's professional experience



I enjoyed the 'Writing for the Stage' module. It gave me the chance to see my work performed professionally and establish contacts in the industry. The tutor, Taj Hayer, was very passionate about the subject. I had never really tried writing scripts before and Taj's workshops were expertly delivered and feedback was concise and honest, showing where you needed to improve quite clearly. This, combined with the professional experience of working in the Dukes Theatre in Lancaster, collaborating with actors and directors in a professional environment, made the module very valuable. It allowed me to develop my writing skills whilst gaining experience in a career environment; something which very few other creative writing courses do.

Abbie Grundy
BA (Hons) English Literature and Creative Writing,
graduated 2018

Important information

The information in this publication relates primarily to 2024-25 entry to the University and every effort has been taken to ensure the information is correct at the time of printing (June 2023). The University will use all reasonable effort to deliver the courses as described but the University reserves the right to make changes after going to print. In exceptional circumstances that are beyond the University's reasonable control (Force Majeure Events), we may need to amend the programmes and provision advertised. However, in this event, the University will take reasonable steps to minimise the disruption to your studies. You are advised to consult our website at: www.lancaster.ac.uk/study for up-to-date information before you submit your application. More information on limits to the University's liability can be found in the Student Contract at: www.lancaster.ac.uk/terms. Further legal information may be found at: www.lancaster.ac.uk/compliance/legalnotice

English Literature
and Creative Writing | **Lancaster**
University 

.....
www.lancaster.ac.uk/creative-writing
© Lancaster University – Creative Writing Booklet 2024

 **recycle me**



15029900255
Printed on Carbon Capture paper