

## Creative Writing & English Literature Modules for Visiting Students 2026/27



Creative writing is the basis of all literature. In contemporary society it forms a major part of both the literary arts and popular entertainment. If you are interested in participating creatively in our culture, the module choice on offer provides an invaluable grounding to explore a wide variety of different kinds of writing – from the classic to the contemporary.

Each module is designed to help discover and developing the writer within you. Students will gain a thorough insight into the process of writing from the teaching team, which includes award-winning published authors.

Introductory (level 4) modules provide a broad foundation to the basic genres, forms and practices of creative writing. They are designed to develop skills appropriate to creative writing, to identify and understand qualities of good writing, and to establish habits of self-reflective practice.

Intermediate (level 5) modules focus upon development of particular skills in poetry, prose and scriptwriting.

Advanced (level 6, CW6\*) modules offer opportunities for more specialist writing, covering popular fiction, writing for television and poetry. EN6\* literature modules reflect faculty research interest and can vary annually. They can include *Gender and Sexuality*, *Black and Asian Writing* and *Shakespeare*.

As this subject is interdisciplinary in nature, please note that there are related modules available in other subject areas as well. For example, in Media and Communication, there is *CT4001 Working with Words* and in Film, there is *HA4307 From Pre-Cinema to Post-Cinema*.

**Updated March 2026/PJW**

### **Entry requirements:**

- GPA of 2.75 or above (out of 4.0) or equivalent

### **Pre-requisites:**

- Level 4: none though previous academic study of English literature/creative writing is useful.
- Level 5 and 6 modules are progressively more advanced. Acceptance for level 5 modules requires previous study of creative writing at university level.
- Level 6 modules require substantial prior study of English literature (for EN6\* modules) or creative writing (for CW6\* modules) at university level.

**Taught at:** Penrhyn Road campus

**Key to Module Descriptors and Suitability:**

Please note that virtually all Kingston modules are whole year in length running over both teaching semesters. In many instances, two previous single-semester modules had been combined. Consequently, each module in this directory has an indicator as to whether it is suitable for single-semester study, as shown below:

**1** - Indicates module is suitable for students on Study Option 1 (Whole Year)

**2** - Indicates module is suitable for students on Study Option 2 (Autumn/Fall)

**3** - Indicates module is suitable for students on Study Option 3 (Spring)

**Notes:**

1. All modules are at undergraduate level only.
2. Students enrolled on Study Option 1 are required to study the entire module.
3. Whilst the University makes every effort to ensure that this information is correct at the time of updating (March 2026), it cannot accept responsibility for omissions or subsequent changes. Module availability and content may be subject to change, as part of the University's policy of continuous improvement and development.
4. Details of assessment for students enrolled on either Study Option 2 or 3 where provided are **indicative** only and may also be subject to change as part of the above policy.

**Creative Writing & English Literature Modules for Visiting Students**  
**2026/27**

MODULE CODE	LEVEL	TITLE	SUITABILITY
<a href="#">CW4003</a>	4	Introduction to Creative Writing	1, 2, 3
<a href="#">CW4004</a>	4	Writing that Works	1, 2, 3
<a href="#">EL4006</a>	4	Reading London: Drama, Poetry and Prose	1, 2, 3
<a href="#">CW5004</a>	5	Screenwriting	1, 2
<a href="#">CW5005</a>	5	Adaptations	1, 2, 3
<a href="#">CW5006</a>	5	Style, Form and Creativity	1, 2, 3
<a href="#">CW6004</a>	6	Narrative Techniques in Popular Fiction	1, 2
<a href="#">CW6008</a>	6	Box Set Drama: Writing for Television	1, 2
<a href="#">CW6010</a>	6	Innovations in Poetry and Prose	1, 2
<a href="#">EL6023</a>	6	Radical Writers	1, 2
<a href="#">EL6030</a>	6	Gender and Sexuality	1, 2

## LEVEL 4 – INTRODUCTORY

<b>Module Code: CW4003</b>
<b>Module Title: Introduction to Creative Writing</b>
<b>Level: 4</b>
<b>Prerequisites:</b> none
<b>Credits:</b> <ul style="list-style-type: none"> <li>• Full Year: 8 (US) 15 (ECTS)</li> <li>• Single Semester: 4 (US) 7.5 (ECTS)</li> </ul>
<b>Suitability:</b> <ul style="list-style-type: none"> <li>• Study Abroad/International Exchange students for Study Options 1 or 2 or 3</li> <li>• Not open to Erasmus students, as level 4 (unless home university agrees)</li> </ul>
<b>Content:</b> <p>This module centres upon practical work designed to develop the skills appropriate to the undergraduate study of creative writing. These skills will be focused in the following areas: the analysis and use of published writing; language and style; seminar/workshop practice; and habits of writing, self-reflection and revision.</p> <p>The module will investigate how writers think about their craft and the techniques they use to write most effectively in their various mediums.</p> <p>Fortnightly lectures will be given by practicing writers who will introduce students to their own published work as well as that of a wide range of other authors. Students will read, analyse and discuss poems, short stories, plays and essays, and will develop a greater awareness of language and style in writing through a variety of exercises. These workshop exercises will allow students to establish guidelines for constructive participation and encourage co-operation and self-reflection.</p> <p>➤ <b>Autumn Semester Topics: <i>Stimulating Creativity; The Fundamentals of Creative Writing</i></b></p> <p>❖ <b><i>Stimulating Creativity</i></b></p> <ul style="list-style-type: none"> <li>• Stimulating creative and imagination: What really works?</li> <li>• Keeping a writer’s notebook</li> <li>• Writing what you know</li> <li>• Writing what you come to know.</li> </ul> <p>❖ <b><i>The Fundamentals of Creative Writing</i></b></p> <ul style="list-style-type: none"> <li>• Character creation</li> <li>• Setting</li> <li>• Point of view: Trying on voices</li> </ul>

Study Option 1 = Whole Year

Study Option 2 = Autumn

Study Option 3 = Spring

- Point of View: Degrees of knowing
- Showing and telling
- Structure

➤ **Spring Semester Topics: *Specific Techniques of Poetry***

❖ ***Specific Techniques of Poetry***

- The story and the reader
- Drafting and line
- Voice
- Imagery
- Rhyme and Form
- Theme
- Life Writing
- Finding a form; writing a narrative. Using Memory
- Life Characters
- Going public: The Editing Process

**Teaching:** weekly 1-hour lectures and 2-hour seminars

**Assessment:**

➤ **Study Option 1:**

- Portfolio:
  - 250-word writing exercise (Autumn semester) (10%)
  - three 500-word pieces (total 1,500 words) in any genre (prose, poetry, playwriting etc) (90%)

➤ **Study Options 2 & 3:**

- Portfolio: two 500-word pieces of any genre (100%)

**Note: methods of assessment and weighting are indicative only and subject to change**

**Last updated:** 27/03/26 PJW

[Return to TOP.](#)

**Module Code: CW4004**

**Module Title: Writing that Works**

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

5

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**Level:** 4

**Prerequisites:** none

**Credits:**

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

**Suitability:**

- Study Abroad/International Exchange students for Study Options 1 or 2 or 3
- Not open to Erasmus students as Level 4 (unless home university agrees)

**Content:**

This module looks at how writing works. This gives students the opportunity to get to grips with the nuts of bolts of writing and provides them with the tools and language to analyse both their own writing and the writing of others.

This module will introduce students to Future Skills through engagement with the Navigate team.

➤ **Autumn Semester topics:**

❖ ***Building Blocks: Writing that Works***

The building blocks of writing are discussed. Students look at how the language choices that people make can affect a reader's experience of their writing and will learn the metalanguage to discuss and critique writing.

- Nuts and bolts: words and sentences
- Understanding Yourself as a Writer (Navigate workshop 1)
- More Nuts and Bolts 2: Sentences and paragraphs
- Persuasive Writing: Rhetoric

❖ ***Finding your Voice***

The building blocks are now assembled to build arguments and narratives. Students now consider what makes a coherent piece of writing and techniques are considered which can be used to persuade the reader of something.

- Speech Writing
- Understanding Yourself as a Successful Writer and your relationship with your reader (Navigate workshop 2)
- Telling Tales: The Power of Storytelling
- Visual Rhetoric: words and images
- Academic Writing/ Reflective Writing
- Bringing it all together

➤ **Spring topics:**

❖ ***Professional Writing***

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

Writing in professional contexts is considered, looking at the kind of writing skills that are required by typical graduate roles. Some examples of writing to earn a living are also considered.

- Politeness and professional tone in writing
- advertising copy writing
- Using Design Thinking to complete your project: what, why how?
- Being a professional writer and review writing
- Writing effective blogs
- Adverts for the radio
- Obituaries
- Writing for websites

**Teaching:** weekly 2-hour interactive workshop and weekly 1-hour seminar

**Assessment:**

➤ Study Option 1:

- Personal development plan (40%):
  - Professional Profile (500 words)
  - Key Skills Audit (250 words)
  - 500-word piece of writing
- Project – 1,750 words long (60%)

➤ Study Option 2:

- Personal development plan (100%):
  - Professional Profile (500 words)
  - Key Skills Audit (250 words)
  - 500-word piece of writing

➤ Study Option 3:

- Project – 1,750 words long (100%)

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**Last updated:** 27/03/26 PJW

[Return to Top](#)

**Module Code:** EL4006

**Module Title:** Reading London: Drama, Poetry and Prose

**Level:** 4

**Prerequisites:** none

Study Option 1 = whole year

Study Option 2 = Autumn

Study Option 3 = Spring

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**Credits:**

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

**Suitability:**

- Study Abroad/International Exchange students for Study Options 1 or 2 or 3
- Not open to Erasmus students as Level 4 (unless home university agrees)

**Content:**

This module introduces the literature of London, from the rise of Renaissance theatre culture to its fictional futures, and from explorations of its urban heart to its sprawling suburbs. How numerous writers have depicted everyday life in the metropolis, as well as social upheaval, crime and injustice, will be investigated. The emergence of distinct literary cultures in the capital, the ways London's position at the centre of a global empire has shaped its literature, and how writers have in turn represented the experiences of particular groups, for example, social elites, immigrants, women and children.

The module will also introduce some of the most fundamental categories of literature. The module will be organised into three strands: one on drama, one on poetry, and one on prose (fiction and non-fiction). In each strand students will identify the distinctive characteristics of particular forms and genres of literature, and of modes of writing that developed at particular historical moments.

Through close study of a range of literary texts we will consider, for instance, what distinguishes tragedy, comedy and realism in drama, how poets have engaged with the sonnet form or the epic, what defines the memoir, and how to explain the differences in narrative style between realist and modernist fiction.

Weekly interactive lectures will be complemented by study trips to locations across London, which may include a visit to the Globe Theatre, the London Museum or a walking lecture following the route taken by Mrs Dalloway in Virginia Woolf's novel of the same name.

➤ **Autumn Semester topics: *Early Modern London; Victorian London***

❖ ***Early Modern London: Renaissance to Restoration***

- Immigration and the Global City: Thomas Dekker, *The Shoemaker's Holiday*
- Plague and Profit: Ben Jonson, *The Alchemist*
- Performing the City: Francis Beaumont, *The Knight of the Burning Pestle*
- The Revolutionary City: the English Civil War and its Aftermath- Eikonoklastes; Aphra Behn, *The City Heiress*
- Fire and Brimstone: Pepys' Diary

❖ ***Victorian London***

- Victorian Social Criticism: Poetry
- Oscar Wilde's *Dorian Gray*
- The Flaneuse: George Egerton and Virginia Woolf

➤ **Spring Semester topics: *Dark London; London Hinterlands and Suburbs; London Intersections***

Study Option 1 = Whole Year

Study Option 2 = Autumn

Study Option 3 = Spring

❖ **Dark London**

This section focuses on the dark architectures and geographies of London, its suburbs and hinterlands - and the way authors have navigated them. There will be consideration about how London presents a canvas for crime and detection, horror writing and the supernatural, the occult dystopian representation and a space for psychogeographic exploration.

Topics:

- London, Crime and detection: Sherlock Holmes
- Gothic London London folklore and myth: Jack the Ripper and The Elephant Man
- London and the Blitz: The Ministry of Fear (Graham Greene, 1943)
- London, Popular Fiction and Horror
- London, Violence and Protest

❖ **London Hinterlands and Suburbs**

This section focuses on the margins of London's landscape and explore how writers have engaged with its hinterlands and suburbs. Examples include the work of psychogeographers like Sonia Overall and Iain Sinclair and think about the uneasy suburban geographies of writers like JG Ballard and Hanif Kureshi.

❖ **London Intersections**

In this final part, texts are studied which deal with the issue of intersectionality in London literature, where that is in terms of personal, racial or sexual identity, or in terms of civic identity. An example is the play *Mrs Warren's Profession* by George Bernard Shaw . This play considers the role of women at the turn of the century and London represents an important past - and future - for the protagonist.

**Teaching:** weekly 3-hour interactive workshop lectures

**Assessment:**

➤ **Study Option 1:**

- Annotated Bibliography (5 x 250 word entries) (40%)
- Individual project (2,250 words) – exploration of significance of a particular site or institution in London (eg the Globe Theatre, the River Thames, Bloomsbury, the Underground, the suburbs) in one or more literary texts (60%)

➤ **Study Option 2:**

- Annotated Bibliography (5 x 250 word entries) (100%)

➤ **Study Option 3:**

- Individual project (2,250 words) – exploration of significance of a particular site or institution in London (eg the Globe Theatre, the River Thames, Bloomsbury, the Underground, the suburbs) in one or more

Study Option 1 = Whole Year

Study Option 2 = Autumn

Study Option 3 = Spring

literary texts (100%)

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**Last updated: 27/03/26 PJW**

[Return to Top](#)

## LEVEL 5 – INTERMEDIATE

**Module Code: CW5006**

**Module Title: Style, Form and Creativity**

**Level: 5**

**Prerequisites:** previous study in creative writing at university level

**Credits:**

- Full year: 8 (US) 15 (ECTS)
- Single semester: 4 (US) 7.5 (ECTS)

**Suitability:** study options 1 or 2 or 3

**Content:**

On this module, students will have the opportunity to progress their creative writing skills by exploring the relationship between theory and practice. They will also explore the connection between language, form, creativity and style. Students will be presented with a range of theoretical and contextual approaches to the production and analysis of imaginative work and will be invited to respond to these provocations through critical and creative writing. Students will attend interactive lectures whose themes may include adaptation, narrative techniques for literary authors, history and narrative, identity and aesthetics, and creating characterisation etc. Students will learn more advanced practical techniques for crafting expressive, imaginative work, which will allow them to make more sophisticated use of aspects such as voice, point of view, structure, character, imagery, and tone.

Workshops will draw on the language-based disciplines of linguistics, stylistics and narratology to explore the relation between content, form and creativity. The module will entail the reading, critical analysis and discussion of texts by a variety of classic and contemporary authors, whose work reflects the diverse range of styles, influences and approaches at work today. Students can choose to experiment with writing the novel, short story, script for radio, stage or screen, or poetry.

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

10

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➤ **Autumn Semester Topics: Poetry and Conceptual Literatures**

- The Writers Identity – Pessoa and the divided self.
- Language Artists – Modern poetry and shaping a world of words.
- Asemic Writing and the handwritten
- Conceptual literature, the idea over all, and found text.
- Performance Literature
- Psychogeography and the places that make our writing
- Ekphrasis and responding to what we see with what we write.

➤ **Spring Semester Topics: Creative Writing**

- Introduction to short stories
- From Realism to Modernism
- Postmodernism
- Plot in Short Fiction
- Character in Short Fiction
- Flash Fiction
- Workshops

**Teaching:** weekly one-hour interactive lecture and a weekly two-hour seminar

**Assessment:**

➤ **Study Option 1:**

- 2,000-word critical essay of a literary text (40%)
- Creative & critical portfolio: one 1,500-word complete short story OR two/ three shorter flash fiction pieces (eg one story of 1000 words, one of 500 words) (60%)

➤ **Study Option 2:**

- 2,000-word critical essay of a literary text (100%)

➤ **Study Option 3:**

- Creative & critical portfolio: one 1,500-word short story OR two/ three shorter flash fiction pieces (eg one story of 1000 words, one of 1500 words) (100%)

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**Last updated:** 27/03/26 PJW

[Return to TOP](#)

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

<b>Module Code: CW5004</b>
<b>Module Title: Screenwriting</b>
<b>Level: 5</b>
<b>Prerequisites:</b> <ul style="list-style-type: none"> <li>• Previous study in creative writing at university level</li> <li>• high standard of literacy and expression</li> </ul>
<b>Credits:</b> <ul style="list-style-type: none"> <li>• Full year: 8 (US) 15 (ECTS)</li> <li>• Single semester: 4 (US) 7.5 (ECTS)</li> </ul>
<b>Suitability:</b> Study Options 1 or 2
<b>Content:</b>  <p>Screenwriting is about how to come up with ideas for screen stories and characters to inhabit them; how to develop these ideas into strong, compelling narratives; and how to present them in a way which turns words into images on a screen. Unlike a novel or a poem, a screenplay is both a creative text and a technical guide - a set of instructions to director, actors and crew as to how to visualise and realise the action. A good script must be economical, precise and clear. Learning how to write in this way is a special skill - one you'll acquire on this module.</p> <p>The module begins by looking at some successful films and how they're constructed. This includes one or two turkeys and ask why they went from celluloid to Christmas dinner. Also use movies from the US and the UK (mostly) will be used, the occasional TV show and a range from features to shorts. Some will be older than you are used to watching (trigger warning: some may even be in black and white!), but they will be excellent examples of the screenwriter's craft or offer a particularly good demonstration of a topic. Some you'll know, some you should know and some are short films you probably wouldn't choose to watch (but now you will).</p> <p>This module requires a passion for film, and a preparedness to watch and read widely to supplement lecture materials from research.</p> <p>➤ <b>Overall Topics:</b></p> <ul style="list-style-type: none"> <li>• Story Structure – examination of the narrative principles of classical cinema, and show how and why they work, with a specific focus on Three Act Structure.</li> <li>• Characterisation and Character Development – exploration of the relation between character and structure, and how characterisation and narrative are interdependent.</li> <li>• Genre - genre from comedy to horror and everything between, and explore how genre defines story.</li> <li>• Dialogue - the economy and style of screen dialogue, and look at some of its important functions, such as hidden exposition.</li> <li>• Screen language – consideration of writing for a visual medium, through visual storytelling devices such as active cuts, the use of key objects and on-screen exposition and reincorporation.</li> </ul>

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

- The Short Film - a range of short films and scripts are screened, including an examination of the variations between final draft and final cut.
- Formatting a script - study of industry-appropriate methods of presentation.
- Narrative development - use of classical structure to develop students' own ideas from first premise to working narrative.
- Protagonist and Antagonist – examination of the differences between these two pillars of story structure.

➤ **Autumn Semester:**

A focus on the key concepts of dramatic narrative – examining structure in a range of genres (straight drama, romance, comedy, science fiction, horror) and ‘blended’ genres (romantic comedy, comedy horror etcetera). This is based on a series of screenings followed by analysis in class. As the semester progresses, students undertake practical exercises (some as homework) in which they work with the same concepts. By the end of the semester students will be able to a) apply key principles of dramatic structure; and b) demonstrate a working knowledge of the craft of writing for the screen.

➤ **Spring Semester:**

In this semester, the emphasis is on developing an original story, characters and subsequently, a short screenplay. The format remains a weekly two-hour class, allowing for use of selective screenings and script samples to explore the craft of writing for the big screen, combined with practical exercises and workshopping of ideas. Students collaborate on dialogue, character and storylining. As students develop their own work, more class time is given to workshops and feedback received from fellow students and tutors on their individual projects.

**Teaching:** two-hour weekly workshops and individual tutorials

**Assessment:**

➤ **Study Option 1:**

- Analysis of a feature-length screenplay (1,500 words) (40%)
- Portfolio: short screenplay and evaluation (2,500 words) (60%)

➤ **Study Option 2:**

- Analysis of a professional screenplay (1,500 words) (100%)

**Note: methods of assessment and weighting are indicative only and subject to change**

**Last updated:** 27/03/26 PJW

[Return to TOP](#)

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

**Module Code: CW5005**

**Module Title: Adaptations**

**Level: 5**

**Prerequisites:**

- Previous study in creative writing at university level.

**Credits:**

- Full year: 8 (US) 15 (ECTS)
- Single semester: 4 (US) 7.5 (ECTS)

**Suitability:**

Study Options 1 or 2 or 3

**Content:**

This module examines the adaptation, as both industrial process and creative practice, of various kinds of cultural works into other forms. The first half of the module focuses on cinematic adaptations of works of fiction. Through a series of case studies students will explore the history of cinematic adaptation and key ideas through which adaptation has been framed, including fidelity, medium specificity, authorship and intertextuality.

The second half of the module examines more diverse types of adaptation: literary engagements with previously published works of fiction; adaptations of comics and theatrical works to screen; and the more recent transports between video games, fiction and television. Students explore the commercial, creative and political imperatives that shape such adaptations, as well as the reasons for why some cultural texts and forms remain unadapted or have been deemed unadaptable.

➤ **Autumn Semester: Exploring Adaptation**

In asking 'What is adaptation?' we must think more widely about a range of issues of authorship, canonicity, transmediality, politics, history and more. The process of adapting a text is a complex process in both practice and analysis and extends far beyond simply translating one text into a different format.

❖ **Topics:**

- Defining Adaptation
- Adapting The Canon (case study George Orwell, *1984*)
- History and Adaptation: Adapting History and the Historical Novel (case studies: *I Claudius* (BBC, 1976) and *Wolf Hall* (2015))
- Crime and Adaptation (Case study: Sherlock Holmes, *The Hound of the Baskervilles*)
- Crime, Detection and Adaptation (II): Women Crime Writers - Agatha Christie
- Adapting The Gothic (I): Edgar Allan Poe *The Fall of the House of Usher* and Roger Corman *The Masque of the Red Death*
- Adapting the Gothic (II): *Frankenstein*
- Adapting the Unfilmable (II): JG Ballard and *Crash*
- Adaptation Race and Gender

Study Option 1 = Whole Year

Study Option 2 = Autumn

Study Option 3 = Spring

- Songwriting, Folk and Adaptation: Bob Dylan
- Transmedia Storytelling: digital folklore and videogames

➤ **Spring Semester: Legacies and Innovations**

In this semester, the emphasis is on developing an original story, characters and subsequently, a short screenplay. The format remains a weekly two-hour class, allowing for use of selective screenings and script samples to explore the craft of writing for the big screen, combined with practical exercises and workshopping of ideas. Students collaborate on dialogue, character and storylining. As students develop their own work, more class time is given to workshops and feedback received from fellow students and tutors on their individual projects.

❖ **Topics:**

- Adaptation and Fidelity
- Structuralism and Narrative
- Post-structuralism and Intertextuality
- Case Study: *The Great Gatsby*
- Screenplays, Storyboards, Pitches
- Adapting graphic novels *Watchmen*
- Lost in Austen, *Pride and Prejudice*
- Austen Translation *Bridget Jones* and *Bride and Prejudice*
- *One Day*

**Teaching:** three-hour weekly workshop lectures

**Assessment:**

➤ **Study Option 1:**

- 1,500-word essay (40%)
- 2,500-word creative project (60%)

➤ **Study Option 2:**

- 1,500-word essay (100%)

➤ **Study Option 3:**

- 2,500-word creative project (60%)

**Note: methods of assessment and weighting are indicative only and subject to change**

**Last updated:** 27/03/26 PJW

**LEVEL 6 – ADVANCED**

Study Option 1 = Whole Year

Study Option 2 = Autumn

Study Option 3 = Spring

<b>Module Code: CW6004</b>
<b>Module Title: Narrative Techniques in Popular Fiction</b>
<b>Level: 6</b>
<b>Prerequisites:</b> substantial study of creative writing at intermediate university level
<b>Credits:</b> <ul style="list-style-type: none"> <li>• Full Year: 8 (US) 15 (ECTS)</li> <li>• single semester: 4 (US) 7.5 (ECTS)</li> </ul>
<b>Suitability:</b> study options 1 or 2
<b>Content:</b> <p>This module aims to provide students with the opportunity to engage with different examples of popular fiction such as crime fiction, romance, the thriller, and science fiction. It will enable students to identify the standard practices of popular genres and understand why they succeed or fail in particular texts. It will encourage them in the critical study of narrative techniques to best learn how to apply them in a work of popular fiction. Students will experiment in writing crime, science fiction, thriller and romance stories before choosing one or two of these genres to take through to their final submission. All this will be put into the context of more general and transferable lessons to be learnt in the art of compelling storytelling.</p> <p>For each genre studied, students will read two core novels, plus a more general theoretical text on narrative construction. The module is led by a writer of four published crime/thrillers.</p> <p>➤ <b>Overall content:</b></p> <ul style="list-style-type: none"> <li>• general introduction to issues related to the genre, its conventions, and its history</li> <li>• examination of such issues and conventions across a range of authors in, and texts belonging to, the selected genre</li> <li>• sustained discussion and analysis of texts in relationship to their historical, cultural and theoretical contexts</li> <li>• extensive consideration of the ways in which the chosen texts reveal characteristic themes, styles, and concerns of the defined genre</li> <li>• an opportunity to apply the knowledge of the genre and the insight into its conventions to individual writing projects</li> <li>• How to time manage</li> <li>• Show what working independently looks like in academic studies</li> </ul>
<b>Teaching:</b> weekly 2-hour workshops and seminars

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

**Assessment:**

➤ Study Option 1:

*Portfolio:*

- A creative writing project within the popular fiction genre amounting to 5,000-6,000 words or equivalent (or two-3,000 word pieces in different genres) (60%)
- 2,000-word explanation about application of techniques, codes and conventions (40%)

➤ Study Option 2:

*Portfolio (100%)*

- a 2,500-3,000-word piece that can be identified as popular fiction. Option of submitting two shorter pieces in two different genres
- A 1000-word explanation of how appropriate techniques, codes and conventions were applied, which refers to all the other genres studied

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**Last updated:** 27/03/26 PJW

[Return to top.](#)

**Module Code:** CW6008

**Module Title:** Box Set Drama: Writing for Television

**Level:** 6

**Prerequisites:** substantial study of creative writing at intermediate university level

**Credits:**

- Full Year: 8 (US) 15 (ECTS)
- single semester: 4 (US) 7.5 (ECTS)

**Suitability:** study options 1 or 2

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

**Content:**

This module will introduce students to the practice of writing for TV with a particular focus on developing the skills to write television drama. The creation of episode and serial narratives, treatments (story outlines), scene description, characterisation and dialogue, among other aspects of writing for television, will be explored and undertaken through practical exercises and workshops.

➤ **Autumn Semester: *Creating a Series; Structure***

- Know Your Marketplace (How to get rich!), an overview of commercial context and commissioning. An opportunity to create a series.
- The Essentials of a Returning Series: format, world, character, story. How can we build a show which lasts? With special reference to *Breaking Bad*.
- Dramatic Structure. Designing a Pilot: character and structure in *Homeland*.
- Serial Structure: serial arcs and story pods in *Homeland*.
- Story of the Week (aka 'Let's Put Lipstick on This Pig!'): finding a serial solution to a precinct drama.
- Multi-stranding: *Desperate Housewives*.
- Multi-stranding: *Big Little Lies*. (tbc)
- Fixing the story: character and multi-stranding in *Deep Water*.
- Comedy drama & sitcom: *Pulling* and *Derry Girls*
- Shorter form drama: *I May Destroy You* and *Atlanta*.

➤ **Spring Semester: *From Story to Script; Writing for the Screen***

In this semester, the focus is more on on writing exercises in order to build as student's screenwriting skills towards this semester's assignment—the Portfolio. In class, students will be pitching stories and then developing these in collaboration into storylines for both a series and an episode. Students will then be invited to write scenes from the episode.

- From Story to Script (i): *Derry Girls* and *Modern Family* - character and story-making
- From Story to Script (ii): *Modern Family* - writing the treatment
- From Story to Script - introduction to script format and style
- From story to script (iv): dialogue
- Writing for the Screen: active cuts, editing, visual storytelling.
- Control of information: Sal's story in *Mad Men*.
- Special cases: flashbacks, montage, telephones. . .
- Timeframes: *Cruel Summer*
- Arresting openings: *Happy Valley*; *Six Feet Under*; *Bodyguard*; *Killing Eve*
- Writing for the Shoot (or Director-Proofing. . .)

**Teaching:** weekly 3-hour lecture/workshops – comprising a variety of screenings (max 60'), practical exercises and seminars

**Assessment:**

- Study Option 1:
  - Pitch and market evaluation (1,500 words) (40%)
  - Portfolio: storylines and a script sample (4,000 words) (60%)
- Study Option 2:
  - Pitch and market evaluation (1,500 words) (100%)

**Last updated:** 27/03/26 PJW

[Return to top.](#)

**Module Code: CW6010**

**Module Title: Innovations in Poetry and Prose**

**Level: 6**

**Prerequisites:** substantial study of creative writing at intermediate university level

**Credits:**

- Full Year: 8 (US) 15 (ECTS)
- single semester: 4 (US) 7.5 (ECTS)

**Suitability:**

- study options 1 or 2

**Content:**

This module covers the study of a number of different kinds of poetry and literature, with a focus on innovation and methodology. Examining context and content, some of the 20th- and 21st-century movements that have informed and continue to influence contemporary poetry, such as sound poetry, visual poetry, constraint-based writing, performance and collaborative poetry, as well as the aesthetic and stylistic theories underpinning them (for instance, in manifestos and essays about poetry written by the poets themselves).

Attention will be given to the contextual aspects of poetry, as well as the content. The course will explore the reasons writers and poets innovate, the reasoning for experimentation and the ways in which poets shape and structure writing and poems – exploring the nature of sound and language itself. The content of such poems will be explored, which may involve non-traditional subject matter or interactions with other art forms, such as music or the visual arts, and their theoretical underpinning too (literary, social, theoretical, historical, stylistic).

Study Option 1 = whole year  
Study Option 2 = Autumn  
Study Option 3 = Spring

➤ **Autumn Semester topics:**

- Modernism
- The Concrete poem: Visuality as meaning
- Conceptual Literature
- Sound poetry
- Poster poetry, Text Art, Minimalism
- Performance Literature
- Constraint poetry
- Ekphrastic poetry
- Asemic Writing
- Ordinary Literature

➤ **Spring Semester topics:**

- Poetry Plays and Verse Drama
- Dada, Surrealism and their contemporary counterparts
- Art Poetry
- The Collective
- Collage and Found text
- Photo Poetry
- Film Poetry
- Prose Poetry and Psychogeography
- Dance Poetry and Literature and Movement
- E-poetry

**Teaching:** weekly 2-hour workshops/seminars

**Assessment:**

➤ **Study Option 1:**

*Portfolio:*

- A portfolio of around 20 poems equivalent to 6,000 words (with contextual remarks) (70%)
- 2,000-word critical essay (20%)
- 7-10 class reports/workshop logs (10%)

➤ **Study Option 2:**

- Part of study option 1 assessment

**Note: methods of assessment and weighting are indicative only and subject to change**

**Last updated:** 27/03/26 PJW

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

**Module Code: EL6023**

**Module Title: Radical Writers**

**Credits:**

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

**Level: 6**

**Prerequisites:** substantial academic study of English literature at university level

**Suitability:** study options 1 or 2

**Module Content:**

At every point in literary history there are writers who break the mould and challenge the status quo. Whether it is through writing epics that endure through centuries, addressing the injustices of the time or challenging the very notion of what a novel, poem or a play can do, writers can be radical in a number of exciting ways. This module looks at works by radical writers in depth, studying texts in detail across a range of time periods and taught by lecturers who are experts in these writers. The context of each text will be examined as well as the way the text is written, determining why these radical writers have been so successful and looking at the effects their texts have had on the world around them. The idea of the literary 'canon' will be considered, made up of writers who have been radical in some way, and consider the way that this idea can be challenged, reinvigorated or refreshed.

➤ **Autumn Semester: *Race, Rights, Radicalism; Women and the Working Classes***

❖ ***Race, Rights, Radicalism***

Consideration of the radical writings in the eighteenth and early nineteenth centuries from the English debates about rights that responded to the French Revolution to questions of women's rights and examples of political fiction and Romantic poetry. Texts discussed include: Edmund Burke, *Reflections on the Revolution in France*, Thomas Paine, *The Rights of Man*, Mary Wollstonecraft, *Vindication of the Rights of Men and Vindication of the Rights of Women*, William Godwin, *Caleb Williams*, Wordsworth, Coleridge and Shelley's writings on poetry (from the Anthology) and selected Romantic poetry

**Authors:**

- Olaudah Equiano
- Mary Prince
- Frederick Douglass
- Emma Dabiri

❖ **Women and the Working Classes**

In this part, the module examines radical writing by women around the world in the nineteenth and early twentieth centuries. Students will chart the origins of the feminist movement as a global struggle. They will read texts by proto-feminist women who challenged patriarchal conventions in terms of gender and sexuality but they will also consider the different issues faced by Indian, Irish, British, and African-American women.

- Chartism (selection of short stories)
- British Feminist Campaigns: Josephine E. Butler and Annie Besant
- Irish Nationalists: Lady Gregory's *Cathleen ni Houlihan* (1902)

➤ **Spring Semester: From Civil Rights to the Climate Crisis**

This half of the module begins with two weeks on Toni Morrison's novel 'Beloved' and look at how this text utilises a range of radical literary forms to try and capture the inexpressible horror of slavery, as well as exploring the day-to-day radicalism of the lived experience of slavery and post-slavery.

The module then focuses on a number of texts by male African-American authors written around the Civil Rights era - we look at the complex reciprocities of influence between the novelist Richard Wright and his controversial and problematic novel '*Native Son*', the queer African-American novelist and essayist James Baldwin and a number of key texts from the Civil Rights era, particularly Martin Luther King's '*Letter from Birmingham City Jail*.' Depending on time, we might also engage with essays from Malcolm X and Franz Fanon, understanding how the civil rights era folds into wider narratives of post-colonial resistance.

The module finishes off by looking at literary and cinematic responses to the climate crisis, thinking about both social media and the form of the court testimonial (in the form of defence speeches given by climate protestors in court) as ways of addressing the climate emergency.

**Teaching:** weekly three-hour interactive lecture-workshops

**Assessment:**

➤ **Study Option 1:**

- 3,000-word essay (60%)
- Annotated alternative 'canon' of texts of students' choice, with supplementary notes to justify these choices, or student's own creative 'radical' text - 2000 words (40%)

➤ **Study Option 2:**

- Annotated alternative 'canon' of texts of students' choice, with supplementary notes to justify these choices, or student's own creative 'radical' text - 2500 words (100%)

**Note: methods of assessment and weighting are indicative only and subject to change**

**Last updated:** 27/03/26 PJW

[Return to top](#)

<b>Module Code:</b> EL6030
<b>Module Title:</b> Gender and Sexuality
<b>Credits:</b> <ul style="list-style-type: none"> <li>• Full Year: 8 (US) 15 (ECTS)</li> <li>• Single Semester: 4 (US) 7.5 (ECTS)</li> </ul>
<b>Level:</b> 6
<b>Prerequisites:</b> substantial academic study of English literature at university level
<b>Suitability:</b> study options 1 or 2
<b>Module Content:</b> <p>This module traces how literature in the early modern period and in more recent times has concerned itself with questions of gender identity and sexuality. We will consider how works of literature have provided a voice to those subjects who have typically been maligned in or excluded from dominant, mainstream discourses. Rooted in feminist and queer theory, we will explore how literature has challenged normative gender roles, and how it has engaged with vital questions regarding the body and the politics of desire. We will also consider how and to what ends writers have worked with and across different literary forms and genres, from experimental writing to popular romance. This module is explicitly intersectional in its approach, and we will frame our discussions with an interrogation of how representations of gender and sexuality are shaped by class, race and place.</p> <p>➤ <b>Autumn Semester: Early Modern Sexualities - and Beyond</b></p> <p>The module provides an insight into the literary and artistic culture of Europe in the 16th and 17th century, with particular focus on love and its representations. We will look at a wide variety of genres, from male- and female-authored sonnets to epic and drama, and their role in constructing models of men's and women's erotic and romantic engagement.</p> <ul style="list-style-type: none"> <li>• Sexual Language and the Economics of Sex in Medieval French Fabliaux and Boccaccio</li> <li>• Women Poets of the Italian Renaissance</li> <li>• Veronica Franco</li> <li>• Aretino's <i>The Marescalco</i></li> <li>• Homoerotic Early Modern poetry: sonnets by Shakespeare, Richard Barnfield and Michelangelo</li> <li>• Renaissance pornography</li> <li>• Jonson's <i>Epicoene</i></li> <li>• Ariosto's <i>Orlando Furioso</i> and Harington's translation</li> <li>• Lesbian narratives in Ovid, Ariosto and Ali Smith's <i>Girl Meets Boy</i></li> <li>• <i>Orlando</i></li> </ul>

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

**➤ Spring Semester: Queer Stories**

In this part of the module, it turns to twentieth-century and contemporary literature and explore how writers have articulated marginal and dissident sexualities and modes of gender expression. This literature will be approached mainly through the framework of 'queerness'. Students will think about what makes a story distinctively 'queer', formally and thematically, and examine how such writing helps to both produce and undermine various norms and identities. Students will consider too what constitutes queer reading practice and investigate how queer stories emerge from and serve particular constituencies. Thus students will interrogate not only what these narratives *represent*, but also what they seem to *do* and what might be done with them.

Students will address these issues through our reading and discussion of the work of salient figures in twentieth-century queer literature - Djuna Barnes, Jean Genet, Tennessee Williams, James Baldwin, Tony Kushner, Leslie Feinberg and Alice Walker - and students will have the chance to focus on a work of contemporary queer literature of your choice. Our discussions will be informed by material from various critics and thinkers, some of which draws from a body of work widely referred to as 'queer theory'.

**Teaching:** weekly three-hour interactive lectures

**Assessment****➤ Study Option 1:**

- Presentation (40%)
- Critical essay or creative piece (3,000 words) (60%)

**➤ Study Option 2:**

- In-class presentation (ten minutes) and a Q&A. (100%)

***Note: methods of assessment and weighting are indicative only and subject to change***

**Last updated:** 27/03/26 PJW

[Return to top](#)