

## Creative Writing Modules for Visiting Students 2025/26



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) modules offer opportunities for more specialist writing, covering popular fiction, writing for television and poetry.

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*.

**Updated April 2025/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/language is useful.
- **Level 5 and 6** modules are progressively more advanced. Acceptance on level 5 modules requires previous study of creative writing at university level.
- **Level 6** modules require *substantial* prior study of creative writing at university level.

**Taught at:** Penrhyn Road campus

## Creative Writing Modules for Visiting Students 2025/26

KEY TO MODULE DESCRIPTORS
SUITABILITY OF MODULE FOR STUDENTS VISITING KU ON STUDY OPTION _____
<b>1:</b> indicates module is suitable for students visiting KU on <b>Study Option 1 (Whole Year)</b>
<b>2:</b> indicates module is suitable for students visiting KU on <b>Study Option 2 (Autumn)</b>
<b>3:</b> indicates module is suitable for students visiting KU on <b>Study Option 3 (Spring)</b>

### 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 (April 2025), 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.

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

## Creative Writing Modules for Visiting Students 2025/26

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="#">CW5003</a>	5	Content, Form and Creativity	1, 2, 3
<a href="#">CW5004</a>	5	Screenwriting	1, 2
<a href="#">CW6004</a>	6	Special Study: 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	Special Study: Innovations in Poetry and Prose	1, 2

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

## LEVEL 4 – INTRODUCTORY

<b>Module Code:</b> CW4003
<b>Module Title:</b> Introduction to Creative Writing
<b>Level:</b> 4
<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</li> </ul>
<p><b>Content:</b></p> <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. 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: Stimulating Creativity; The Fundamentals of Creative Writing</b></p> <p>❖ <b>Stimulating Creativity</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>The Fundamentals of Creative Writing</b></p> <ul style="list-style-type: none"> <li>• Character creation</li> <li>• Setting</li> <li>• Point of view: Trying on voices</li> <li>• Point of View: Degrees of knowing</li> <li>• Showing and telling</li> </ul>

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

4

The University makes every effort to ensure that module availability & content is correct at the time of publishing, but it cannot accept responsibility for subsequent changes, as part of the University's policy of continuous improvement & development.

- 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 are indicative only*

**Last updated:** 15/04/25 PJW

[Return to TOP.](#)

**Module Code:** CW4004

**Module Title:** Writing that Works

**Level:** 4

**Prerequisites:** none

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

**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 as Level 4

**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.

➤ **Autumn Semester topics:**

❖ **Building Blocks**

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.

- Close Reading and Words 1
- Words, Words, Words
- Sentences that Work
- Funding and Bids

❖ **Finding your Voice**

The building blocks are 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
- Writing a Review, and giving and getting feedback.
- Rhetorical Devices
- Structure, Coherence and Cohesion
- Reflective Writing
- Bringing it all together

➤ **Spring topics:**

❖ **Professional Writing**

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.

- Personal and Professional Writing

- Politeness and Professional Communication
- Writing Professional Summaries
- Editing and Preparing Documents
- Blog Writing
- Screenwriting
- Skills Assessment
- Writing a CV

**Teaching:** weekly 2-hour interactive workshops and 1-hour seminars

**Assessment:**

➤ Study Option 1:

- Online Grammar tests (20%)
- Writing Exercise (1000 words) (30%)
- Portfolio: up-to-date CV and three writing tasks (2,000 words) (50%)

➤ Study Option 2:

- Either speech on a subject of own choice OR a review of a book, film or play of own choice (600 words) (60%)
- Grammar exercises (40%)

➤ Study Option 3:

- Portfolio: up-to-date CV and two writing tasks (2000 words) (100%)

*Note: methods of assessment are indicative only*

**Last updated:** 15/04/25 PJW

[Return to Top](#)

## LEVEL 5 – INTERMEDIATE

**Module Code:** CW5003

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

**Level:** 5

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

<b>Prerequisites:</b> previous study in creative writing at 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 or 3
<b>Content:</b> <p>The module will involve students reading and discussing a range of texts by a variety of classic and contemporary authors, whose work reflects the diverse range of styles and approaches. Students will also be asked to provide thoughtful, constructive feedback through peer review. Students can choose to experiment with writing the novel, short story, script for radio, stage or screen, poetry or memoir, for example as they develop your own personal sense of voice and style.</p> <p>➤ <b>Autumn Semester Topics: Stylistics</b></p> <ul style="list-style-type: none"> <li>• Intro to Stylistics</li> <li>• Foregrounding, sentences and lexis: making a text</li> <li>• Making a text: Cohesion and Coherence Figurative Language</li> <li>• Animating characters; Speech and Thought Presentation</li> <li>• Narration and Point of View</li> <li>• Dialogue and discourse in plays and novels</li> <li>• Finding (&amp; losing) your voice</li> <li>• Realism</li> </ul> <p>➤ <b>Spring Semester Topics: Creative Writing</b></p> <ul style="list-style-type: none"> <li>• Realism</li> <li>• Modernism</li> <li>• Postmodernism</li> <li>• Ecocriticism/eco-writing</li> <li>• Character in short fiction</li> <li>• Plot in short fiction</li> </ul>
<b>Teaching:</b> 2-hour weekly interactive lectures and seminars



**Assessment:**

➤ Study Option 1:

- Critical Stylistic Analysis of a literary text – 2000 words (40%)
- Creative & Critical Portfolio: one 1500-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:

- A critical stylistic analysis of a literary text - 2,000 words (50%)

A PowerPoint slide presentation from a chapter from Contemporary Stylistics (Lambrou and Stockwell, 2007) (Slides only - not a presentation) (50%)

➤ Study Option 3:

- Creative & Critical Portfolio: one 2000-2500 word short story OR two/ three shorter flash fiction pieces (eg one story of 1000 words, one of 1500 words) (100%)

*Note: methods of assessment are indicative only*

**Last updated:** 15/04/25 PJW

[Return to TOP](#)

**Module Code:** CW5004

**Module Title:** Screenwriting

**Level:** 5

**Prerequisites:**

- Previous study in creative writing at university level.
- high standard of literacy and expression

**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:**

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.

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).

This module requires a passion for film, and a preparedness to watch and read widely to supplement lecture materials from research.

**Overall Topics:**

- 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.
- Characterisation and Character Development – exploration of the relation between character and structure, and how characterisation and narrative are interdependent.
- Genre - genre from comedy to horror and everything between, and explore how genre defines story.
- Dialogue - the economy and style of screen dialogue, and look at some of its important functions, such as hidden exposition.
- 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.
- 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 sessions consisting of screenings, practical 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 are indicative only*

**Last updated:** 15/04/25 PJW

[Return to TOP](#)

## LEVEL 6 – ADVANCED

<b>Module Code:</b> CW6004
<b>Module Title:</b> Special Study: Narrative Techniques in Popular Fiction
<b>Level:</b> 6
<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

**Content:**

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.

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.

➤ **Overall content:**

- general introduction to issues related to the genre, its conventions, and its history
- examination of such issues and conventions across a range of authors in, and texts belonging to, the selected genre
- sustained discussion and analysis of texts in relationship to their historical, cultural and theoretical contexts
- extensive consideration of the ways in which the chosen texts reveal characteristic themes, styles, and concerns of the defined genre
- an opportunity to apply the knowledge of the genre and the insight into its conventions to individual writing projects
- How to time manage
- Show what working independently looks like in academic studies

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

**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 (30%)
- Active engagement with the workshop process including presentation of own work (10%)

➤ **Study Option 2:**

Study Option 1 = Whole Year

Study Option 2 = Autumn

Study Option 3 = Spring

*Portfolio:*

- 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

*Note: methods of assessment are indicative only*

**Last updated:** 15/04/25 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

**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.

The workshops will cover:

- Analysis of the main channels/platforms which commission UK TV drama – who makes it, and who it's for.
- A critical survey of TV drama genres and forms - ranging from anthology series to episodic and serial drama.
- Analysis of popular existing series – looking at what works, and why.
- Budgets and production: how these determine what's possible and how they impact on story and script development.
- Introduction to Dramatic Structure – we use three act structure as our basis, varied and extended for television drama forms.
- Building the series – with emphasis on multi-stranding and serialization.

- Building characters for television – how they differ in design and function across genres, from sitcom to long form drama.
- Screen writing craft – including visual storytelling and dialogue.
- Evaluating your market – designing your series to with an awareness of a potential producer and audience.
- Making the Pitch – selling a series which is at once reassuringly familiar – and excitingly new.
- The essentials of script-writing – why a script takes the form it does, how to present it, how to structure it.
- Writing treatments (story outlines) and scenes, building characters and rehearsing dialogue 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**

- 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*



## Creative Writing Modules for Visiting Students 2024/25

- 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 (1,000 words) (40%)
- Portfolio: storylines and script (2,500 words) (60%)

#### ➤ Study Option 2:

- Pitch and market evaluation (1,000 words) (100%)

**Last updated:** 15/04/25 PJW

[Return to top.](#)