

**LTC13D090 Appendix i**

Title: *HUM LTQC Course Approvals*
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Issue

To receive new course approval for LDC MFA Creative Writing from the Faculty of Humanities, Teaching and Quality Committee.

Recommendation

To approve the proposal

Resource Implications

For the Prose Fiction MFA, an increase in fraction of a current 0.5 (ATR Senior Lectureship) to 0.75 to cover course convening, including admissions, plus marking and supervising. Appointment of two 0.5 ATR Lecturers.

Confirmed has been received from the Dean of Students Office that the proposed target intake of 5 international students can be accommodated within the current guarantee for accommodation.

Marginal impact for LTS in the short term but if numbers increase additional resource may be required.

Risk Implications

None.

Equality and Diversity

None.

Timing of decisions

HUM LTQC approved 12/6/14

Further Information

Contact details: Lorraine Newark, Learning and Teaching Coordinator, telephone 01603 592517, email: l.newark@uea.ac.uk, for any queries/further information relating to this document.

Background

N/A

Discussion

N/A

Attachments

Course Proposal.



University of East Anglia

LEARNING & TEACHING SERVICE

FULL COURSE PROPOSAL FORM

(taught programmes only)

for **NEW COURSES** and
COURSE AMENDMENTS
with **RESOURCE IMPLICATIONS**

Please refer to the course proposal Procedure and Guidance CP-2013 to complete this or any other course proposal form: to ensure the correct form is being used; for information on early considerations and timescales; for general guidance on the course approval process; and for notes on completing the form.

Course Title(s)		new course? <i>note 1</i>		If no, please give existing course code	
MFA in Creative Writing		Y			
School(s) of study & Faculty					
LDC / HUM					
Proposer & proposer's school					
Prof. Andrew Cowan LDC					
Proposed start date (of new course or of changes)					<i>note 2</i>
Sept 2015 for Prose Fiction (other strands of the Creative Writing MA may introduce the MFA variation in future years).					
The first year will be coterminous with our existing MA. The 'MFA year' will therefore begin in Sept 2016.					
This proposal requires: <i>note 3</i>		Prior approval by Council			N
		Prior approval by LTC			N

This form is in 5 parts:

- | | |
|--------|---|
| Part 1 | Summary and Rationale |
| Part 2 | Business Case |
| Part 3 | Academic Case including Programme Specification |
| Part 4 | Key Information Set (KIS) data |
| Part 5 | Approvals and Notification |

The initiator is responsible for completing parts 1-4

UEA LEARNING & TEACHING SERVICE

FULL COURSE PROPOSAL

Part 1 SUMMARY AND RATIONALE

Course One			
S1	a	SCHOOL(S) OF STUDY	LDC
<i>note S1c</i>	b	FACULTY or FACULTIES	HUM
	c	JOINT COURSE? (ie owned/taught by more than one School)	YES
			NO no
	d	NAME OF COURSE DIRECTOR (Home School)	Andrew Cowan LDC
	e	NAME OF DEPUTY COURSE DIRECTOR (partner School, for Joint Courses only)	n/a
S2 <i>note S2a</i>	a	COURSE TITLE	MFA in Creative Writing
<i>note S2b</i>	b	COURSE CODE	TBA
<i>note S2c & S2d</i>	c	AWARD	MFA
	d	EXIT AWARD(S) AND TITLE(S)	MA in Creative Writing – 180 credits
	e	FULL/PART-TIME (please specify)	FT
	f	LOCATION	UEA Norwich
	g	AVAILABLE FROM:	Sept 2015
S3 <i>note S3a</i> <i>note S3b</i>	a	PROFESSIONAL AWARD (if any)	n/a
		ACCREDITING/VALIDATING BODY (if relevant)	n/a
	b	Website (URL)	n/a
		Date when accreditation/validation may take place	n/a
S4 <i>note S4</i>	LEVEL	Sub-degree (e.g. Cert. Dip.)	
		Undergraduate	
		Integrated Masters	
		Masters	7
		Other postgraduate (please specify)	
S5 <i>note S5a</i>	a	DURATION (years or months)	24 months

<i>note</i> S5b	b	MODE OF ATTENDANCE (full-time, part-time, distance, other)	f-t			
S6 <i>note</i> S6	PLACEMENT(S)/WORK-BASED LEARNING REQUIRED		YES		NO	no
			If YES, does this conform with the UEA's code of practice on placements?			
S7 <i>note</i> S7	RELEVANT SUBJECT BENCHMARK STATEMENT(S)		There are currently no QAA benchmarks for Creative Writing. The programme conforms however to the widely-used draft Benchmark Statement compiled by the National Association of Writers in Education (NAWE): http://www.nawe.co.uk/writing-in-education/writing-at-university/research.html			
S8 <i>note</i> S8	ENTRY REQUIREMENTS		UK BA (Hons) 2:1 or equivalent preferred but not essential; admission by application portfolio of writing, personal statement, and interview, as per the existing MA in Creative Writing.			
S9	JACS Subject Level Code(s) To be completed by the Planning Office following approval of the Business Case					
S10	UCAS ADMISSION CODE / COURSE CODE To be completed by the Planning Office following approval of the Business Case					
S11 <i>note</i> S11	FURTHER INFORMATION available via...		http://www.uea.ac.uk/literature/creative-writing			
S12	COURSE HIGHLIGHTS (for publication in University Prospectus / Website / other publicity) NB Please include employability prospects/career possibilities					
<i>note</i> S12	<p>The Creative Writing programme at UEA was the first of its kind in the UK, and is distinguished by the unrivalled success of its alumni. We introduced the first MA in 1970, and the first PhD in 1987. The BA in English Literature with Creative Writing followed in 1995, with Creative Writing having been taught informally since the 1960s. MA strands in Poetry, Scriptwriting and Life Writing were introduced in 1996, 1998 and 2000, all of them firsts. Students now join us from all over the world, particularly for the MA courses in Prose Fiction and Poetry. At all levels the competition for places is fierce.</p> <p>The award in 2011 of a Queen's Anniversary Prize for Higher and Further Education recognised our continuing excellence in delivering innovative courses at a world-class level, and this proposed MFA in Creative Writing will further enhance our pioneering reputation in the field while extending our international reach and enhancing the prospects of publication and future employment for our graduates.</p> <p>While a two-year MFA is the standard offer in the USA, and considered the 'terminal' degree in the field (qualifying its graduates for careers in academia), currently only three other UK institutions offer an MFA. Structured over two years, our MFA will provide teaching training and teaching experience in its second year and the opportunity to submit a substantial work for assessment at the end of the course.</p> <p>Students will not only contribute to undergraduate literature and creative writing teaching in LDC, but will form a pool of tutors to deliver specially designed creative writing activities for children in local high schools.</p> <p>The first year of the MFA will be coterminous with our existing MA, offering all the benefits of the workshop-based approach to teaching writing, while the second year will be structured on the model of the PhD, offering one-to-one supervision of the</p>					

	<p>students' works-in-progress and culminating in the submission of a full-length work for assessment.</p> <p>Building on our extensive connections with publishers and agents, students will graduate fully equipped to launch their careers as publishing writers, and will have sufficient training and experience to support their writing careers as teachers of writing. The MFA will be particularly attractive to students applying to UEA from the USA.</p>
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****Please copy and paste the above table for additional (related) courses****

S13	RATIONALE FOR PROPOSAL
<i>note S13</i>	<p>Please explain why you are proposing this/these new course(s) or these course amendments, and why this proposal is being offered at this time. See guidance notes for further indication of what to include in this section.</p>
	<p>A two-year Master of Fine Arts (or MFA) is the standard offer in Creative Writing in the USA. It is viewed as the 'terminal' degree in the field, ie the entry-level qualification for a career in academia, and typically an MFA will include an element of teaching experience at undergraduate level.</p> <p>One motivation for introducing such a degree at UEA is to increase our competitiveness in that market. The international reputation of our MA encourages a significant number of applications from the USA. Of the 213 applications received to May for the 2013-14 Prose Fiction intake, 112 were non-UK; 30 of these were American, of whom we accepted five. Of the 35 applications received to May for the 2013-14 Poetry intake, 21 were non-UK; 8 of these were American, of whom we also accepted five.</p> <p>These numbers are healthy, but we believe they could be improved if we were able to offer a degree that would enhance the employability of US graduates on their return to the States.</p> <p>A second motivation for introducing this degree is to respond to existing student demand. Most of our Prose Fiction students begin a full-length work (a novel or collection of stories) during their MA. Many of these would welcome the opportunity to complete this work under supervision, and tend to apply to our PhD programme for that reason. For most, their ability to undertake a PhD is conditional on receiving funding. For many, the 'critical' and research elements of the PhD are of secondary importance. An MFA would present a less expensive alternative to the PhD, requiring fewer years out of employment, and would offer a more immediately relevant outcome: the completion or near-completion of a publishable work (60-80,000 words). On condition that the creative writing is strong enough, we would aim to steer unsuccessful PhD applicants towards the MFA, thus retaining students we would otherwise lose.</p> <p>The reputation of our Creative Writing programme is founded in part on the success of our alumni in achieving publication and prizes. An extended course, with the completion of a marketable work as its outcome, will enhance the publication prospects of our graduates. Our reputation is also based on our position as pioneers in the field: we introduced the first MA, the first PhD, and one of the first BAs. Currently among our UK competitors only Kingston, Glasgow and Warwick offer an MFA, though we understand that others are intending to follow (City University, St Andrews, Manchester, Bath Spa). UEA should be among the first, and become the most prominent. The 'brand' reputation of UEA Creative Writing will generate publicity on launch and secure the longer-term viability of the course in terms of enrolment.</p>

The incorporation of a teaching training and practice element is intended in part to model the proposed course on the typical American MFA course. It is also a response to developments in LDC. The minutes of the 13-2-13 School Staff Meeting record:

“There was a general agreement that writing should form a more prominent and explicit element of the undergraduate programme. The practical and personal emphasis on writing which is central to the experience of creative writing students could be part of that of literature students too. The assumption that students come from A-Level already knowing how to write essays is not well-founded; this needs to be taught. And the expectation that English graduates should have high levels of competence in the written language is a reasonable one which is not always met. There is more work to be done to find ways of embedding writing in the curriculum, perhaps including an imaginative use of PGR students as tutors.”

The training of MFA students is designed to create a pool of tutors to answer this need in the School, and to respond to a subsequent development in School planning, which is to introduce structured provision of learning in the post-Easter assessment period, with an emphasis on writing tasks, formatively assessed.

In addition the Creative Writing programme has developed a number of ad hoc relationships with local high schools which involve the voluntary participation of MA Creative Writing students in the delivery of creative writing activities in the Schools. Our intention is to formalise this relationships by establishing an ‘agency’ at UEA that will actively canvas schools in the region to offer the services of our students. In preparation, the students will be offered a programme of formal training and provided with a specially designed syllabus.

We have previously worked extensively with the UEA Outreach Office in the organisation of ad hoc school visits. The proposed ‘agency’ will be established in consultation with the Outreach Office, the UEA Careers Office and the LDC Employability Director (meetings are currently scheduled with Louise Bohn in Outreach, Justine Mann in Careers, and Sarah McIntyre in LDC). Students will enroll on the existing Outreach PPD module for training and instruction in UEA procedures and safeguarding policies, including compliance with the University’s Code of Practice for Placement Learning and Work-based Learning. In addition the proposed Teaching Training and Practice module will include a half-day session provided by Writers’ Centre Norwich, which also has an existing package of training for volunteers (health & safety, project management, etc). Either the Outreach Office or WCN would be able to undertake DBS checks on our behalf.

The existing Creative Writing MA comprises three strands – Prose Fiction, Poetry, and Scriptwriting – with a sibling fourth strand in Biography and Creative Non-Fiction. These four strands are jointly marketed and share a similar course structure, but are convened, taught and marked separately, and have separate admissions procedures. Our intention is that the MFA should be organised on similar lines. The MFA will be piloted by the Prose Fiction strand: consequently most of the detail in this proposal concerns the Prose MFA. Poetry, Scriptwriting and Biography and Creative Non-Fiction may be introduced as MFA strands in future years.

UEA LEARNING & TEACHING SERVICE

FULL COURSE PROPOSAL

Part 2 BUSINESS CASE

note BC

BC1	ACADEMIC AND RECRUITMENT STRATEGY	Consult with HOS, Faculty Dean, PLN, ARM (including Admissions)	
BC1.1	How does the proposal fit with the University's Corporate Plan?		
<i>note BC1.1</i>	<p>The proposed course will align with the University's Corporate Plan in offering a first-class education and student experience in a field for which UEA is world-renowned. In offering a rival to standard Masters provision in the USA, it will make UEA more attractive to American students, and will thereby further enhance the University's international reach and reputation. The course will exploit UEA's excellence in this field, and the excellence of our links with the publishing industry, to offer an unrivalled prospect of 'employability and graduate career development' in the form of published work, particularly given the emphasis on working towards the completion of a full-length creative work under close editorial supervision in second year. Public engagement will be facilitated through the establishment of an 'agency' to offer Creative Writing activities in local schools, delivered by the MFA students.</p> <p>The 'UEA way' has established over the past 41 years that the two best methods for the teaching of creative writing are peer-group discussion of student works-in-progress and one-to-one editorial engagement with those same works. This MFA will offer the first mode of teaching in the first year and one-to-one tuition in the second year.</p> <p>Admission procedures will follow the well-established and successful practice of the existing Creative Writing MA courses in encouraging a good first degree as an entry criterion but privileging the applicant's writing portfolio, personal statement and interview performance.</p>		
BC1.2	Proposed Recruitment Strategy		
<i>note BC1.2</i>	<p>The course will be advertised as part of the current promotion of LDC Creative Writing courses. In addition it will be prominently advertised in the USA to coincide with the annual Association of Writers and Writing Programs (AWP) conference in February. It will be included in all existing recruitment literature. In addition, it is intended that students will be recruited directly from the existing MA to the MFA, given that the initial impetus towards introducing such a course came from existing student demand. The MFA will be coterminous with the MA in its first year, with the students taught in the same workshop groups; MA-registered students will be offered the opportunity to apply to the MFA in the second semester of the MA.</p>		
BC1.3	Partnership and commercial sensitivity		
<i>note BC1.3</i>	Has this proposal, in outline, been approved by the Partnerships Office?	YES	
		NO	x
	Please paste their comments below		

BC2 <i>note</i> <i>BC2</i>	MARKET RESEARCH	Consult with Market Research team
BC2.1	What other and type of institution offers identical and/or similar courses in the UK?	
	<p>Currently there are three competitor courses in the UK, each offering some element of teaching training and practice:</p> <p>Glasgow:</p> <ul style="list-style-type: none"> - first year coterminous with the existing Creative Writing MLitt - second year taught on the PhD model, with teaching training - 'Practical Pedagogy' is a core component of Year 2 - assessment by submission of 50,000 word portfolio of writing - home fees: £5,350 p.a.; international fees: £13,750 p.a. <p>Kingston:</p> <ul style="list-style-type: none"> - first year coterminous with the existing Creative Writing MA - second year taught in smaller groups, with emphasis on visiting speakers - one-to-one supervision offered for the completion of the 'advanced dissertation project' of 40,000 words - offers 'option of participating in modules that lead to the award of a Postgrad. Cert. in Learning and Teaching in HE'. Practice 'entails leading undergraduate classes under supervision' - home fees £5,800 p.a.; international fees: £12,700 p.a. <p>Warwick:</p> <ul style="list-style-type: none"> - first year may be one of 'a raft of existing taught MA courses offered by the Faculty of Arts and by the Institute of Education' - Year 2 'takes the form of an independent project', which may be 'a project in applied pedagogy' involving work in schools - this project plus accompanying commentary is the assessed element of Year 2. - home fees £6,740 p.a.; international fees: £15,190 p.a. 	
BC2.2	Are there any likely international competitors? (Please give brief details)	
	<p>As noted above, the two-year MFA programme is the standard offer in the USA. It tends to be taught on the workshop model over two years and is not assessed on completion of a full-length work. Teaching training and experience is offered on most courses.</p> <p>In proposing to teach to the PhD model in second year, and requiring the submission of a full-length work, ours would be a distinct form of provision. We would rival the standard American course in offering teaching training and experience. Economically we would be more competitive. None but the most prominent US courses will be able to rival our reputation for producing published writers.</p> <p>It has been our experience in MA admissions and interviews over a number of years that there is much American interest in UEA as a postgraduate destination. We tend to recruit around 15% of our students from the US. However, we also lose a number of high-calibre students each year to whom we offer a place but who decide they want a two-year experience culminating in a 'terminal' degree. The proposed course is in part intended to respond to this situation, and to appeal to students</p>	

	internationally who might otherwise look directly to the American market.	
BC2.3 <i>note</i> BC2.3	What is the annual number of applicants currently applying nationally for similar courses, and what are the entry requirements for these competitor courses?	
	Figures are not available, but anecdotally we are aware that UEA attracts significantly higher numbers of applicants for all its Creative Writing courses than do our UK competitors, who are compelled to accept students with lower A-level scores at BA level and inferior first degrees and application portfolios at MA level. The calibre of our intake is reflected in the calibre of our published alumni. We would expect a similar situation with the proposed MFA.	
BC2.4	What is the evidence for current and future demands for the course from <ul style="list-style-type: none"> • potential students? • employers (public services, private sector, the professions etc) 	
	<p>The popularity of the UEA Creative Writing MA (all four strands) shows no sign of waning. Application numbers are consistently high, in the region of 8 applicants for every place on the Prose Fiction MA. Our impression is that the quality of applicants is improving, which encouraged us to increase the Prose cohort from 24 to 30 in 2012-13. Significantly, the number of places offered to international applicants has increased, and the 2013-14 Prose cohort is 50% international. We are also extremely fortunate in the degree of industry interest in our courses, evidenced by sponsored bursaries and prizes and pro bono seminars, presentations and mentoring arrangements.</p> <p>An appendix is attached detailing responses to our proposal from Prose Fiction MA graduates from the previous four years.</p>	
BC2.5	Can current and projected demand be met from existing provision?	
	Nationally:	No, this is a distinct course offering unique variations on existing provision.
	Regionally:	
BC2.6	Where is/what are the competitive advantage(s) for UEA?	
	As detailed above, the course will appeal to the US market and respond to demand among existing MA students and will further enhance UEA's reputation and reach in this field of study. Demand in the UK for a two-year Masters programme leading to the completion of a full-length work is as yet largely untapped. There is the significant potential for this course to grow UEA's national and international recruitment and reputation.	

BC3 <i>note</i> BC3	MARKET DEMAND AND RECRUITMENT	Consult with Careers and Employability team
BC3.1	What graduate career opportunities may be available?	
	A 2012 survey of graduates of the UEA Creative Writing MA revealed that 29% had gone on to achieve book publication or script production. This is significantly greater than the success rate achieved by any rival programme, here or internationally (it is estimated that only 1% of graduates from US programmes achieve book publication: see Myers, D.G., <i>The Elephants Teach: Creative Writing Since 1880</i> . Chicago: University of Chicago Press, 2006. P2). Given the requirement to produce a full-length (publication-ready) work under close editorial supervision, we expect to achieve an enhanced rate of success with the proposed course. Publication aside, a significant number of our graduates go on to work in publishing, literary agenting,	

	journalism, academia, public relations, communications, the media, arts development and administration. The reputation of the UEA Creative Writing 'brand' helps position our graduates favourably in relation to opportunities in the creative industries.
BC3.2	Who (externally) has been consulted about the proposals (e.g. Professional Associations, employers' groups, PSRBs)?
	<p>Justine Mann in the UEA Careers and Employability Office consults regularly with a number of organisations about careers in creative writing, including the Society of Authors, the Society of Young Publishers, the Association of Authors' Agents, Creative Skillset, and the National Association of Writers in Education, and is highly supportive of the proposal for the reasons stated above.</p> <p>Our programme maintains close connections with a range of industry professionals, particularly agents and publishers, who increasingly look to MA courses as the primary source of new writers. Between March and June each year we host a series of visits from agents and publishers and have discussed this proposal with them over the previous two years: the overwhelming response has been that this is an exciting development that they welcome and which will further establish our prominence in the field.</p>

BC4 <i>note</i> <i>BC4</i>	STUDENT NUMBERS AND TUITION FEES	Consult with HOS, PLN, Faculty Dean, FFM			
BC4.1	Student Numbers				
a	Proposed student target intake	number			
<i>note</i> <i>BC4.1a</i>	Full Time (Home/EU)	5 per year			
	Full Time (International)	5 per year			
	Part Time (Heads)				
	Distance Learning (Heads)				
	Minimum viable intake (full times equivalents)	7 home/EU and one international per year or one home/EU and 4 international per year (see 'appendix 2 – costings')			
	Maximum viable intake (full times equivalents)	12 per year			
b	Are the student numbers:				
<i>note</i> <i>BC4.1b</i>	a) available via redistribution within the School? <i>Consult the Head of School</i>	YES		NO	no
	b) available via redistribution with the Faculty? <i>Consult the Dean of Faculty</i>	YES		NO	no
	c) additional numbers required? <i>Consult the Planning Office (PLN)</i>	YES	yes	NO	
	Please give a summary of how your answers to a), b) and c) above will be achieved.				
	We will advertise and assess applications as per the existing Creative Writing MA, and seek to recruit candidates for the MFA from the current cohort of MA students (ie, offer the option of a second year).				
BC4.2	Tuition Fees				

Please select the relevant fee schedule:	
a) Standard Home/EU/International	£6000 / £12,900
b) Full-cost <i>Please consult with FFM</i>	
c) Other <i>Please provide brief details</i>	

BC5	IMPACT	
BC5.1 <i>note BC5.1</i>	EQUALITY AND DIVERSITY	Consult with Equality & Diversity Manager and Widening Participation team
a	Does the course and/or School cover a subject area(s) which traditionally attract(s) a very specific or narrow student profile?	YES
		NO no
b	If yes, what steps will be taken to attract non-traditional students to the course/School? (Aspects to consider include: age, disability, ethnicity (home and international), gender, sexual orientation, religion and belief, and socio-economic group.)	
	n/a	
c	Will students undertake placements/ come into direct contact with vulnerable groups as part of their study? If so, will a CRB be required?	
	As indicated in the Rationale above (S13) we will be working with the UEA Outreach Office, UEA Careers Office and LDC Employability Director to ensure that students are provided with training and instruction in UEA procedures and safeguarding policies, including compliance with the University's Code of Practice for Placement Learning and Work-based Learning. In addition the proposed Teaching Training and Practice module will include a half-day session provided by Writers' Centre Norwich, which also has an existing package of training for volunteers (health & safety, project management, etc). Either the Outreach Office or WCN will be able to undertake DBS checks on our behalf.	
BC 5.2 <i>note BC5.2</i>	CURRENT STUDENTS AND/OR APPLICANTS	
a	Have School SSLCs been consulted regarding this proposal? If YES, what has been their input/response?	YES
		NO x
	The proposal has been sent to the Chair of the School's SSLC, from whom we are awaiting comment.	
b	Will any current students or applicants be affected by this proposal?	YES
		NO (go to 5.3) no
c	Evidence of consultation of current students and written consent obtained Please briefly describe what consultation has taken place and what responses there have been. Is there full support from all members of the relevant student cohort(s)?	
	This proposal will not affect current students.	

d	Informing applicants What arrangements have been made (for informing applicants who may be affected by any change(s)? Written notification, including advice about any alternative options that may be given, must be sent to applicants holding unconditional/conditional firm or conditional insurance offers.		
	This proposal will not affect current students.		
BC5.3 <i>note</i> <i>BC5.3</i>	ACADEMIC STAFF	Consult with HOS, Dean of Faculty	
	What is the impact / what are the resource implications of the proposal on academic staff?		
a	Please give an indicative number of <u>additional</u> teaching hours required within the school to deliver the new course/changes to the course in any one year		12.5 hours per week
b	Is a new discipline or specialism being introduced that requires a new appointment?	YES	yes
		NO	
c	Are new appointments required to meet any additional hours?	YES	yes
		NO	
d	If yes to either b or c above, how many of what type (eg Teaching and Scholarship, Teaching and Research) and at what level?		
	For the Prose Fiction MFA, an increase in Jean McNeil's current 0.5 fraction (ATR Senior Lectureship) to 0.75 to cover course convening, including admissions, plus marking and supervising. Appointment of two 0.5 ATR Lecturers.		
e	What is the source of funding for new academic staff?		
	Student fees.		
f	Are there any implications outside the sponsoring School/s e.g. service teaching, by other Schools of Studies?		
	no		
g	Are any other teaching adjustments required? For example, will new modules be introduced, other modules withdrawn or combined?		
	<p>There will be no impact on existing modules, except that the Creative Writing Dissertation module (LDCCM03X) will no longer be the final work submitted but an interim draft of 15,000 words leading to the submission of a complete work at the end of Year 2.</p> <p>It is proposed to introduce these new modules in Year 2 of the degree:</p> <p>SEM1: Supervision: 4x tutorials to discuss work in progress: 20 credits; formative assessment of tutorials 1-3; summative assessment of submission of 3,000 word essay for tutorial 4.</p> <p>SEM2: Supervision (4x meetings to discuss work in progress): formative assessment of tutorials 1-3; summative assessment of submission of 3,000 word reflective self-commentary for tutorial 4.</p> <p>SEM 1&2: Teaching training (SEM1) and practice (SEM2): 40 credits; summative assessment</p>		

	of reflective portfolio.		
	SUMMER: Final work supervision (3x meetings to discuss work in progress, leading to submission of full-length work of 60-80,000 words): 100 credits; summative assessment		
BC5.4 <i>note</i> BC5.4	COURSE RATIONALISATION	Consult with HOS, Dean of relevant Faculties, PLN	
a	DO ANY SIMILAR COURSES ALREADY EXIST AT UEA?	YES	
		NO	no
	If YES, please specify Course name, UCAS Code(s) / Course codes		
b	IS/ARE ANY COURSE(S) TO BE CLOSED TO NEW APPLICANTS AS PART OF THIS PROPOSAL?	YES	
		NO	no
	If YES, please specify Course name, UCAS Code(s) / Course codes and date from which course(s) is to be withdrawn?		
c	Please give an indicative number of teaching hours <u>released</u> within the school in any one year by the closure of the courses listed above		

BC6	PHYSICAL RESOURCES		
BC6.1 <i>note</i> BC6.1	What new or additional facilities and /or equipment are required for the delivery of this course?		
a	Classroom and study facilities	One-to-one supervisions will take place in supervisors' offices.	
b	Computer equipment	n/a	
c	Other equipment	n/a	
d	Consumables	n/a	
BC6.2	What additional books/journals/electronic resources other than those already available will be required year by year until steady state is reached?		
	None.		
BC6.3	Are there any other special arrangements on which this course proposal will depend? (E.g. placements, year abroad).	YES	
		NO	no
	If Yes, please give details of likely costs/whether appropriate agreements are in place/have to be drawn up?		
BC6.4	Are there any start-up costs (e.g. any initial publicity and promotion?)	YES	X
		NO	
	If yes, please give details:		

	ARM to produce publicity materials, print and online.
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BC7 <i>note</i> <i>BC7</i>	IMPACT / RESOURCE IMPLICATIONS FOR OTHER UNIVERSITY SERVICES	
COMPLETION OF THIS SECTION TO BE COORDINATED BY LEARNING AND TEACHING SERVICE (LTS) COORDINATOR		
Please circulate Parts 1 & 2 to the following for their comments (if any). Comments to be returned within 10 working days.		
<i>note</i> <i>BC7</i>	What is the impact of the proposal on support staff and resources in the office for which you are responsible?	
Date of circulation:	11 April 2014	
BC7.1	Dean of Students (DOS)	
	No comments received	
BC7.2	Deputy Dean of Students (accommodation)	
	In accordance with the current accommodation guarantees only new postgraduates paying overseas fees are eligible for University accommodation. The proposed target intake of 5 international students can be accommodated within the current guarantee. Linda Shepherd	
BC7.3	Director of Information Services (ISD)	
	Absolutely no concerns from me from the IT perspective. Jonathan Colam-French	
BC7.4	Director of Library Services (LIB)	
	No comments received	
BC7.5	Careers Manager (CCEN)	
	No comments received	
BC7.6	Head of Learning & Teaching Service (LTS)	
	The new award of Masters of Fine Arts (MFA) needs approval in principle by LTC. The approval of a new award may mean that there have to be new academic dress regulations. These should be brought to the attention of the Planning Office (Congregation Team) during the consultation phases.	

	<p>It will be interesting to see if there is indeed a market for this, as the survey of current students in the School suggest that the cost is off-putting, and some scholarships 'might be crucial'.</p> <p>There is an expected annual surplus of £39.5 k, assuming that the target numbers of 5 Home/EU and 5 International students are achieved. If the targets are not achieved and/or scholarships are awarded (as suggested in the survey summary), there is a danger that the course will not be self-financing. Five Home/EU and 2 International students would 'break even', in the absence of any scholarships. With these sorts of numbers, the additional programme can be supported with current LTS resource, but this is regularly reviewed as student numbers fluctuate each year.</p> <p>Caroline Sauverin</p>
BC7.7	Head of Admissions (ARM)
	No comments received
BC7.8	Director of Planning Office (PLN)
	<p>This proposal is introducing a new Award to the University which will need to have the approval of Senate (having gained prior approval of HDAC – Lucy Mouland is Secretary to HDAC). It will also require introduction of new academic dress accordingly (Nigel Shed will need to be aware so he may liaise with Ede and Ravenscroft). The numbers proposed seem relatively low given this requirement for a new Award. Are there any plans to make use of the new Award elsewhere in the Faculty? That said, as this is a Masters level programme I can confirm that the numbers fall outside the Student Number Control and will therefore be available provided that SSR considerations can be addressed from the income proposed. Once the course is finalised please ensure you advise us to include the proposed numbers in the students number planning model.</p> <p>Ian Callaghan, Director of Planning. 27 April 2014</p>
BC7.9	Any other service or department
<i>note</i> BC7.9	

BC8	ADDITIONAL COMMENTS
COMPLETION OF THIS SECTION TO BE COORDINATED BY LEARNING AND TEACHING SERVICE (LTS) COORDINATOR	
Please circulate Parts 1 & 2 to the following for their comments (if any). Comments to be returned within 10 working days.	
<i>note</i> BC8	Is there anything further to add to the proposal from the perspective of your service and expertise?
Date of circulation:	11 April 2014
BC8.1	Market Research Manager (on Section BC2)

	<p>Comment from Market Research Manager – Please note that no research/ data support was requested from the BIU around this new course so we are not in the position to comment. One query we would raise is whether this course would see among its competitors MA courses as well as MFA courses and would suggest this should be considered. In addition, please note that in recent focus groups with final year undergraduates and postgraduate taught students in HUM around thoughts on MA courses overseas respondents often raised the appeal of masters courses in the UK being that they are only one year in length (costing less and putting the individuals ahead of peers in hitting the job market).</p> <p>Rebecca Price, Planning Office</p>
BC8.2	Careers Manager (on Section BC3)
	No comments received
BC8.3	Equality & Diversity Manager (on Section BC5.1)
	No comments received
BC8.4	Director of Planning Office (PLN) (on full Business Case)
	<p>No additional comments other than those stated in BC7.8.</p> <p>Ian Callaghan, Director of Planning. 27 April 2014</p>
BC8.5	Faculty Finance Manager (on full Business Case)
<i>note</i> BC8.5	No comments received

BC9	PROPOSER'S RESPONSE TO COMMENTS IN BC7 & BC8 ABOVE
<i>note</i> BC9	<p>BC7.6 - The survey of current and previous Creative Writing students suggests strongly that there would be a market for this course. It is a minority of respondents who indicated that the cost might be off-putting. Scholarships could be funded out of income from the UEA-Guardian Masterclasses Creative Writing programme, which generates a significant surplus for the School and is earmarked for bursaries.</p>
	<p>BC7.8 – It is our intention to pilot MFA provision with the popular and strongly recruiting Prose Fiction strand of the Creative Writing Masters programme with a modest initial target intake of 10. We would hope to expand this intake in future years and make use of the new Award elsewhere in the Creative Writing programme: Poetry, Scriptwriting, Creative Non-Fiction.</p> <p>BC8.1 – I invited the BIU to comment on the MFA and our proposed Crime Fiction course in March 2013, and subsequently exchanged several emails with Rebecca Price, who decided to include the Crime MA (but not the MFA) in a general survey of alumni to test interest in PGT subject areas in HUM. I received no comment from the BIU on the proposed MFA.</p>

	<p>We would not consider this course to be in direct competition with MA courses elsewhere (our existing MA course is in competition, however) and anticipate that the MFA offer will offer an additional incentive to consider UEA. It should also be noted that the average age of student on our existing MA is 29, suggesting that we are not recruiting recent undergraduates with their sights set on hitting the job market. A good number of our students take time out from the job market in order to take an MA. Their goal is not employment in the conventional sense but the possibility of publishing a novel and becoming professional writers. The MFA is specifically designed to enhance this possibility.</p>
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UEA LEARNING & TEACHING SERVICE

FULL COURSE PROPOSAL

Part 3 ACADEMIC CASE (including Programme Specification)

AC1	COURSE MANAGEMENT INFORMATION					
AC1.1	REGULATORY FRAMEWORK (please tick all that apply)					
	Undergraduate Regulations (including Integrated Masters)					
	Postgraduate Taught Regulations					X
	Graduate Diplomas					
	PGCE					
AC1.2a	Is the course as a whole assessed on a pass/fail basis?			YES		NO x
AC1.2b	Are any modules assessed on a pass/fail basis?			YES		NO x
AC1.2c	If so, how many modules and what is the credit volume for each module?					
AC2 <i>note</i> AC2.1	YEAR WEIGHTINGS AND PROGRESSION REQUIREMENTS (For undergraduate or integrated masters courses only) Please select only from the permitted options - see UG/PGT regulations					
Stage <i>Note AC2.2</i>	Level	Year of course	Weightings	Progression requirement	Exit Award <i>Note AC2.3</i>	
Stage 0	Level 3	n/a				
Stage 1	Level 4					
Stage 2	Level 5					
Year Abroad / in Industry						
Stage 3	Level 6					
Stage M	Level 7				MA	
AC3	BOARD OF EXAMINERS					
AC3.1	Is there an existing Board of Examiners?			YES	x	NO
AC3.2a	If YES, which existing board will be responsible for the course?			LDC (Creative Writing)		
AC3.2b	If NO, please enter details for new board of examiners					
	Are any new external examiner(s) required?			YES		NO x
AC3.3b	If yes, how many?					
PS	PROGRAMME SPECIFICATION					
<i>note</i> PS	This part of the form will serve a dual purpose. Please read the guidance note carefully before completing					

PROGRAMME SPECIFICATION FOR AN AWARD OF THE UNIVERSITY OF EAST ANGLIA

Course name	Route code <i>note S2b</i>	Year
MFA in Creative Writing	TBA	2015-16

NOTE: Whilst the University will make every effort to offer the modules listed, changes may sometimes have to be made for reasons outside the University's control (e.g. illness of a member of staff) or because of low enrolment or sabbatical leave. Where this is the case, the University will endeavour to inform students.

PS1 COURSE PROFILE*note PS1*

YEAR 1 profile				Level	This column will be deleted prior to publication
				MFA	
Module Code (TBA if not known)	Compulsory? - or name of Option range	Credits	Module Title	Teaching period, eg Sem 1, Year-long	New / amended / existing
LDCCM001	Yes	20	Creative Writing Prose Workshop: Prose 1	SEM1	existing
LDCCM002	Yes	20	Creative Writing Prose Workshop: Prose 1	SEM2	existing
LDCCM008	Yes	10	Creative Writing and Research Seminars	SEM2	existing
LDCCM03X	Yes	90	Creative Writing: Dissertation	SEM2	existing
TBA	Options Range A	20	Any MA module offered in HUM	SEM1	existing
TBA	Options Range A	20	Any MA module offered in HUM	SEM2	existing

PS1 COURSE PROFILE - *continued**note PS1*

YEAR 2 profile				Level	This column will be deleted prior to publication
				MFA	
Module Code (TBA if not known)	Compulsory? - or name of Option range	Credits	Module Title	Teaching period, eg Sem 1, Year-long	New / amended / existing
TBA	Yes	20	Creative Writing: Supervision 1	SEM1	new
TBA	Yes	20	Creative Writing: Supervision 2	SEM2	new
TBA	Yes	100	Creative Writing: Completion	SUMMER	new
TBA	Yes	40	Creative Writing: Teaching Training and Practice	SEM 1 & 2	new

PS2 MAPPING LEARNING OUTCOMES				<i>note PS2</i>
Mapping learning outcomes – please list learning outcomes and enter module code against assessment type YEAR 1 learning outcomes				
	Essay	Oral Presentation/ workshop participation	Assessment of practice / creative writing	Other
Ability to frame a project and complete necessary preparation and research			Prose Workshop 1&2 Dissertation	
Ability to plot and develop one's own writing			Prose Workshop 1&2 Dissertation	
Ability to experiment in literary form and technique			Prose Workshop 1&2 Dissertation	
Ability to sustain a lengthy creative project			Prose Workshop 1&2 Dissertation	
The development of a critical awareness of contemporary and historical fiction	Optional modules			
Ability to participate constructively in group editorial meetings		Prose Workshop 1&2		
The development of close editorial skills and the ability to apply these in analysing one's own and others' work		Prose Workshop 1&2	Prose Workshop 1&2 Dissertation	
Ability to engage in critical analysis of published creative and critical works	Optional modules			
Ability to manage time, prioritise workload, and meet deadlines	Optional modules		Prose Workshop 1&2 Dissertation	
Ability to revise and refine a piece of writing	Optional modules		Prose Workshop 1&2 Dissertation	
Ability to reflect critically and constructively on one's own practice			Prose Workshop 1&2 Dissertation	
Ability to present written work to a high professional standard	Optional modules		Prose Workshop 1&2 Dissertation	
Ability to communicate effectively to a range of individuals using a range of means	Optional modules	Prose Workshop 1&2	Prose Workshop 1&2 Dissertation	
Ability to take responsibility for one's own professional learning and development			Prose Workshop 1&2 Dissertation	
Ability to work in a self-directed and disciplined manner			Prose Workshop 1&2 Dissertation	
The development of an informed understanding of the contemporary commercial context for creative writing		Prose Workshop 1&2		Agent & Publisher visits
Ability to gather and evaluate a range of materials from diverse contexts			Prose Workshop 1&2 Dissertation	
Other: please give details: Towards the end of the MA year we invite a range of industry professionals – principally agents and publishers – to visit UEA to discuss with the students the commercial context for publishing their work.				

PS2 MAPPING LEARNING OUTCOMES - continued

note PS2

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type YEAR 2 learning outcomes	Essay	Tutorial meetings/ seminar participation	Assessment of practice / creative writing
	Ability to frame a project and complete necessary preparation and research		Supervisions 1 - 3
Ability to plot and develop one's own writing			Supervisions 1 - 3
Ability to experiment in literary form and technique			Supervisions 1 - 3
Ability to sustain a lengthy creative project			Supervisions 1 - 3
The development of close editorial skills and the ability to apply these in analysing one's own work		Supervisions 1 - 3	Supervisions 1 - 3
Ability to manage time, prioritise workload, and meet deadlines		Supervisions 1 – 3 Teaching training and practice	Supervisions 1 - 3
Ability to revise and refine a piece of writing			Supervisions 1 - 3
Ability to reflect critically and constructively on one's own practice		Supervisions 1 – 3 Teaching training and practice	Supervisions 1 - 3
Ability to present written work to a high professional standard			Supervisions 1 - 3
Ability to communicate effectively		Supervisions 1 – 3 Teaching training and practice	Supervisions 1 – 3 Teaching training and practice
Ability to take responsibility for one's own professional learning and development		Teaching training and practice	Supervisions 1 - 3
Ability to work in a self-directed and disciplined manner			Supervisions 1 - 3
Ability to gather and evaluate a range of materials from diverse contexts			Supervisions 1 - 3
The development of an informed understanding of the elements of creative writing pedagogy, including teaching styles and strategies	Teaching training and practice	Teaching training and practice	Teaching training and practice
The development of an informed understanding of learning contexts in Higher and Secondary Education		Teaching training and practice	
The development of an informed understanding of the role of teaching in supporting a writing career	Teaching training and practice	Teaching training and practice	

Ability to define successful teaching and learning and to evaluate and develop one's own teaching	Teaching training and practice	Teaching training and practice	
Ability to use one's own writing practice to inform one's teaching	Teaching training and practice	Teaching training and practice	Teaching training and practice
The development of an informed understanding of assessment strategies in Creative Writing		Teaching training and practice	Teaching training and practice
The development of practical teaching skills appropriate to a range of classroom situations	Teaching training and practice	Teaching training and practice	Teaching training and practice

PS3 PROGRAMME COHERENCE AND FEEDBACK CYCLES

note PS3

PS3.1 learning progression

How will progression in terms of skills, knowledge and understanding be reflected in the programme between modules in any one year and across the years as students progress through their course of study?

note PS3.1

Over the course of year one, students on the Prose Fiction MFA will develop their creative practice in the context of the on-going formative assessment offered by workshops and their accompanying tutorials. The workshops will guide the students towards the submission of creative work for summative assessment: 5,000 words in January, 5,000 words in April, and 15,000 words (the 'dissertation') in September. Dissertation tutorials will be dedicated to the framing and development of the full-length project to be completed in Year 2. The compulsory workshop in each semester will be supported by an elective module that provides a guided critical engagement with the history and contemporary context of creative writing. These elective modules will require the submission of class papers for formative assessment, and either critical essays or creative work (5,000 words) for summative assessment. This first year of the MFA will be coterminous with the existing MA, but will have the objective of guiding the students in the development of the first part of the full-length project to be completed in Year 2. In Year 2 the students will build on this foundation of practical, historical and contextual knowledge by concentrating on the completion of their full-length work, for which they will receive close editorial guidance throughout the year. For the final tutorial of SEM1 they will submit a 3,500 word statement outlining the relationship of their writing to its historical and contemporary influences, both creative and critical. For the final tutorial of SEM2 they will submit a 3,500 word reflective self-commentary on the progress of their novel in terms of its formal or technical development. During SEM1 they will undertake teaching training, followed by teaching practice in SEM2 at undergraduate level and/or in local schools which will equip them subsequently to support a writing career with the teaching of writing.

PS3.2 feedback cycle	
<p>Please explain how assessments and feedback / feed forward support the coherence of the programme. Comment on number and types of assessment, both formative and summative; the types and format of feedback students will receive; and their sequencing. How will assessments and feedback impact on subsequent modules?</p>	<i>note PS3.2</i>
<p>Year 1 will require students to participate in Creative Writing workshops, the group discussion of works-in-progress. Each student will have an opportunity to have their own work 'workshopped' - ie subject to peer review or group feedback - three times each semester, with a follow-on individual tutorial with their workshop tutor. In their participation in the peer review of their classmates' works-in-progress, the students will become practiced in key critical and editorial skills that they may then bring to bear on their own works-in-progress. The acquisition of this critical/editorial understanding will be reinforced by their engagement with the historical and critical context of creative writing that will be provided in their optional modules. Writing, particularly of full-length works of fiction, is a recursive activity, an art-form premised not simply on inspired self-expression but on a sustained and progressive process of drafting, revision and rewriting. Year 1 will provide sustained editorial feedback on the students' developing creative work, in the form of peer critique, one-to-one tutorials, and summative assessment, that will equip them for Year 2, in which the students will develop a full-length work, supported by close and continuing editorial feedback from their supervisor. This feedback will tend towards the encouraging and enabling initially, and become necessarily more critical – though constructively so – as the course (and the students' work) progresses. The work done in the modules 'Supervision 1' and 'Supervision 2' will contribute to the work submitted at the end of 'Completion': ie, the students will be guided through the drafting of stages towards the completion of a full-length novel. The students' self-understanding in relation to their practice will be encouraged and measured by the submission at the end of SEM1 in Year 2 of a 3,500 word statement outlining the relationship of their writing to its historical and contemporary influences, both creative and critical, and by the submission at the end of SEM2 of a 3,500 word reflective self-commentary on the progress of their novel in terms of its formal or technical development. Both these supplementary pieces of writing will be assessed on a pass/fail basis.</p>	

PS4	EXAMINATIONS	<i>note PS4</i>	
		Written	Practical (e.g. OSCES and OSPES)
	How many modules will include an exam element?	None	none
	How many hours of exams are there in Stage 0? (if applicable)		
	How many hours of exams are there in Stage 1?		
	How many hours of exams are there in Stage 2?		
	How many hours of exams are there in Stage 3?		
	How many hours of exams are there in Stage 4? (if applicable)		
	How many hours of exams are there in Stage 5? (if applicable)		
	How many hours does the programme (as a whole) include?		

PS5	EQUALITY & WIDENING PARTICIPATION	<i>note PS5</i>
PS5.1	How do the admissions criteria specifically for this course ensure equality of opportunity for all applicants?	
	As noted elsewhere, admission procedures will follow the well-established and successful practice of the existing Creative Writing MA courses in encouraging a good first degree as an entry criterion but privileging the applicant's writing portfolio, personal statement and interview performance. This means that talented writers are admitted to the MA regardless of educational background: consequently we have welcomed nurses, carpenters, hairdressers, shopkeepers and air force pilots as well as students arriving straight from impressive first degrees in English Literature and older students with established careers in such fields as journalism, teaching, advertising and arts administration. The proposed MFA is designed in particular to appeal to three constituencies: American students; students who are already enrolled on our MA and would like to extend their association with us; home students who would welcome the opportunities offered by a two-year course. Nevertheless we would expect a similar diversity of students as enjoyed by the Prose Fiction MA, where the average age of student is 29 (ranging from 22 to 60) and the cohort conspicuously diverse in terms of nationality and ethnicity. 50% of the 2013-14 intake for the Prose MA are paying international fees. The admissions process would be identical to that for the MA, with the same assumptions regarding language proficiency, a minimum IELTS of 7.0.	
PS5.2	What steps have been taken to ensure an inclusive curriculum?	
	The contextual and background reading required for the two optional modules in Year 1 of the Prose MFA will guide all the students in their development of a critical awareness of the contemporary and historical context of creative writing. The industry professionals invited to give presentations to the students will provide them with an informed understanding of the contemporary commercial context for creative writing of all types. The emphasis of both Years 1 and 2 will fall on the quality and development of the students' creative work, and the ethos underlying our teaching in this respect is to engage with the work on its own terms (formally, thematically, contextually) in order to help it best meet the students' ambitions for it.	
PS5.3	In what ways do learning and teaching and assessment methods ensure inclusivity, reasonable adjustment and equality of opportunity?	

	The principal criterion for admission onto the course will be – as for the MA in Creative Writing - a high level of competence in the English language, allied to a high level of creative ability. It will not therefore be possible to make adjustments for students who experience difficulty expressing themselves with subtlety and sophistication in English. The emphasis throughout on developing each student's work-in-progress will ensure equality of treatment. Every effort will meanwhile be made, on a case by case basis, to facilitate the engagement and progression of students who may be experiencing difficulties.
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PS6	EMPLOYABILITY	<i>note PS6</i>
	How is employability embedded into the delivery of the course?	
	As noted elsewhere, the students will become fully conversant with all aspects of being a professional writer, and will enjoy – like all UEA Creative Writing students - greatly enhanced prospects of publication on graduation: as stated above, it is estimated that only 1% of graduates from US programmes achieve book publication (Myers, D.G., <i>The Elephants Teach: Creative Writing Since 1880</i> . Chicago: University of Chicago Press, 2006. P2). A survey of graduates of our Creative Writing MA in 2012 revealed that 29% had achieved book publication or the script production. Meanwhile, the teaching training and teaching practice element of the course will equip the students' with skills and experience that will help them subsequently to support a writing career with the teaching of writing.	

AC4	MODULE OUTLINES FOR EXISTING COMPULSORY MODULES			
note AC4	Number of existing COMPULSORY modules	4		
	Module outlines attached? (pasted below)	YES	<input checked="" type="checkbox"/>	NO

LDCCM001, CREATIVE WRITING WORKSHOP: PROSE 1

Academic Session	2013/4
Period	SEM1
Occ.	A
Slot	D6*D7*D8
Credit Value	20
School	Literature, Drama and Creative Writing
Actual (Target)	27 (40)
Module Organiser	Mr Henry Sutton/Ms Jean McNeil
Assessment	Coursework

Module Description

This is the first of the Prose Fiction workshops, the core of the Prose Fiction MA, and runs for 12 weeks in the autumn semester. The sessions are three hours long and take place on Tuesday afternoons (2-5pm). Each week work (up to 5,000 words) from three students is discussed. This discussion is led by the tutor, however careful and informed contribution from the rest of the class is fundamental. Over the two semesters everyone will have around six opportunities to have their work discussed. Key and topical issues of theme and craft will be addressed and wider reading maybe discussed and suggested. Individual tutorials (of half an hour) are then held for those students who have been workshoped.

Module Rules

AFTER TAKING THIS MODULE YOU MUST TAKE LDCCM002

Module Assessment Pattern

Seq	Type	Share	Assessment Title
001	WA	100	Written assignment

LDCCM002, CREATIVE WRITING WORKSHOP: PROSE 2

Academic Session	2013/4
Period	SEM2
Occ.	B
Slot	D6*D7*D8
Credit Value	20
School	Literature, Drama and Creative Writing
Actual (Target)	34 (36)
Module Organiser	Mr Henry Sutton, Ms Jean McNeil
Assessment	Coursework

Module Description

This is the second of the Prose Fiction workshops, the core of the Prose Fiction MA, and runs for 12 weeks in the spring semester. The sessions are three hours long and take place on Tuesday afternoons (2-5pm). Each week work (up to 5,000 words) from three students is discussed. This discussion is led by the tutor, however careful and informed contribution from the rest of the class is fundamental. Over the two semesters everyone will have around six opportunities to have their work discussed. Key and topical issues of theme and craft will be addressed and wider reading maybe discussed and suggested. Individual tutorials (of half an hour) are then held for those students who have been workshoped.

Module Rules

BEFORE TAKING THIS MODULE YOU MUST TAKE LDCCM001

Module Assessment Pattern

Seq	Type	Share	Assessment Title
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001	WA	100	Written assignment
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LDCCM008, CREATIVE WRITING AND RESEARCH SEMINARS

Academic Session	2013/4
Period	SEM2
Occ.	B
Slot	U
Credit Value	10
School	Literature, Drama and Creative Writing
Actual (Target)	61 (999)
Module Organiser	Mr Henry Sutton / Ms Jean McNeil
Assessment	Coursework

Module Description

This 10-credit module will require attendance at a series of lectures from Creative Writing faculty on the practical aspects of researching, planning, organizing, writing and revising a lengthy work of fiction.

Module Assessment Pattern

Seq	Type	Share	Assessment Title
001	WA	100	Research seminar participation

LDCCM03X, CREATIVE WRITING DISSERTATION

Academic Session	2013/4
Period	SEM2
Occ.	B
Slot	U
Credit Value	90
School	Literature, Drama and Creative Writing
Actual (Target)	62 (70)
Module Organiser	Mr Henry Sutton / Ms Jean McNeil
Assessment	Dissertation

Module Description

Students are required to write a dissertation of a length as specified in their MA Course Guide on a topic approved by the Course Director or other authorised person.

Module Assessment Pattern

Seq	Type	Share	Assessment Title
001	DI	100	Dissertation

AC5 MINOR CHANGES TO EXISTING MODULES

note AC5 Please list all existing modules, compulsory and optional, to which you are proposing minor changes

Module Code	Module Title	Minor changes proposed
n/a		

AC6 NEW MODULES

<i>note</i> AC6	How many new modules are being proposed?	4
Please complete a table AC6.x for each proposed new module		

AC6.1	NEW MODULE		
Module Title	Creative Writing Prose: Supervision 1		
Level	Masters		
Credit Value	20		
Teaching period, eg Semester 1, Year-long	Year 2 Sem 1		
Likely Module Organiser	Andrew Cowan		
Module Type (eg EX/CW/WW/PR etc)	CW		
Does the Module include an Exam? Yes/No	no	How long will the exam be? (ie 1, 2 3 hours)	n/a
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	<input checked="" type="checkbox"/>	Percentage marking?
Proposed Module Code	TBC		
Module Delivery (eg distance-learning campus based, work placement)	Campus based		
Brief Description	<p>The student will be assigned a supervisor for the duration of the year to offer sustained, detailed and constructive editorial feedback on the production of full-length work of Prose Fiction. In Semester 1 there will be four meetings of one hour's duration. The first meeting will be in Week 1 to discuss work written over the recess. Subsequent meetings will fall in Weeks 5, 8 and 12. For meetings 1 - 3 the student will submit 4-6,000 words of original fiction, which the supervisor will read and annotate in advance of the meeting. For the final meeting the student will submit a 3,500 word statement outlining the relationship of their writing to its historical and contemporary influences, both creative and critical. This will be assessed on a pass/fail basis.</p>		
Aims / learning outcomes	<p>Ability to frame a project and complete necessary preparation and research; ability to plot and develop one's own writing; ability to experiment in literary form and technique; ability to sustain a lengthy creative project; the development of close editorial skills and the ability to apply these in analysing one's own work; ability to manage time, prioritise workload, and meet deadlines; ability to revise and refine a piece of writing; ability to reflect critically and constructively on one's own practice in relation to its historical and contemporary influences; ability to present written work to a high professional standard; ability to communicate effectively;</p>		

	ability to take responsibility for one's own professional learning and development; ability to work in a self-directed and disciplined manner.
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	n/a

AC6.1	NEW MODULE		
Module Title	Creative Writing Prose: Supervision 2		
Level	Masters		
Credit Value	20		
Teaching period, eg Semester 1, Year-long	Year 2 Sem 2		
Likely Module Organiser	Andrew Cowan		
Module Type (eg EX/CW/WW/PR etc)	CW		
Does the Module include an Exam? Yes/No	no	How long will the exam be? (ie 1, 2 3 hours)	n/a
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	<input checked="" type="checkbox"/>	Percentage marking?
Proposed Module Code	TBC		
Module Delivery (eg distance-learning campus based, work placement)	Campus based		
Brief Description	<p>The student's supervisor will offer sustained, detailed and constructive editorial feedback on the production of full-length work of Prose Fiction. In Semester 2 there will be four meetings of one hour's duration. The first meeting will be in Week 1 to discuss work written over the recess. Subsequent meetings will fall in Weeks 5, 8 and 12. For meetings 1 -3 the student will submit 4-6,000 words of original fiction, which the supervisor will read and annotate in advance of the meeting. For the final meeting they will submit a 3,500 word reflective self-commentary on the progress of their novel in terms of its formal or technical development. This will be assessed on a pass/fail basis.</p>		
Aims / learning outcomes	<p>Ability to frame a project and complete necessary preparation and research; ability to plot and develop one's own writing; ability to experiment in literary form and technique; ability to sustain a lengthy creative project; the development of close editorial skills and the ability to apply these in analysing one's own work; ability to manage time, prioritise workload, and</p>		

	meet deadlines; ability to revise and refine a piece of writing; ability to reflect critically and constructively on one's own practice; ability to present written work to a high professional standard; ability to communicate effectively; ability to take responsibility for one's own professional learning and development; ability to work in a self-directed and disciplined manner.
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	n/a

AC6.1	NEW MODULE		
Module Title	Creative Writing Prose: Completion		
Level	Masters		
Credit Value	100		
Teaching period, eg Semester 1, Year-long	Year 2 summer dissertation period		
Likely Module Organiser	Andrew Cowan		
Module Type (eg EX/CW/WW/PR etc)	CW		
Does the Module include an Exam? Yes/No	no	How long will the exam be? (ie 1, 2 3 hours)	n/a
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?		Percentage marking? x
Proposed Module Code	TBC		
Module Delivery (eg distance-learning campus based, work placement)	Campus based		
Brief Description	The student will be assigned a supervisor for the duration of the year to offer sustained, detailed and constructive editorial feedback on the production of full-length work of Prose Fiction. In the summer dissertation period there will be three meetings of one hour's duration. The first meeting will be in Week 1 to discuss work written over the recess. Subsequent meetings will fall in Weeks 4 and 6. For each meeting the student will submit 4-6,000 words of original fiction. The supervisor will read and annotate this work in advance of the meeting. The student will work independently over the summer to complete the work for submission in September.		
Aims / learning outcomes	Ability to frame a project and complete necessary preparation and research; ability to plot and develop one's own writing; ability to experiment in literary form and technique; ability to sustain a lengthy creative project; the development of close editorial skills and the ability to apply these in analysing one's own work; ability to manage time, prioritise workload, and		

	meet deadlines; ability to revise and refine a piece of writing; ability to reflect critically and constructively on one's own practice; ability to present written work to a high professional standard; ability to communicate effectively; ability to take responsibility for one's own professional learning and development; ability to work in a self-directed and disciplined manner.
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	n/a

AC6.1	NEW MODULE		
Module Title	Teaching Training and Practice		
Level	Masters		
Credit Value	40		
Teaching period, eg Semester 1, Year-long	Year-long		
Likely Module Organiser	Andrew Cowan		
Module Type (eg EX/CW/WW/PR etc)	CW		
Does the Module include an Exam? Yes/No	no	How long will the exam be? (ie 1, 2 3 hours)	n/a
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	x	Percentage marking?
Proposed Module Code	TBC		
Module Delivery (eg distance-learning campus based, work placement)	Campus based; work placement		
Brief Description	<p>In Semester 1 the students will follow a teaching training course similar to that currently provided for PhD students. There will be six three-hour sessions at two-week intervals. The students will observe a two-hour Creative Writing class in each intervening week:</p> <ol style="list-style-type: none"> 1. Pedagogy. Teaching the practice of Creative Writing in HE. Developing a critically reflective teaching practice. 2. Modes of Teaching. Instruction and exercises. Conversation and workshops. Editorial tutorials. Generating material. Shaping material. Peer review. 3. During and After. Reflections on observations of teaching. Planning a class. Developing exercises. 4. Responsive teaching. Types of student. Difficult situations. Participation strategies. Troubleshooting. 5. Marking. Types of assessment. Marking exercises. 6. A half-day session provided by Writers' Centre Norwich, which has an existing package of training for volunteers (health & safety, project management, etc). WCN may 		

	<p>undertake DBS checks on our behalf.</p> <p>In Semester 2 students will be assigned undergraduate teaching tasks under observation and/or day placements in local high schools. Each student will be provided with 16 hours teaching practice, under observation.</p> <p>Over the course of both semesters the students will compile a portfolio of exercises, lesson plans, teaching observation notes, classroom notes, critical self-reflection. This will be submitted for summative assessment on a pass/fail basis.</p>
Aims / learning outcomes	<p>The development of an informed understanding of the elements of creative writing pedagogy, including teaching styles and strategies; the development of an informed understanding of learning contexts in Higher and Secondary Education; the development of an informed understanding of the role of teaching in supporting a writing career; the ability to define successful teaching and learning and to evaluate and develop one's own teaching; the ability to use one's own writing practice to inform one's teaching; the development of practical teaching skills appropriate to a range of classroom situations</p>
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	TBC

AC 7 <i>note</i> AC7	DEFINED CHOICE	
<p>How do you envisage 'Defined Choice' working for the course in question? Please specify, for each year of the course, defined choice within the 3 categories of:</p> <ul style="list-style-type: none"> • Programme-specific choice • Enrichment and Employment modules (EEC) • Language choice 		
n/a		

AC8 <i>note</i> AC8	JOINT COURSES		
	Is the proposed course is a joint course?	YES	
		NO	no
	If YES, how will the student experience be managed?		

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AC9	COMMENTS/FEEDBACK FROM EXTERNAL PROFESSIONALS/ BODIES
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<i>note</i> AC9	Please provide a summary of external professional feedback received. Append full reports as Appendix 2
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	TBC
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<i>note</i> AC9	Please provide a summary of Professional, Statutory or Regulatory Body (PSRB) approval, if appropriate. Append any relevant documents as Appendix 3
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	n/a
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AC10 COMMENTS ON ACADEMIC CASE AND PROGRAMME SPECIFICATION	
COMPLETION OF THIS SECTION TO BE COORDINATED BY LEARNING AND TEACHING SERVICE (LTS) COORDINATOR	
<i>note</i> AC10	Please circulate Parts 1, 3 & 4 to the following for their additional comments (if any). Comments to be returned to proposer within 10 working days. NB these comments should focus on the <i>ACADEMIC CONTENT</i> of the proposal
Date of circulation:	11 April 2014
AC10.1	Careers Manager (CCEN)
No comments received	
AC10.2	Learning & Teaching Service (LTS) Manager (UG or PGT, as appropriate)
No comments received	
AC10.2	Equality & Diversity Manager (PPE)
No comments received	

AC11 PROPOSER'S RESPONSE TO COMMENTS IN AC9 & AC10 ABOVE	
<i>note</i> AC11	

FULL COURSE PROPOSAL**Part 4 KEY INFORMATION SET (KIS) DATA**

KIS	KEY INFORMATION SET data (undergraduate courses only)						<i>Note KIS</i>
KIS1	Quantitative KIS data						<i>Note KIS1</i>
		Year 1	Year 2	Year 3	Year 4	Year 5	
1.1	Percentage of assessment by written exams						
1.2	Percentage of assessment by practical exams						
1.3	Percentage of assessment by coursework						
1.4	Percentage of time in scheduled learning and teaching activities						
1.5	Percentage of time in guided independent study						
1.6	Percentage of time on placements						
KIS2	Professional Accreditation						<i>Note KIS2</i>
2.1	Name of accrediting body (if applicable)						
2.2	Please give details, including any memberships, exemptions etc that the award confers. Please also give accrediting body website URL.						
2.3	Is the accreditation dependent on specific module choices? If so, please include URL of web pages where these details are outlined.						

FULL COURSE PROPOSAL

Part 5 APPROVALS AND NOTIFICATION

APPROVALS

Note AP

THIS SECTION WILL BE COORDINATED BY THE SECRETARY TO YOUR FACULTY TEACHING AND LEARNING QUALITY COMMITTEE (FLTQC)				
AP1	APPROVAL OF THE BUSINESS CASE			
	APPROVAL/SIGNATURES	Name	Signature/ evidence of approval	Date
AP1.1	School Director of Learning, Teaching and Quality			
AP1.2	Head of School (on behalf of School Board)			
AP1.3	Dean of Faculty (on behalf of Faculty Executive)			
AP1.4	LTC (if relevant)			
AP1.5	Council (if relevant)			
AP1.6	Reasons for approval being withheld (and by whom)			

AP2	APPROVAL OF THE ACADEMIC CASE			
AP2.1	Head of School	Name	Signature	Date
	Approved:	Peter Womack	Noted at School Board	11 December 2014
	Approved with amendments:			
	Rejected:			
	Comments (if any):	As a result of School discussions the teaching element was substantially revised		

AP2.2	Faculty Associate Dean (for Faculty LTQC)	Name	Signature	Date
	Approved:			
	Approved with amendments:			
	Rejected:			
	Comments (if any):			
AP2.3	PVC Academic (for LTC)	Name	Signature	Date
	Approved:			
	Approved with amendments:			
	Rejected:			
	Comments (if any):			
Where applicable:				
AP2.4	Secretary to Council	Name	Signature	Date
	Approved:			
	Approved with amendments:			
	Rejected:			
	Comments (if any):			

FULL COURSE PROPOSAL

<i>Note N1</i>				NOTIFICATION OF APPROVAL			
This section should be completed by Faculty FLTQC Secretary once a course proposal has been approved. Its purpose is to ensure that relevant Offices are informed of the approval of course proposals (new courses and course amendments), in accordance with the procedures for course approval.							
FACULTY		HUM		SCHOOL		LDC	
NEW COURSE?		Y		If NO, please enter existing course code			
DEGREE AWARD (e.g. BSc/MA)				MA			
TITLE OF PROGRAMME				MFA in Creative Writing			
START DATE		Sept 2015		LENGTH OF COURSE		24 months	
Course Approved by:			Name of Committee Chair		Date of approval		
Faculty Learning and Teaching Quality Committee (FLTQC)			Clive Matthews		12/06/14		
Learning and Teaching Committee (LTC)							
RELEVANT OFFICE INFORMED? *insert date							
Planning Office		Admissions and Marketing		Learning and Teaching Service		Union of UEA Students	
*		*		*		*	
sis.records@uea.ac.uk		arm.operations@uea.ac.uk		Email the LTS coordinator responsible for the course		union.academic@uea.ac.uk	

<i>Note N1</i>		IMPLEMENTATION ACTIONS	
COURSE NAME		NEW ROUTE CODE	
ACTION			DATE
COURSE INFORMATION LIVE IN ADMISSIONS			
PROGRAMME SPECIFICATION UPLOADED ONTO WEBSITE			

COURSE PROFILE UPLOADED ONTO SITS	
COURSE CLOSURES COMMENCED (where appropriate)	