

**MA English Literature & Creative Writing**  
**SCHOOL OF EDUCATION & SOCIAL POLICY**  
**Induction & Enrolment Information**  
**Academic Year 2019/2020**



**Cardiff  
Metropolitan  
University**

**Prifysgol  
Metropolitan  
Caerdydd**

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## 1. Welcome from your Teaching Team

### Brief introduction to your programme including any accreditations

Welcome to Cardiff Metropolitan University! As a student on one of our MA Humanities Programmes in English Literature and Creative Writing you will be studying in the Humanities Department at Cardiff School of Education. Your teaching team are research active and industry experts. As a result you will receive research and industry informed teaching from scholars who are leaders in their specialist fields. The work of the English Literature and Creative Writing team ranges from late-eighteenth century to twenty-first writing and literary form. Interests include:

- Writing fiction
- Writing poetry
- Folklore
- Experimental Writing
- Science and literature
- Applications of writing practice
- Writing and healthcare
- Scriptwriting
- Writing for children
- Romanticism and the visual arts
- Gender and sexuality
- Modernism
- Contemporary British and American poetry and fiction
- Fantasy Literature

In addition to your taught sessions there will be informal opportunities such as open mic nights and careers events throughout the year. With the academic support of your Personal Tutor and additional support from Student Services we intend to enable you to gain an MA qualification that provides you with the creative and critical skills to advance into further study at PhD level, to enter into your chosen profession or to gain personal development. We look forward to meeting you soon. Until then why not follow us on Twitter to see what we have been up to?

With warm wishes,  
The MA Humanities Teaching Team  
@Humanities\_CMet

## 2. Preliminary Reading List

### Literary and Critical Arts Research Methods

#### **Essential:**

Griffin, G. (ed.) (2013 edition) *Research Methods for English Studies*. Edinburgh: Edinburgh University Press.

Kroll, J. and Harper, G. (eds) (2013) *Research Methods in Creative Writing*. London: Palgrave.

#### **Recommended:**

Macey, D. (2001) *The Penguin Dictionary of Critical Theory* (London: Penguin).

Selden, R., Widdowson, P., and Brooker, P. (2005) *A Reader's Guide to Contemporary Literary Theory. 5<sup>th</sup> Edition* (Harlow: Pearson Longman),

### "Juvenile Trash": Rethinking Genre Fiction

**(please feel free to use any edition of the below books)**

#### **Required:**

Attebery, B. (1992) *Strategies of Fantasy*. Bloomington: Indiana University Press, pp. 12-17. Available as PDF on Moodle and handout.

Mitchell, D. 'Separating literary and genre fiction is an act of "self-mutilation"'. Available at: <https://www.theguardian.com/books/booksblog/2015/nov/10/david-mitchell-and-literary-and-genre-fiction-world-fantasy-award>.

Sayers, D. 2003. *Gaudy Night*. London: Hodder and Stoughton

Waters, S. 2006. *The Night Watch*. London: Virago

Atwood, M. 2017. *The Handmaid's Tale*. London: Vintage

Butler, O. 2018. *Kindred*. London: Headline

#### **Recommended:**

Duff, D. (ed.) 2000, 'Introduction', *Modern Genre Theory*. Harlow: Longman, pp. 1-24. Available as PDF on Moodle and handout.

English, E. (2015) *Lesbian Modernism: Censorship, Sexuality and Genre Fiction*. Edinburgh: Edinburgh University Press

Hale, Brian. (1992). *Constructing Postmodernism*. New York: Routledge.

Hoffman, M. (2016) *Gender and Representation in British 'Golden Age' Crime Fiction*. Palgrave Macmillan, London.

Jackson, R. (1981). *Fantasy: the Literature of Subversion*. London: Methuen. (ONLINE at Cardiff Met Search)

James, E. and Mendlesohn, F. (eds) (2003) *The Cambridge Companion to Science Fiction*. Cambridge: Cambridge University Press.

James, E. and Mendlesohn, F. (eds) (2012) *The Cambridge Companion to Fantasy Literature*. Cambridge: Cambridge University Press.

O'Callaghan, C. (2017) *Sarah Waters: Gender and Sexual Politics*. London: Bloomsbury.

Priestman, M. (ed.) (2003). *The Cambridge Companion to Crime Fiction*. Cambridge: Cambridge University Press.

Waters, S. (1996) 'Wolfskins and Togas: Maude Meagher's *The Green Scamander* and the Lesbian Historical Novel', *Women: A Cultural Review*, 7.2, pp. 176-188

Wisker, G. (2010) *Atwood's The Handmaid's Tale: A Reader's Guide*. London: Continuum.

Wood, R. (2013) "Walking and Watching" in Queer London: Sarah Waters' Tipping the Velvet and The Night Watch, *Journal of Lesbian Studies*, 17:3-4, pp. 305-316.

Yaszek, L. (2003) ' "A Grim Fantasy": Remaking American History in Octavia Butler's *Kindred*', *Signs*, 28 (4), pp. 1053-1066.

### **Space, Environment & Modernity**

#### **Required:**

Edmund Bruke, *A Philosophical Enquiry into Our Ideas of The Sublime and The Beautiful* (Oxford, 1999)

Casaliggi, C. and P. Fermanis (2016) *Romanticism: A Literary and Cultural History* (London and New York: Routledge)

William Gilpin, *Observations on the River Wye* (any edition)

## **Creative Writing Workshop 1: Narrative Engineering and Construction**

*There is no recommended list of fiction to read for this course, although we will be reading fiction as preparation for each workshop. As preparation for the course read as much fiction of your own choosing as you can.*

### **Recommended:**

#### **Creative writing and scriptwriting - techniques**

Burroway, J., Stuckey-French, E. & Stuckey-French, N., (2010) *Writing Fiction: A Guide to Narrative Craft*. London: Pearson Education.

March-Russell, P. (2009) *The Short Story: An Introduction*. Edinburgh: Edinburgh University Press

Wood, J, (2008) *How Fiction Works*. London: Jonathan Cape

Yorke, J, (2014) *Into the Woods, How Stories Work and Why We Tell Them*, London, Penguin

### **The following are in the library and are extremely useful:**

Bailey, T. (ed.) (2011). *On Writing Short Stories*. Oxford: Oxford University Press

Dunne, W (2013) *The Dramatic Writer's Companion*. Chicago University Press: Chicago

Halpern, D. (2000) *The Art of the Story* London: Penguin

Henderson, E. & Hancock, G. (2010) (eds.) *Short Fiction & Critical Contexts*. Oxford: Oxford University Press

Hunter, A. (2007) *The Cambridge Introduction to the Short Story in English*. Cambridge: Cambridge University Press

May, C. E. (2002) *The Short Story: The Reality of Artifice*. London: Routledge

McKee, R, (1999) *Story: Substance, Structure, Style and the Principles of Screenwriting* London: Methuen Publishing

Scofield, M. (2006), *The Cambridge Introduction to the American Short Story*. Cambridge: Cambridge University Press



## **Creative Writing Workshop 2: Developing Poetics, Growing the Text**

### **Required**

Davies, K. Deborah. (2018) *Tirzah and the Prince of Crows*. Oneworld

### **Recommended**

#### **Novel**

Ringland, Holly. (2018) *The Lost Flowers of Alice Hart*. Mantle

#### **Poetry Collections**

Goss, R. (2013) *Her Birth*. Northen House

Olds, S. (2012) *Stag's Leap*. Jonathon Cape

Nezhukumatathil, A. (2018) *Oceanic*. Copper Canyon Press

McMillian, A. (2015) *Physical*. Jonathon Cape

Saphra, J. (2017) *All My Mad Mothers*. Nine Arches Press

#### **Short Story Collections**

Eggers, D. (2005) *How We Are Hungry*. Penguin

Marquez, G.G. (2014) *Collected Stories*. Penguin

Lahiri, J. (2000) *Interpreter of Maladies*. Flamingo

Hemingway, E. (2014) *The Snows Of Kilimanjaro And Other Stories*. Scribner

#### **Play/Screenplays**

Miller, A. (2010) *Death of a Salesman*. Methuen

Coen, J&E. *No Country For Old Men*. Can be accessed here:

[http://www.raindance.co.uk/site/picture/upload/image/scripts/No\\_Country%20\\_\(Shooting\).pdf](http://www.raindance.co.uk/site/picture/upload/image/scripts/No_Country%20_(Shooting).pdf)

#### **Craft and Practice**

Bell, J. & Commane, J. (2017). *How to Be a Poet*. Warwick: Nine Arches Press.

de Groot, J. (2010) *The Historical Novel*. Abingdon: Routledge

Lodge, D. (1992) *The Art of Fiction: Illustrated from classic and modern texts*. London: Penguin.

Mullan, J. (2006) *How Novels Work*. St Ives: Oxford University Press

Neale, D., Greenwell, B. & Anderson, L. (2009) *A Creative Writing Handbook: Developing Dramatic Technique, Individual Style and Voice*



### 3. Enrolment

#### Enrolment

Enrolment is an essential process that confirms your status as a Cardiff Met student and also gives you access to Cardiff Met IT systems, payment of fees, and, importantly, enables you to obtain your Student MetCard.

You can complete the online Self-Enrolment process from any computer through the Cardiff Met Self Service system once you have received your Enrolment Email.

On receipt of your Enrolment Email, please begin your Self-Enrolment by going to the [www.cardiffmet.ac.uk/enrolment](http://www.cardiffmet.ac.uk/enrolment) webpage and following the step-by-step guidance provided. Access to the Enrolment section of the Cardiff Met Self Service system will require you to login with a username and password. Please input the same username and password you originally used to apply with. Guidance is provided for forgotten usernames/passwords. Please note that in order to Self-Enrol, your status with Cardiff Met must be Unconditional Firm (UF) i.e. all conditions met and place accepted.

#### 4. Induction Week Timetable

Below is a schedule of your first week with us. As well as following this, you can also find more information on what to expect when you arrive on our New Students pages ([www.cardiffmet.ac.uk/newstudents](http://www.cardiffmet.ac.uk/newstudents)).

MONDAY 16 <sup>th</sup> September	TUESDAY 17 <sup>th</sup> September	WEDNESDAY 18 <sup>th</sup> September	THURSDAY 19 <sup>th</sup> September	FRIDAY 20 <sup>th</sup> September
<p>4:00-5:15pm Enrollment and ID Card Collection</p> <p>5:15-6:15pm Introduction to the Programme &amp; meet the programme Team.</p>				

#### 4. Attendance / Draft Timetable

English Literature and Creative Writing - Part Time Pathway (please note, these pathways might change slightly)

Choose two different optional modules from either Term 1 or 2 over the two years. Remember to balance your work load as evenly as possible across the two years when choosing your modules.

##### Year 1

	Monday 5pm-8pm	Wed 5pm-8pm
Term 1	<b>Optional</b> HMX7018 “Juvenile Trash”: Rethinking Genre Fiction (30 credits)	<b>Optional</b> HMX7023 Creative Writing Workshop 1: Narrative Engineering and Construction (30 credits)
<b>Core</b> HMX7017 Literary and Critical Arts Research Methods (30 credits) is taught across four Saturdays (10am-2pm) over term 1: 28 <sup>th</sup> September 2019, 26 <sup>th</sup> October 2019, 16 <sup>th</sup> November 2019, 7 <sup>th</sup> December 2019. There will also be an online component to the teaching of this module.		
Term 2	<b>Optional</b> HMX7019 Space, Environment and Modernity (30 credits)	

##### Year 2

	Monday 5pm-8pm	Wednesday 5-8pm
Term 1	<b>Optional</b> HMX7018 “Juvenile Trash”: Rethinking Genre Fiction (30 credits)	<b>Optional</b> HMX7023 Creative Writing Workshop 1: Narrative Engineering and Construction (30 credits)
Term 2	<b>Optional</b> HMX7019 Space, Environment and Modernity (30 credits)	<b>Core</b> HMX7024 Creative Writing Workshop 2: Developing Poetics, Growing the Text (30 credits)
Term 3	<b>Core</b> HMX7025 Dissertation (Creative) (60 credits)	

Creative Writing - Full Time Pathway (please note, these pathways might change slightly)

Choose one optional module from either Term 1 or 2

Year 1

	Monday 5pm-8pm	Wed 5pm-8pm
Term 1	<b>Optional</b> HMX7018 “Juvenile Trash”: Rethinking Genre Fiction (30 credits)	<b>Core</b> HMX7023 Creative Writing Workshop 1: Narrative Engineering and Construction (30 credits)
<b>Core</b> HMX7017 Literary and Critical Arts Research Methods (30 credits) is taught across four Saturdays (10am-2pm) over term 1: 28 <sup>th</sup> September 2019, 26 <sup>th</sup> October 2019, 16 <sup>th</sup> November 2019, 7 <sup>th</sup> December 2019. There will also be an online component to the teaching of this module.		
Term 2	<b>Optional</b> HMX7019 Space, Environment and Modernity (30 credits)	<b>Core</b> HMX7024 Creative Writing Workshop 2: Developing Poetics, Growing the Text (30 credits)
Term 3	<b>Core</b> HMX7025 Dissertation (Creative) (60 credits)  OR  HMX7026 Dissertation (English) (60 credits)	

To help you decide on your optional modules, please find below brief descriptions of the relevant modules.

**In HMX7018 “Juvenile Trash”: Rethinking Genre Fiction you will:**

- Evaluate the aesthetics and politics of genre fiction
- Critically analyse, and have the opportunity to write within, a selection of genres, including fantasy, science fiction, speculative fiction, crime fiction, historical fiction, romance, and children’s literature
- Engage with recent scholarship on these genres.

**In HMX7019 Space, Environment and Modernity you will:**

- Examine how literature reflects and shapes the way we see the landscape and the environment;

- Consider literature's responsibility for the production of concepts of the countryside and the city from the early nineteenth century to the contemporary
- Engage with pre- and post-1900 literary works that cover a broad historical range of spaces and landscapes;
- Examine the interrelation of aesthetic, cultural and social practices in representations of the landscape and the environment;
- Analyse intellectual, cultural, historical and sociological pressures underlying the various responses to the landscape and the environment.

**HMX7023 Creative Writing Workshop 1: Narrative Engineering and Construction (optional for part time students only) aims to:**

- Provide students with a detailed understanding of the approaches and techniques associated with a well established fictional form – the short story - and to understand the development of that form in the context of the culture of consumerism and literary criticism;
- Enable students to critically engage and experiment with diverse forms, including scriptwriting, digital media, genre writing, children's fiction, collaboration, writing for performance and poetry;
- Enhance student's critical skills and develop individual's creative practice through weekly workshops focussing on new writing and feedback;
- Develop student's understanding of the role of structure, form, genre, media and markets in the context of individual creative practice;
- Contextualise an entrepreneurial approach to creative writing in relation to literary criticism and market conditions.

## 6. Useful links

- [Academic Handbook](#)
- [Accommodation](#)
- [Additional Costs](#)

Additional costs are any mandatory or optional expenses, in addition to tuition fees, that need to be paid for by students to fully participate and complete their studies.
- [Admissions Policy](#)
- [Bike Shelters](#)

Once you are on campus and have collected your student ID card you will be able to request access to the various bike shelters around our campuses.
- [Campus Maps & Met Rider](#)
- [Cardiff Met News](#)
- [Cardiff Met Sport & Facilities](#)
- [Cardiff Met SU](#) *including Freshers information & wristbands*
- [DBS](#)

If your programme involves you coming into contact with children and young or vulnerable people then you will have been asked to carry out a criminal records check as part of your offer.
- [Occupational Health](#)

To comply with current Health & Safety legislation, all Cardiff Met students undertaking a healthcare-related programme at Cardiff School of Health Sciences (involving a clinical placement component), are required to participate in a mandatory Occupational Health Screening assessment. Additionally, certain courses are also required to adhere to the Department of Health's immunisation and vaccination programme.
- [Student Finance](#)

For information on tuition fees, alumni discount, loans and scholarships, as well as contact information for the Student Finance Advisory Service.
- [Student Handbook](#)
- [Student Services](#)

For help during your time with us in relation to your health, welfare, lifestyle and future career. The aim is to provide you with all the support you need to ensure your studies are as enjoyable and successful as possible. Services also include counselling, disability and chaplaincy.
- [Term Dates](#)
- [Virtual Tours](#)

Have another look around our campus and facilities with our guided virtual tours