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GET IN TOUCH
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@lancaster_words
@lancasterwords
Creative Writing at Lancaster University has a long and distinguished history. We were the second university in the UK to begin teaching the subject, and we have continued to lead developments in the field. All of our Creative Writing tutors are published authors, many of them award-winning, who will not only help you to develop your writing but will also advise you on professional development, including how to approach publishers and agents. Many of our students have gone on to publish, broadcast and win national and international awards for their work.

We cover all of the core genres (poetry, prose, short fiction, drama, scriptwriting), as well as offering training in writing for new media. You will study Creative Writing alongside another subject (English Literature, English Language, Film, Theatre, or Fine Art) and this will feed into and enrich your writing. You will be taught through lectures, seminars and workshops, some delivered by our Visiting Distinguished Professors such as poet Paul Muldoon and graphic novelist Benoît Peeters, some by invited professionals in broadcasting or the publishing industry.

The Department offers a rich creative environment in which to undertake your studies by supporting a wide range of extra-curricular activities for its students. Members of staff lead reading groups, organise public lectures and special workshops, and ensure that our students make the most of our proximity to the historic city of Lancaster by organising drama productions at venues such as Lancaster Castle or in the Dukes Theatre. Our students also contribute by coordinating writing groups, performing readings, and running the online journal Flash and the print journals Cake and Lux. Finally, you can take advantage of opportunities to study abroad at partner universities.

I hope that you will choose to join us next year.

Professor Hilary Hinds,
Head of Department
WHY STUDY CREATIVE WRITING AT LANCASTER?

#1
One of the first universities in the UK to offer Creative Writing as an academic subject. We have a long-established tradition of student-centred, workshop-led teaching.

#2
Second in the UK for Creative Writing in the Complete University Guide 2019. Our Department and the teaching taking place here are consistently highly ranked.

#3
 Ranked third in our discipline for research power behind only Oxford and Cambridge in the most recent national assessment which looked at the Department’s research (Research Excellence Framework 2014).

Studying Creative Writing at Lancaster has really helped to develop me as a writer; the ‘hands-on’ course focuses on working closely with tutors who are experts in their genres, so they know how to challenge you to develop in the direction that you want to progress.

Jessie
BA Hons English Literature, Creative Writing and Practice

Our Creative Writing lecturers are all experienced published practitioners in their chosen specialist areas, including poetry, the novel, short fiction, script writing, creative non-fiction, and new media. They have won multiple national and international awards.

We’ll encourage you to broaden your horizons in your first year by studying up to three different subjects. You can choose subjects that feed into your existing areas of interest or you can try something new.

Perform your work at both on- and off-campus events, and attend readings and literary events such as Lancaster Words Festival, with its rich annual program of invited writers, open mic evenings, and the North West Literary Salon series. Publish your work in student-run journals such as Cake, Flash and Lux.

One of the best things about doing Creative Writing at Lancaster is the moment of epiphany where you realise a visiting author is nothing like how you imagined from reading their work.

Dave, 3rd year student

lancaster.ac.uk/creative-writing
DEGREES AND ENTRY REQUIREMENTS

<table>
<thead>
<tr>
<th>Degree</th>
<th>Award</th>
<th>Duration</th>
<th>UCAS code</th>
<th>Typical offer</th>
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<tr>
<td>English Literature, Creative Writing and Practice</td>
<td>BA (Hons)</td>
<td>3 years</td>
<td>QW38</td>
<td>AAB</td>
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<tr>
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<td>BA (Hons)</td>
<td>3 years</td>
<td>Q3W8</td>
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<td>3 years</td>
<td>Q3WV</td>
<td>AAB</td>
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<tr>
<td>Film and Creative Writing</td>
<td>BA (Hons)</td>
<td>3 years</td>
<td>PW38</td>
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<td>Fine Art and Creative Writing</td>
<td>BA (Hons)</td>
<td>3 years</td>
<td>WW18</td>
<td>ABB</td>
</tr>
<tr>
<td>Theatre and Creative Writing</td>
<td>BA (Hons)</td>
<td>3 years</td>
<td>WW48</td>
<td>ABB</td>
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</tbody>
</table>

LECTURES

The lectures in the first year focus on the tools and techniques applied by other writers and how these techniques may be applied to your own work. Genre specific concerns – such as tools for effective dialogue, poetic form and stagecraft – are studied, alongside broader lectures on craft, such as methods for dealing with writer’s block. In the second and third years, the lectures focus more on the next stages; how to approach publishers, where to send your work and how to make a living as a writer. Lancaster staff are supplemented by speakers from the creative writing industry who give lectures which explore what it takes to get published as well as the wider literary contexts of being a writer.

CREATIVE WRITING WORKSHOPS

Our Creative Writing staff bring a wealth of experience from the worlds of writing and publishing to enrich their teaching. Creative Writing workshops are at the core of our teaching. You meet regularly in groups of around ten students with a tutor to read and comment on each other’s work and to revise it in the light of this feedback. You will also have the opportunity to respond to the weekly lecture topics here.

CONTACT HOURS

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

ASSESSMENT

In Creative Writing, most modules are assessed by the submission of a writing portfolio, developed through the workshop group with feedback from the tutor, along with a reflective essay to show an understanding of the market and literary contexts of your work. We aim to return coursework to you, graded and with comments from your tutor, within four weeks. Other subjects that you combine with Creative Writing will be assessed by a combination of coursework and end-of-year examinations.

STUDY ABROAD IN YEAR 2

You will have the opportunity to study abroad for the whole of your second year at one of our partner institutions such as Boston College (USA), University of Colorado (USA), University of Iowa (USA), University of Lausanne (Switzerland), Macquarie University (Australia) and University of Toronto (Canada). Living in another country and studying your subjects from a different perspective offers considerable benefit both in terms of your understanding of the subject and your preparation for life after university.

VACATION TRAVEL OPPORTUNITIES

We offer a range of other opportunities to broaden your horizons through travel, including short vacation trips. “It’s a game changer to my university experience so far ... nothing can top this!” (Destination: India)
“An incredibly eye-opening trip with laughs and surprises at every turn, with great friends and memories being made along the way!” (Destination: China)
#LUGlobal #LUTravel2018
www.lancaster.ac.uk/global/

PLACEMENT YEAR DEGREES

All of our degrees can be studied as a four-year long Placement Year degree. You can either apply specifically for a Placement Year variant, or switch on to the programme when you arrive at Lancaster. See page 22 for further details about placements and internship opportunities.

SCHOOLS VOLUNTEERING MODULE

Students who are studying English Literature alongside Creative Writing have the opportunity to experience teaching and classroom practice first-hand, at either primary or secondary level. Placements are in local schools during the Lent term of Year 3. See page 15 for details.

PLACEMENTS IN LOCAL CREATIVE AND HERITAGE INDUSTRIES

There are also opportunities to undertake an assessed work placement at organisations like publishers, museums, newspapers, heritage sites, and arts venues. See page 15 for details.

Lancaster University has been awarded the highest possible score in the UK government’s 2017 Teaching Excellence Framework (TEF) ratings. Our TEF Gold rating is based on high quality teaching, excellent teaching facilities and the good careers our graduates go into.
Creative Writing at Lancaster is always taken as a joint major or a minor alongside another subject. It benefits greatly from being in combination with other subjects, and we offer many flexible pathways. In the module breakdown that follows, you will see how Creative Writing is combined with the study of English Literature:

**ENGLISH LITERATURE, CREATIVE WRITING AND PRACTICE (50/50% SPLIT)**

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

**ENGLISH LITERATURE WITH CREATIVE WRITING (75/25% SPLIT)**

This major-minor degree comprises three-quarters English Literature and one-quarter Creative Writing. This means that a very intensive focus on English Literature is accompanied by a Creative Writing workshop.

We keep our programme fresh and relevant by regularly reviewing the modules we offer. This means that the range of modules available to you, particularly optional modules, may differ from those shown here.

**YEAR 1**

**CORE**

Introduction to Creative Writing

You will examine the basic techniques of prose and poetry. Divided into two parts, ‘Approaching Writing’ and ‘Putting it into Practice’, each is assessed by a portfolio of your work.

**CORE**

English Literature

You will encounter a broad range of literature from the Middle Ages to the 21st century, from Geoffrey Chaucer to Angela Carter. This module is a taster of famous and infamous texts through the Renaissance, Victorian, Romantic, and modern periods and the many and varied possible approaches to reading literature. You will be introduced to the key debates in literary study and given a foundation in the skills, tools, and knowledges that can open up new and exciting ways of reading.

**ELECTIVE**

World Literature

You will explore a wide and exciting range of texts from world literatures in English that have influenced the development of English Literature, including the Bible and classical writers such as Ovid, Homer, and Dante. You’ll look at modern world authors in translation like Kafka, and at today’s culture through contemporary authors such as Salman Rushdie and Mariama Bâ, as well as new media writing and the graphic novel.

**OR**

**ELECTIVE**

Flexible Subject Option

Select a module from another department in the University, such as: History, Criminology, Sociology, Media, Film, Marketing, Psychology. A full list of first-year subjects you can take is included in our Flexible Subject Options booklet. www.lancaster.ac.uk/fass-flexible-learning

**YEAR 2**

**CORE**

Intermediate Creative Writing Workshop

In a series of weekly lectures, you will study more advanced techniques and approaches to various literary forms, encouraging you to push the boundaries of your work, with an eye towards entering the wider literary context and the public eye. You’ll put the lectures into practice in your weekly writing workshop. Assessment is by portfolio.

**ELECTIVE**

Select 2 of the following term-long specialist Creative Writing modules

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

**ELECTIVE**

Select 1 of the following year-long English Literature modules

- Renaissance to Restoration
- Victorian Literature
- American Literature to 1900
- British Romanticism
- Literature and Film

**ELECTIVE**

Select 1 further English Literature module

- American Literature to 1900
- British Romanticism
- Literature and Film

**CORE**

The Theory and Practice of Criticism

This module encourages you to reflect on your approach to the study of literature. Key concepts in contemporary literary studies such as ideology, the unconscious, discourse, and biopolitics are studied through the work of major thinkers such as Marx, Freud, Foucault, and Derrida.
Short Fiction: Genre and Practice
You will gain experience in reading, writing, workshopping and reflecting on the short story, as well as flash fiction. The module seeks to develop a knowledge of the history and development of the form, current theoretical approaches to reading, and an awareness of their own literary context. During the module, you are also expected to keep a journal, in which you reflect upon your writing and reading. The journal will form the basis of the reflective element of your final portfolio.

Poetry, Genre and Practice
This is an intensive ten-week study of poetic form and technique, coupled with a workshop where you will give and receive feedback on your own poems. The emphasis is on reading as well as writing poetry; it will explore how our own experience translates into poetry and how poetry becomes an experience generated by language, memory, imagination and form. The writing of poetry is dependent on your abilities as a reader and interpreter of poems and on the textures of lived experience.

Writing Place and Landscape
This module is designed for students who are interested in writing imaginatively about places and landscapes, providing a grounding in the broad field of nature, environmental and place writing (which has been undergoing something of a renaissance in recent years). You will be encouraged to consider your own work as part of a larger, ongoing literary conversation about place. The module also contains an element of fieldwork, linking the act of physically walking through a landscape to the practice of reading and writing about it.

The above modules are only available if you study Creative Writing as a joint major, rather than a minor subject.

Creative Non-Fiction: Genre and Practice
This module specialises in memoir, travel writing, reviewing and the personal essay, and explores the ways in which non-fiction writers use creative writing techniques in their work. You will explore the writing of creative non-fiction through the development, in a workshop environment, of your own work, combined with the directed reading of a selection of contemporary work and secondary texts.

Writing for the Stage
The module enables you to write for the theatre and to develop your awareness of the processes by which a written script makes its way to performance, culminating in a performance showcase in week 9 in which you will be actively involved. You will be taught through weekly seminars, creative writing workshops to explore the effects that different staging approaches and performance strategies have on your scripts. Over the course of the module, you will develop your own writing styles and gain an awareness of the professional requirements of playwriting.

ENGLISH LITERATURE MODULES

Renaissance to Restoration: English Literature 1580-1688
You will examine the literature of a century of revolutionary change, both in politics and culture. The focus is generically and historically wide-ranging, from Spenser’s provocative Elizabethan verse epic The Faerie Queene, to the brilliant and edgy theatre of the likes of Christopher Marlowe, Ben Jonson and the prose writings of revolutionaries like John Milton and monochrist libertines like Aphra Behn.

Victorian Literature
What is a ‘Victorian attitude’? You will address this question by examining the role played by literature in the defining cultural debates of the time, concerning progress, science, religion and gender. You will examine a wide range of Victorian literature, including novels, poetry, short stories, drama, social criticism, travel writing and children’s fiction.

American Literature to 1900
What do we mean by ‘American Literature’ and how do we define America and the American experience? How has American Literature evolved from its colonial origins? You will answer these questions by engaging with many different voices, many conflicting and contrasting views, a diversity of complex experiences, and a great range of writing in form and style.

British Romanticism
You will develop a well-rounded sense of Romanticism, a movement that includes the poetry of Wordsworth, Coleridge, and Shelley, but also relates to the development of Gothic writing and to the novels of Jane Austen. Themes of politics and passion and of imagination and identity will be examined across a range of texts.

Literature and Film
You will survey formal, generic, historical, cultural, narrative and theoretical relationships between literature and film across a range of periods, genres, topics and cultures, examining the practice and analysis of literary film adaptation. You will also study some other modes of literary adaptation, such as television or graphic novels. Questions of originality, authorship and intertextuality will be addressed across the course as a whole.

The Byron-Shelley Circle

The Byron-Shelley Circle

Victorian Gothic

The Byron-Shelley Circle

Victorian Gothic
ENGLISH LITERATURE MODULES

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

The Byron–Shelley Circle
You will examine the work of three of the great Romantic writers: the poets Lord Byron and Percy Shelley and the novelist Mary Shelley. Their work produced two of the dominant myths of modern literature – Frankenstein (in Mary Shelley’s novel) and the vampire, both of which we will examine. Through their careers these writers were engaged in a creative and critical conversation addressing major themes including the possibilities of political change, literary, scientific and biological creation, transgressive love, gender roles; and the Gothic.

Creative Non-Fiction II
You will develop your practice across a range of creative non-fiction forms and topics and extend your reading in this area. This module will concentrate on essays, expository, and cultural reflection. The module should be considered to have a cumulative effect, in that the books discussed earlier in the term as well as those discussed in the second year (Creative Non-Fiction module) may be drawn upon in later weeks to specialise collaborative programming.

Poetry and Experiment
This module challenges the received structures of language in your own poetry through a close reading of experimental poets. The first hour of every seminar will look at how poets from Alcoz Oswald to Eavan Boland break the lyric formula. We will encourage you to experiment either as a continuation of the radical departures first implemented by the poets in question, or to break from comfortable notions of confessional or lyric poetry.

Longer Fiction: Skills and Techniques for Approaching a Novel
During this module you will examine, through the set reading and in-class writing prompts and tasks, the unique features of long fiction (novellas and novels). Through seminar discussion of set texts, the workshop of creative writing in progress and the writing of synopses and other planning documents, you will develop competence in approaching a long fiction project. This includes: strategies for planning and structuring, choosing point of view and tense, developing plot, addressing theme and characterisation, experimenting with form and considering an ending.

Writing/Reading Poetry
This module will deepen your engagement with both the writing and the reading process. Both closed and open forms will be explored through a wide-ranging selection of poems. A portion of each seminar will be spent discussing the set poems for the week. The dual assessment (a portfolio of your own poems plus a close reading of two of the syllabus poems) reflects the course emphasis on the inter-relationship between reading and writing.

Narrative and New Media
This module will provide the space for you to work on a creative project that utilises opportunities afforded by new interactive media. During the module we will examine new media narratives. The topics will respond to your own project ideas and interests, but may include: interactivity and immersion; space, place, mapping and journeying; the problem of character; or explore the question of authorship in collaborative fictions. You do not need to have any special computer programming skills – only an interest in the opportunities afforded by new media forms.

ADVANCED SHORT STORY: FORM AND PRACTICE
You will study structure, time, genre and endings and write your own fiction. This module provides the opportunity for you to develop your knowledge and skills of the short story form, history and practice with a more advanced course. Each week you will discuss, in detail, one or two specific short stories, as well as workshop your own creative work. Topics covered will include: plot, narrative and the twist in the tale, the epiphany and other ways of ending, writing extreme experiences, and rewriting fairy tales, folk tales and myth.

The above modules are only available if you study Creative Writing as a joint major, rather than a minor, subject.

ENGLISH LITERATURE MODULES

30 CREDIT MODULES

Modernism towards Post-modernism
You will look at a range of experimental Anglo-American writing from the early twentieth century – the period of modernism proper – to the emergent post-modernism of the 1970s. Through close examination of path-breaking works from T.S. Eliot, Virginia Woolf, and Wallace Stevens through to Samuel Beckett and Thomas Pynchon, you will examine the meaning and usefulness of two of the most powerful aesthetic concepts of the last century.

Shakespeare
This module examines Shakespearean drama in its own time, as a platform on which early modern debates about agency and government, family and national identity were put into play. By examining texts from across Shakespeare’s career, we will explore their power to shape thoughts and feelings in their own age but also in ours. Texts might include Julius Caesar, Twelfth Night, Henry IV Part I, King Lear, and The Tempest.

Monstrous Bodies
This module considers the Bible as literature and looks at the reciprocal relationship between the Bible and other literary texts. We will consider the ways in which knowledge of biblical texts provides a key to understanding readings of literature and ask whether rewritings of the Bible refine or subvert the original text.

Victorian Gothic
In the Victorian period, the decaying castles, corrupt priests, and ancestral curses that were so prominent in the first phase of the Gothic novel gave way to an increased emphasis on spectral and monstrous others: ghosts, werewolves, vampires, mummies and other creatures of the night. You will explore these phenomena in their historical, cultural, and literary contexts, with particular focus on emerging discourses of gender, sexuality, colonialism and class.

Early Modern Outlaws on Land and Sea: Robin Hood and Pirates
From Johnny Depp’s Captain Jack Sparrow (2003) to Russell Crowe’s Robin Hood (2010), notions of outlawry haunt 21st-century popular culture and recent academic debate, but a fascination with renegade figures is also found in the early modern period. You will examine representations of Robin Hood and pirates in a range of generally distinct sixteenth- and seventeenth-century texts.

Monstrous Bodies

Contemporary Literature
You will encounter the explosion of new literatures from the decolonising newly-post-colonial world and the rise of new literary forms in the post-war period. The module foregrounds literature in English in its international dimensions, from South Asia and the Caribbean, as well as from multicultural and devolved Britain. Recurrent themes include margins, haunting, migration, and metamorphosis. Texts include Achette, Things Fall Apart, Selvon, The Lonely Londoners; Adwoa, Oryx and Crake; Coupland, Hey Nostradamus!

EMPLOYABILITY - 15 CREDIT MODULES

You can select only one of these modules.

The following two modules offer hands-on opportunities for our students to apply their knowledge and skills in real-life environments. These opportunities could help you to approach your professional life with more confidence.

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

Placement in local creative and heritage industries
In Year 3 there are opportunities to undertake an assessed work placement module in the Lent term. The placement takes place at a relevant host organisation, with typically 30–60 hours being spent on placement. Previous students have been placed at organisations such as publishers, museums, newspapers, heritage sites and arts venues.
CREATIVE WRITING JOINT MAJOR DEGREES

In addition to English Literature, you can combine Creative Writing with:

- English Language
- Fine Art
- Film
- Theatre

You can refer to the details on the previous pages for the Creative Writing and English Literature modules; details for your second subject can be found online on the undergraduate course search.

**YEAR 1**

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<th>CORE</th>
<th>Introduction to Creative Writing</th>
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<th>CORE</th>
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- Film
- Fine Art
- Theatre

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- English Literature
- Flexible Subject Option

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- Film
- Fine Art
- Theatre

**YEAR 2**

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<th>Select 2 specialist Creative Writing modules from:</th>
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- Short Fiction: Genre and Practice
- Poetry: Genre and Practice
- Creative Non-Fiction: Genre and Practice
- Writing Place and Landscape
- Writing for the Stage

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<th>CORE / ELECTIVE</th>
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- English Language
- Film
- Fine Art
- Theatre

**YEAR 3**

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<tr>
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- Longer Fiction: Skills and Techniques for Approaching a Novel
- Creative Non-Fiction II
- Writing:Reading Poetry
- Narrative and New Media
- Advanced Short Story: Form and Practice
- Poetry and Experiment

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<tr>
<th>CORE / ELECTIVE</th>
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</thead>
</table>
- English Language
- Film
- Fine Art
- Theatre
MEET OUR STAFF

Our full selection of staff profiles is available on our website. Here are introductions to three of them.

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

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

As well as writing poetry, his award-winning non-fiction book Edgelands (2011), a series of journeys into England’s overlooked wilderness, was a BBC Radio 4 Book of the Week. Paul has also written more widely on the arts and literature for The Guardian, Granta, Art Review and others, and is a well-known broadcaster, having written and presented many arts features and documentary programmes for radio and television, as well as writing several original dramas and adaptations. He also presents BBC Radio 4’s contemporary poetry programme, The Echo Chamber. Paul’s latest book is Deaths of the Poets (2017), a series of non-fiction journeys into the myth of the doomed poet.

Paul teaches on second-year module: Poetry: Genre and Practice, and Writing Place and Landscape. He also teaches final-year module Writing/Reading Poetry.

Dr Jenn Ashworth
Lecturer in Creative Writing, novelist and short story writer

Jenn Ashworth won the Betty Trask Award for her first novel, A Kind of Intimacy (2009) and on publication of her second novel, Cold Light (2011), was featured on the BBC Culture Show as one of Britain’s 12 best new novelists. Her third novel The Friday Gospels (2013) is published by Sceptre and her fourth book, Fell – called ‘Dark, compelling, beautifully written’ by the Guardian – was published in 2016. As well as writing novels and short stories, Jenn also reviews contemporary literary fiction for The Guardian and the Independent and is co-founder of the writers’ and artists’ collective, Curious Tales.

Jenn’s research interest lies in exploring what a novel might look like in the digital age, and in collaborative and disruptive ways of delivering a novel-sized reading experience. This research informs her teaching on the third-year module, Narrative and New Media, which explores the interactive, participatory, immersive and cross-platform nature of new means of story-telling.

Jenn also teaches the third year module: Longer Fiction: Skills and Techniques for Approaching a Novel.

Tajinder Singh Hayer
Lecturer in Creative Writing, scriptwriter

Taj has been writer on attachment at the West Yorkshire Playhouse, writer in residence at BBC Radio Drama Manchester, and was nominated as one of the Royal Court’s fifty promising playwrights in 2006-7; he is currently on attachment with the National Theatre Studio. He has written for the West Yorkshire Playhouse, Peshkar, Freedom Studios, Menagerie, and Look Left, Look Right Theatre Company. He won the BBC’s Spin new writing award in 2003 with People Like Me, and has written for BBC Radio Four, Radio Three and the Asian Network. He has also written for the CBeebies channel, and his short films have been shown at festivals around the world. He is currently Director of Lancaster Words (the Department of English Literature and Creative Writing’s literary festival: www.lancaster.ac.uk/lancasterwords

Taj convenes the first year Introduction to Creative Writing module. He teaches a second-year module, Writing for the Stage, at the Dukes Theatre, Lancaster’s city-centre independent professional theatre. He also teaches the third-year module Writing Adaptations for Stage and Radio.

Internationally celebrated literary scholar and cultural theorist, Distinguished Professor Terry Eagleton chats to students after a recent talk at Lancaster Priory in May 2018.
**Student-run journals**

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

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

- Run their own workshops in the Writer’s Society.
- Set up reading and writing groups, such as the Graphic Novel Reading Group, or the Sci-fi Reading Group.
- Attended monthly literary salons in Lancaster at Stories at the Storey.
- Developed new scripts in the Dukes Theatre in Lancaster.
- Attended guest readings of poets and writers such as Vahni Capildeo, Paul McVeigh and PJ Harvey.
- Taken a student production of the Canterbury Tales to the Edinburgh Festival.
- Made major contributions to the volunteering programmes of the Lancaster University Students’ Union.
- Made short promotional films about life in the Department.

**Volunteering and the Lancaster Award**

The Lancaster Award is a non-academic certificate developed in partnership with employers to help you make the most of your time at Lancaster and to demonstrate the skills you have developed along the way. It is designed to reward the wide range of volunteering activities and placements undertaken by many of our undergraduates. Potential employers increasingly value a profile that includes more than just strong academic results, and the Lancaster Award recognises and validates these. You can find more details about the scheme on the University website: just search for ‘Lancaster Award’.

For more information about Flexible Part One, see our Flexible Subject Options booklet www.lancaster.ac.uk/flex-fle-learning/

**LIFE ON THE DEGREE**

Coming to Lancaster University is the best decision I have ever made, the students and staff are all so welcoming and supportive, and there is such a friendly, homely atmosphere around campus.

Campus life is like a stepping stone between high school and the ‘real world’; with all the security and convenience of being at home, but with much more independence and so many more opportunities. There is a huge number of things to get involved in; regular events, markets and work opportunities as well as over 200 societies. Getting involved in societies has been how I have made all my closest friends whilst at Lancaster, and means always having something fun and productive to do when you’re not working!

The facilities at Lancaster are impeccable; I virtually live in the library and never struggle to find a good place to work. Doing a joint major has helped my studying substantially as it has allowed me to explore a much bigger range of subject areas and really personalise my degree to suit my interests.

Lancaster allows more flexibility than any other course I looked at and has meant I have never had to study anything I do not enjoy. The flexible part 1 system has also been particularly beneficial for me as I ended up switching my major at the end of the year - something I would not have been able to do at another university.

Lily Wearden
BA Hons English Language and Creative Writing, Graduated 2018

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

Abbie Grundy
English Literature, Creative Writing & Practice, 3rd Year

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