Department of English
Literature
&
Creative Writing

Postgraduate Handbook
Course Information
2018/19
# MA in English Literary Studies - Course Information

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WELCOME
Welcome to the Department of English Literature and Creative Writing. This booklet is designed to give you all the course information you should need during your postgraduate studies with us, including who we are, what we do and how we can be contacted, as well as course regulations and procedures. Please keep a copy for your own reference. Further copies can be obtained from the Postgraduate Co-ordinator’s office (B114, County Main).

For general information regarding university-level information such as fees, careers, student support services and many other central administration departments, please refer to

www.lancaster.ac.uk/current-students

Please also remember to keep your eye on the PG pages of the Departmental and Faculty websites where news, events and any changes in procedure or policy will first be posted. PGR students are reminded that they have access to PURE where they can record their research interests. This site has been instrumental in making research synergies between staff and students in the Department visible, and it is in everyone’s interest that we keep it as up to date as possible.

We hope you find your time at Lancaster to be both a stimulating and enjoyable experience.

ABOUT THE DEPARTMENT
English and Creative Writing is now one of the largest recruiters of postgraduate students in the Faculty of Arts and Social Sciences at Lancaster. In any given year, we have between approximately 70-80 research students on our books (this includes both full and part-time students) and approximately 80 students taking our various Master’s degree programmes. This means we have the ‘critical mass’ necessary for a buoyant and stimulating postgraduate and research culture, and our Research Methodology and Reflective Practice and Work in Progress seminars ensure that there is a regular forum at which all our research students can meet, socialise and support one another.

The specialist research interests of staff within the Department are also shared, directly, with our postgraduate students through our Departmental seminars, and students with an interest in cultural theory and gender studies should request to be put on the mailing lists of the Lancaster Institute for Contemporary Arts (LICA) and Sociology Department respectively.

In the last few years our PGRs have, themselves, initiated a number of ventures – for example, conferences on topics related to their research and the on-line journal, The Luminary, which have helped put postgraduate studies in English and Creative Writing in Lancaster on the national and international map. Please see the PG pages of the Departmental website for further details.

We believe that the Department of English Literature and Creative Writing at Lancaster is well-placed to offer a friendly, supportive and intellectually stimulating environment for all its postgraduate students and we hope this booklet will provide the practical information necessary for you to make the most of your time here.
WHO TO CONTACT?

<table>
<thead>
<tr>
<th>Role</th>
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<td><strong>PG Student Representatives</strong></td>
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**Director of Postgraduate Studies**

The Director of Postgraduate Studies has overall responsibility for all postgraduate matters in the Department, working closely with the convenor of PhD in Creative Writing programme and the Convenors of the MA programmes.

You should contact the Director for advice about doing a research degree and with respect to any problems or complaints that arise in the course of your studies that cannot be resolved by your supervisor, if you are having problems with your supervisor, if you are thinking of suspending your studies for a while (intercalating), or if you need to extend your registration. Questions concerning the taught MA pathways should, however, be directed to the relevant MA Convenor in the first instance.

**PhD in Creative Writing Convenor**

The PhD in Creative Writing Convenor has overall responsibility for the running of this programme. Students taking a research degree in Creative Writing should contact the PhD in CW Convenor with respect to any problems or complaints that arise in the course of your studies that cannot be
resolved by your supervisor, if you are having problems with your supervisor, if you are thinking of suspending your studies for a while (intercalating), or if you need to extend your registration.

MA Convenors
The MA Convenors have overall responsibility for the running of the courses. Students should consult the individual module tutors with queries relating to a specific module before consulting the Convenor. Students should consult the MA Convenor if they wish to request an extension for an assignment, please see page 12.

Postgraduate Co-ordinator
The Postgraduate Co-ordinator has special responsibility for graduate students and can help with general queries on all matters relating to postgraduate study. She should be the first port of call for all postgraduate enquiries.

Module Tutors
Individual module tutors can be contacted via email or telephone (see Moodle or the noticeboard in the student mixing bay for details). Each module tutor will also hold weekly Open Consultation Hours, where students can visit them in their office to discuss their work – details of days/times will be made available on Moodle and on the notice board in the student mixing bay area.

External Examiners
The MA external examiners for 2018/19 are Dr JT Welsch (University of York), Prof Justin Edwards (University of Stirling) and Prof Scott McCracken (Queen Mary University of London). External examiner reports and the Head of Department responses are available from the Postgraduate Co-ordinator.

GENERAL DATA PROTECTION REGULATION (GDPR)
If as part of any student project you collect personal/sensitive data on living people which would identify them, you need to ensure you are compliant with the UK Data Protection Act 2018 and the EU General Data Protection Regulation (GDPR).

This means that you should gain consent from participants, only collect information needed for your project, handle and store all data securely and anonymously where possible and you should be informing participants of:

- Your study objectives
- How long you will retain their information
- How you will secure their data before it is anonymised or deleted
- How a participant could withdraw their data from the project
- An appropriate person to receive complaints, e.g. your supervisor

This should be part of your project design and you should discuss this with your supervisor.
TERM DATES
Welcome Week: 1 October 2018 to 7 October 2018
Term 1 Michaelmas Term: 5 October 2018 to 14 December 2018
Term 2 Lent Term: 11 January 2019 to 22 March 2019
Term 3 Summer Term:
25 March 2019 to 29 March 2019 (Week 1)
29 April 2019 to 28 June 2019 (Weeks 2-10)

N.B. University terms, and therefore weeks, notionally run from Friday to Thursday. Teaching weeks run the normal Monday to Friday. Week 1 of Term 1, for our purpose thus begins on Monday 09 October and Week 10 of Term 1 ends on Friday 15 December.

THE LIBRARY
You must register with the library before you can use its facilities. This should be done at the same time as you officially register with the University during Welcome Week.

If you would like to make any recommendations for the library holdings this can be done via the Library’s website. Inter-lending loan requests should be made online. Please see the Library Website for details.

We warmly encourage you to improve the library by filling in ‘holes’ that you find.

DEPARTMENTAL SEMINARS/READING GROUPS
It is our hope that students will get to know one another and socialise informally as a result of attending the various Departmental research seminars, public lectures and conferences, most of which incorporate opportunities to meet and chat with others.

Postgraduate students should be aware of the extensive seminar/visiting speaker programmes and conferences provided by other Research Centres and Departments. See in particular the listings under Lancaster Institute for the Contemporary Arts and Sociology. Both these departments regularly invite speakers of national and international renown to come to Lancaster, and anyone with an interest in gender and/or contemporary culture will thus be well served. Please contact the secretaries of these departments if you wish to be put on their mailing lists.

FASS Research Training Programme
This programme of short courses runs throughout the year. Courses range from in-depth studies of individual theorists to practical skills such as thesis writing and writing for publication. Professor Lynne Pearce (from this Department), teaches several of these courses (thesis writing, conference papers, writing for publication) and research students are strongly encouraged to attend – not least in order to experience a wider, cross-disciplinary research environment. If students wish to register on RTP modules they will need to complete the registration form (which should be downloaded from the RTP website) and email it to Michaela Scott (fass-rtp@lancaster.ac.uk).

Work in Progress
The fortnightly seminar is led by the Director of Postgraduate Studies and is open to both new and continuing research students in English Literature (i.e. PhD and MAs by Research). Creative Writing
Work in Progress seminars take a different format and information about this can be found on page 47. The mix of students at different stages of the writing process is especially productive here, so while attendance is only compulsory for students in the first year of their research degree, it is our hope that a substantive number of second, third and fourth year students will continue to attend the seminars in order that they can share their experiences with incoming students. The purpose of this seminar is to provide an informal and relaxed forum in which students can present their ‘work-in-progress’: this may be a draft chapter from the thesis itself, an upcoming conference paper or journal article, or simply ‘ideas’ they would like to discuss with the group. Normally papers are circulated ahead of the session and the seminar time devoted to discussion. In addition, the PG Director will lead a variety of sessions on study skills (e.g. writing for publication, presenting at conferences) and academic careers training (e.g. postdoctoral funding, job interview presentations).

These seminars generally take place 3pm – 5pm on Wednesday afternoons once a fortnight.

**The Creative Writing MA Visiting Writer Programme**
There are four visiting writer events each year. These events are part of the Research Training and Professional Practice module, and include a seminar discussion as well as an evening public reading. The dates will be on the schedule and on Moodle.

**Terry Eagleton Lectures, Lectures, Seminars and Individual Consultations**
Terry Eagleton is a Distinguished Professor in the Department. He is a former Thomas Warton Professor of English Literature at the University of Oxford and one of the world’s leading literary critics and theorists. Professor Eagleton’s work at Lancaster takes the form of a mix of undergraduate lectures, open PG seminars, PG tutorials and public talks. Anyone interested in a tutorial with Professor Eagleton should contact the PG Co-ordinator.

**Paul Muldoon, Lectures, Seminars and Individual Consultations**
Paul Muldoon, is a Distinguished Visiting Professor in the Department. He is a former Professor of Poetry at the University of Oxford (1999-2004), currently Howard G. B. Clark '21 Professor at Princeton University, and according to the *New Criterion* ‘the most influential poet after Seamus Heaney’. Professor Muldoon’s work at Lancaster takes the form of a mix of undergraduate lectures, MA workshops, tutorials with our postgraduates, and public readings. Those interested in a tutorial with Professor Muldoon should contact the PG Co-ordinator.

**Benoit Peeters - Lectures, Seminars and Individual Consultations**
Benoit Peeters is a Visiting Professor in the Department. Professor Peeters, who studied under Roland Barthes in Paris, is Jacques Derrida’s official biographer as well as renowned cultural historian and graphic novelist – being co-creator, alongside François Schuiten, of *Les Cités Obscures*, one of Belgium’s most famous francophone comic strips. Professor Peeters makes three visits to the Department each year, offering a range of open lectures, seminars and workshops, as well as postgraduate tutorials. Those interested in a tutorial with Professor Peeters should contact the PG Co-ordinator.

**The LRB Tutorials**
The Department enjoys a unique collaboration with *The London Review of Books*, the internationally acclaimed journal of literary, cultural and political comment. This year we expect that the LRB will be
sending Chris Tayler, one of its in-house writers, to Lancaster to offer three one-to-one tutorials on literary journalism. These will take place in May 2019 and students will be invited to compete for them in the Lent Term. Details to be announced. Full details of all the above can be found at http://www.lancaster.ac.uk/english-literature-and-creative-writing/news-and-events/

**Open Department Lectures and Seminars**
The Department offers a host of open events to which all postgraduates are welcome warmly invited. These include lectures, seminars, and readings from not only our three visiting professors - Terry Eagleton, Paul Muldoon and Benoit Peeters - but also many other leading writers and scholars from Lancaster and beyond. Full details of the programme can be found at http://www.lancaster.ac.uk/english-literature-and-creative-writing/news-and-events/events/

**Ruskin Seminars**
The Ruskin Seminar meets fortnightly throughout the academic year and is open to all those with an interest in the work of John Ruskin and his circle, and the nineteenth century in general. The group consists of staff and postgraduates from departments across the university and members of the public. Each term there are several visiting speakers and reading groups. Visits to the Ruskin Library exhibitions (on campus) are usually included in the programme. The usual meeting time for this seminar is Thursday, 4pm–6pm. For further information, contact the Ruskin Library and Research Centre (01524 593587) or visit the website: http://www.lancaster.ac.uk/ruskin-library/www.lancs.ac.uk/fass/ruskin/index.php.

**ENGL201 and CREW203 Lectures**
Students who have not studied within the Department at undergraduate level are strongly encouraged to attend the lectures for (depending on research interests) either ENGL201: The Theory and Practice of Criticism or CREW203: Intermediate Creative Writing. Details of these lectures can be obtained from the Part II Co-Ordinator, Mrs Janet Tyson (j.tyson@lancaster.ac.uk).

**Reading Groups**

**MENAWA (Postcolonial/World Literature) Reading Group**
Contact: Rachel Fox (EL&CW), Hiyem Cheurfa (EL&CW) and Kirsty Bennett (DeLC)
Meets fortnightly with a dedicated annual research day
Further details: https://menawapoco.wordpress.com/

**“Own Voices” A Queer Reading Group**
Contact: Danielle Girard
Meets 3 times per term

**Premodern Reading Group**
Contact: Claire McGann, Imogen Felstead and Bethany Jones
Meets fortnightly

**Landscape and Writing Group**
Contact: Jo Carruthers
Usually meet 4 times per term on Wednesdays.
Further details: www.lancasterlandscapeandwriting.wordpress.com

**Science Fiction Anonymous**
Contact: Kerry Dodd
Meets on the first Wednesday of each month.
Further details: more information can be found on our Facebook page: https://www.facebook.com/groups/1025568524133250/

**Contemporary Gothic Reading Group**
Contact: Rebecca Gibson and Harriet Fletcher
Meets approximately twice per term.

**Graphic Novel Reading Group**
Contact: Valentino Paccosi and Bethany Dahlstrom
Meets on the second Friday of each in-term month in County Diner at 3pm.
Further details: Facebook group 'Comics and Graphic Novels Reading Group at Lancaster University' https://www.facebook.com/groups/511217285640350/

You will receive further details of these seminars (and others that may convene) and their meeting times from the Director of Postgraduate Studies at the start of the year.

**Conference Expenses**
In recent times the Department has not had sufficient funds to allocate PGR students a conference travel allowance as a matter of course. Please note that it is, however, possible to apply for help with these expenses to the Faculty and to Graduate College. See FASS GradSchool website for full details.

**Student Representatives**
Postgraduate Student Representatives will be appointed at the beginning of each new academic year (normally 2 MA Reps and 2 Research Reps). Details of names and how to contact them will be displayed in the Department. Postgraduate Representatives will be entitled to attend, propose agenda items and vote in departmental meetings as well as the Postgraduate Teaching Committee meetings which deal specifically with postgraduate matters. The Postgraduate Teaching Committee meets once a term, whilst departmental meetings usually take place at the beginning and end of each term or at the discretion of the Head of Department. The Representatives will be kept informed of the times and agendas of meetings. The election of Student Reps is administered by Lancaster University Students’ Union (LUSU) - further information will be emailed to all students at the start of term.
ATTENDANCE AND COURSEWORK REQUIREMENTS

MA Module Seminars/Workshops
Module seminars/workshops are an essential part of the course, and attendance at them is compulsory for all MA students. Attendance is monitored on a weekly basis.

Notification of Absence
If you cannot attend your seminar for any reason, you must self-certify via the Student Portal or let the Postgraduate Co-ordinator know. Failure to attend three seminars, without good reason, will result in a letter being sent to you requiring your attendance at a meeting with the Convenor/Director of Postgraduate Studies. Further failures to attend compulsory seminars may result in your referral to the University Standing Academic Committee and ultimately exclusion from the University.

Extensions
Extensions will not be granted automatically. Poor reasons may result in marks being deducted. If you have good cause, you will be asked to provide medical or other evidence where possible. In the first instance, you must contact the MA Convenor to request an extension. Extensions must be requested before the deadline.

Penalties for Late Coursework
Work submitted up to three days late without an agreed extension will receive a penalty of 10 percentage points (for example a mark of 62% would become 52%) and zero (non-submission) thereafter.

Saturdays and Sundays are included as days in this regulation. However, when the third day falls on a Saturday or Sunday, students will have until 10.00 a.m. on Monday to hand in work without receiving further penalty.

Work submitted more than three days late without an agreed extension will be awarded a zero and considered a non-submission, and treated according to the standard procedures for failed work.

Penalties for Mechanical Errors
Markers will deduct up to 10% points for frequent errors in spelling, grammar, sentence structure, and punctuation. But please note that your marker cannot reward what s/he cannot follow. Unintelligible writing will have a depressive effect on the overall mark.

Exceptional/Mitigating Circumstances
Where exceptional circumstances may have led a student to miss a stipulated deadline (which may be an already extended deadline), the student should make those circumstances known to the department. They should inform the department within 48 hours of the missed deadline unless prevented from doing so by acceptable circumstances in which case students should inform the department as soon as possible. Students should provide the department with evidence of the exceptional circumstances as soon as they are able.

In this context, exceptional circumstances are defined by University regulations as actions or events
outside the control of the student which result in any circumstances which are thought reasonably to have caused an individual student to fail to complete all the required assessment for a programme or contributing module by a stipulated deadline (e.g. missed exam or coursework deadline). Students should submit a letter addressed to the Mitigating Circumstances Committee by 1st September.

Word Limits

1. Footnotes, endnotes and bibliography are NOT included in the word count for MA work; however, students should, of course, use common sense with respect to this ruling, as will tutors when assessing the overall submission/piece of work. Footnotes, for example, should not be unduly discursive or used as a means to extend the basic content of the coursework.

2. Students who slightly exceed a word limit are not penalised; here again, tutors are expected to use common sense; students who exceed a word limit beyond what the marker considers to be reasonable may be penalised as is deemed appropriate by the tutor(s) involved.

3. The only exception to no. 2 (above) is the dissertation, where any exceeding of the word limit will attract a penalty to be determined by the examiners, in consultation with the MA Convenor (to ensure parity of treatment).

4. Under-length work is considered self-penalising.

For full University regulations, please see www.lancaster.ac.uk/current-students
MA IN ENGLISH LITERARY STUDIES - COURSE INFORMATION

The MA in English Literary Studies consists of four taught modules, Research Methodology and Reflective Practice modules and a 15,000 word dissertation.

Students take 180 credits: four courses at 20 credits each, the departmental Research Methodology and Reflective Practice modules (10 credits) and the dissertation (90 credits).

Research Methodology and Reflective Practice
Attendance at ENGL419M and ENGL419LS is compulsory for all MA in English Literary Studies, MA in English Literary Studies with Creative Writing, and MA in English Literary Research students and first year PhD in English students (unless you have completed an MA with us previously). MA students will take these modules for credit and therefore submit coursework, PhD students will audit so will not be required to submit coursework.

MA Conference
Each year students taking ENGL419 organise and participate in an end-of-year conference. Attendance at the conference is compulsory for all MA in English Literary Studies, MA in English Literary Studies with Creative Writing and MA in English Literary Research students.

Module Coursework
Written work, normally in the form of a 5,000-word essay, will be required for each module studied unless otherwise stated in the module description.

Coursework Presentation
Coursework must be typed and presented in the style recommended in the Modern Humanities Research Associations Style Sheet or that of another recognised style guide (please consult with your tutor or the course convenor if you are not sure about this).

Coursework Submission
All coursework is required in both hard copy and electronic copy. One hard copy should be submitted to the essay box in the Student Mixing bay, with a completed Departmental Coursework Coversheet stapled to the front and one electronic copy should be submitted to the appropriate module Moodle page.

All module essays must be placed in the correct essay box, not given directly to individual tutors.
Dissertations
Students may seek advice from any of their tutors about their choice of dissertation topic. The only restrictions are that the topic should fall within the field of your specified pathway, and that we realistically can supervise it. Students must fix on an area or topic by the end of the Lent Term, after which supervisors will be assigned. Students will devise their title and formulate a plan for their dissertation during the ENGL419LS: Research Methodology and Reflective Practice 2 module. NB. Supervisors are permitted to read a maximum of 5000 words across the supervision period.

Dissertation Presentation
A dissertation (non-returnable, 2 copies) must be typed and presented in the style recommended in the Modern Humanities Research Associations Style Sheet or that of another recognised style guide (please consult with your tutor or the course convenor if you are not sure about this).

The title page of the dissertation should include the following details and look something like this:

```
Title
By
Name of Author

Dissertation submitted in partial fulfilment for the
degree of MA in English Literary Studies

Department of English Literature and Creative Writing
Lancaster University
September 2019
```

Dissertation Submission
Students are required to submit two soft-bound copies of their dissertation to the Postgraduate Coordinator (a complete coversheet must accompany each copy). A copy should also be submitted electronically to the ENGL400T Moodle page.

Assessment Deadlines
The Term 1 coursework essays are due by 12 noon on Tuesday 15th January 2019
The Term 2 coursework essays are due by 12 noon on Tuesday 30th April 2019
Dissertations are due by 12 noon on Monday 2nd September 2019.

Research Methodology and Reflective Practice
The ENGL419M and ENGL419LS: Research Methodology and Reflective Practice 1 and Research Methodology and Reflective Practice 2 modules will be assessed in the form of short exercises, comprising:

**ENGL419M**
- A short piece of theoretical analysis (1000 words)
  (Deadline: by 12 noon on Tuesday 13th November 2018)
- A book review (500 words)
  (Deadline: by 12 noon on Tuesday 11th December 2018)
ENGL419LS (part-time students complete this coursework in their 2nd year of study)

- An evaluation of a critical/scholarly edition/anthology or website (500 words)
  (Deadline: by 12 noon on Tuesday 5th February 2019)
- A dissertation proposal (750 words)
  (Deadline: by 12 noon on Tuesday 19th March 2019)
- A conference paper abstract (250 words)
  (Deadline: by 12 noon on Tuesday 19th March 2019)

Each piece of coursework is due 4 weeks after the end of the module, with the exception of ENGL419M and ENGL419LS: Research Methodology and Reflective Practice 1 and Research Methodology and Reflective Practice 2.
Marking Criteria for Standard Essays

All essays and dissertations must present material clearly with the minimum of grammatical, spelling or typographical errors and provide notes and a bibliography set out in a scholarly manner. Your essay should relate to the content of the module for which it has been submitted, and should follow any specific instructions your tutor has issued about length, subject matter, approach and presentation.

70+ represents a distinction.
60+ represents a merit.
The pass mark is 50.

90-100
Marks in the 90s apply to potentially publishable work that challenges and develops existing intellectual positions, displaying exceptionally high levels of flair, originality, and professionalism.

80-89
Marks in the 80s are given to work that excels in all of these areas: the arguments will be original and discriminating, there will be a sensitivity to textual detail that is integrated with critical and theoretical tools, adventurous secondary reading, and expression will be rigorous and stylish.

70-79
A mark in the 70s is given to very good work which demonstrates a sophisticated and persuasive line of argument and knowledge beyond the module content. The essay will be grounded in an incisive scrutiny of a range of well-chosen examples from the text(s) and the argument will be reinforced by a rigorous and discerning engagement with a wide range of secondary material. The writing and presentation will be lucid, fluent, and accurate.

60-69
A mark in the 60s is given to work that displays a good understanding of a topic and its implications: it formulates a strong and coherent line of argument; it displays a perceptive and knowledgeable grasp of the text(s) in question; it makes good use of a range of secondary material; its writing and presentation are clear and accurate. However, it will display less independence of thought and command of detail than is required for a mark of 70 or more. At the top end of the scale, it will show some of the characteristics of distinction-level work, but without sustaining these to the same extent. At the lower end of the scale the work will be accomplished but not always nuanced or adventurous. NB. A mark of 65+ is often taken as an indication of a student with the potential to go on to PhD-level work.

50-59
This essay will demonstrate a satisfactory and competent response to the question that offers appropriate arguments, displaying a fair knowledge of the text and topic and familiarity with relevant secondary literature. The essay will be sensible and broadly plausible, but there will be certain drawbacks that prevent it from achieving a mark in the 60s: the argument may not be fully sustained and coherent or it may lack depth and subtlety; the writing may lack fluency or be subject to occasional, minor lapses of clarity; the use of secondary material is likely to be of a kind that suggests
dependence rather than critical thinking. There may be a preference for sweeping generalization over nuanced detail or an accumulation of detail with no integrating narrative; the readings offered may be cautious and predictable or flawed and inadequately substantiated. Work in this category often lacks balance, for example by devoting excessive space to secondary reading at the expense of the primary texts or by engaging only superficially with contextual material; another form of imbalance occurs when an essay on two texts becomes excessively detailed on one and unsatisfactorily cursory on the other. As we move down the scale, these drawbacks become increasingly prevalent, though the work still conforms to the definitions given in the first sentence.

40-49 (marginal fail)
This essay will display some promising signs but the overall achievement will be unsatisfactory. It will have the makings of an argument and show some familiarity with relevant texts – though its textual knowledge is likely to be shallow, patchy and not always accurate. This is an essay in which naive surface-level description and/or manifestly implausible generalization have taken the place of analytic/interpretative engagement with the texts; it will display ignorance of key issues – or misunderstand them. Secondary reading will be inadequate. The essay may ignore/misunderstand the rubric (e.g. by considering only one text when two were called for); its writing is unclear or confused. The essay may also be seriously under-length. Presentation is likely to be careless and unscholarly.

39 and below (fail)
This is seriously substandard work that does not come close to achieving appropriate standards of competence, and would not be acceptable from an undergraduate. Work in this category will display some or all of the following qualities: ignorance and/or wholesale misunderstanding of course content and/or set texts; an entirely misconceived and inappropriate topic and/or methodological approach; incoherent and disorganised writing; thin or non-existent research. The essay may also be very seriously under-length (i.e. under half the required length) and very poorly presented.

For ELS Creative and Creative-Critical work, students are also referred to the Criteria below.
Marking Criteria also employed in ELS Creative and Creative-Critical work

90-100
Marks in the 90s apply to potentially publishable work. The work will be innovative and highly original with high impact, achieved artistic and intellectual ambition and striking themes combined with excellent levels of presentation. Critical elements will meet the criteria regarding quality as noted in the criteria for ELS, above.

80-89
Marks in the 80s are given to excellent work that shows professional levels of control and innovation in the exploration of formal structures, POV, language and ideas. Critical elements will meet the criteria regarding quality as noted in the criteria for ELS, above.

70-79
Creative aspects of the piece will be very good across the work, demonstrating adventure and thematic innovation, with both artistic and intellectual ambition. It will show confidence in its exploration of formal structures, POV, language and ideas. The quality across the creative and critical elements of the work will be consistent. Critical elements will meet the criteria regarding quality as noted in the criteria for ELS, above.

60-69
This piece of work will show good technical ability and an awareness of appropriate literary form across the main range of writing. It will show artistic and intellectual engagement, convincing themes, and a high level of technical integration that, nevertheless, may not be entirely sustained. It will exhibit themes of impact and surprise through detailed evocations, deploy convincing POV, and show the development of ideas within its literary forms. At the lower end of the scale work will show the growth of convincing technique and an accurate and inventive use of language that will not be sustained across the whole work. It will show conviction and bring about elements of surprise, exhibiting an awareness of literary forms, POV and narrative technique, though it may demonstrate less thematic originality and intellectual ambition. Critical elements will meet the criteria regarding quality as noted in the criteria for ELS, above. There may be some minor inconsistencies in level of attainment across the creative and critical work.

50-59
Work at the top end of this category will show the potential for significant development that has not yet been realised in terms of conception and execution. While satisfactory and competent, it may suffer from unevenness, the use of clichéd language, POV, themes and forms, and may lack the convincing deployment of ideas alongside its strategies to entertain and invoke. Work at the bottom end of the scale will show a significant lack of technical control and ambition for the work, often exhibiting a pedestrian quality that lacks surprise or innovation. Critical elements will meet the criteria regarding quality as noted in the criteria for ELS, above. There may be some inconsistencies in level of attainment across the creative and critical work.

40-49 (marginal fail)
This work will display some promising signs but the overall achievement will be unsatisfactory. The work will show a significant lack of technical control and ambition for the work, often exhibiting a pedestrian quality that lacks surprise or innovation. Proofreading errors and solecisms may be evident. Critical elements will meet the criteria regarding quality as noted in the criteria for ELS, above. There may be inconsistencies in level of attainment across the creative and critical work.

39 and below (fail)
Creative work falling into this category will not have engaged significantly with research, reflective or developmental aspects of the course and will remain significantly undeveloped or derelict in its creative expression and critical perspectives. There will be little evidence of the criteria identified in the 40-49 range. See ELS descriptor for this range, above, for the critical criteria.

Breakdown of Overall Course Assessments
There will be three classes of awards: distinction, merit and pass. Please see www.lancaster.ac.uk/current-students for further details.

Only students who have achieved at least a condonable module mark for modules at the first attempt are eligible for the classes of merit and distinction.

The pass mark for each module is 50%. In order to be awarded the MA, candidates must normally achieve a mark of at least 50% in each module.

MA in English Literary Studies: Each of the 4 coursework essays will count 20 credits towards the final assessment, plus a Research Methodology and Reflective Practice portfolio worth 10 credits; the final 15,000 word dissertation will count 90 credits. The full MA course is 180 credits.

For full University regulations, please see www.lancaster.ac.uk/current-students
Pathway Structure

**FULL TIME**

<table>
<thead>
<tr>
<th>Term 1</th>
<th>Term 2</th>
<th>Term 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>2x 20 credit modules</td>
<td>2x 20 credit modules</td>
<td>ENGL419LS</td>
</tr>
<tr>
<td>ENGL419M (5 credits)</td>
<td>ENGL419LS (5 credits)</td>
<td>Dissertation (90 credits)</td>
</tr>
</tbody>
</table>

**PART TIME**

<table>
<thead>
<tr>
<th>Term 1, Year 1</th>
<th>Term 2, Year 1</th>
<th>Term 3, Year 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1x 20 credit module</td>
<td>1x 20 credit module</td>
<td></td>
</tr>
<tr>
<td>ENGL419M (5 credits)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Term 1, Year 2</th>
<th>Term 2, Year 2</th>
<th>Term 3, Year 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1x 20 credit module</td>
<td>1x 20 credit module</td>
<td>ENGL419LS</td>
</tr>
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</tbody>
</table>

Important: students are expected to take two 20 credit modules per term (Terms 1 and 2); the compulsory Research Methodology and Reflective Practice modules ENGL419M (Term 1) and ENGL419LS (Terms 2 and 3) are taken by all English MA students.

20 Credit Modules Available 2018/19

**Term 1 Modules**

<table>
<thead>
<tr>
<th>Modern and Contemporary</th>
<th>Romantic/Victorian</th>
<th>Early Modern</th>
<th>Special Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL421:</td>
<td>ENGL428: Romance and Realism</td>
<td>ENGL438: Premodern Bodies</td>
<td>ENGL402: Special Subject Module</td>
</tr>
<tr>
<td>Postcolonial</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Women’s Writing</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>ENGL449: The</td>
<td>ENGL443: Romanticism:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Neoliberal Novel</td>
<td>People, Plants and Animals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL433:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fusions</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Term 2 Modules**

<table>
<thead>
<tr>
<th>Modern and Contemporary</th>
<th>Romantic/Victorian</th>
<th>Early Modern</th>
<th>Special Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL412:</td>
<td>ENGL435: Writing the Nineteenth Century City</td>
<td>ENGL447: Literature and the Environment in Early Modern England</td>
<td>ENGL402: Special Subject Module</td>
</tr>
<tr>
<td>Contemporary British</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fiction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL423:</td>
<td>ENGL444: Romanticism on Location</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contemporary Gothic</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

ENGL448: Rethinking Religion in the Victorian Novel
As a student you can choose from the following pathway options:

**English Literary Studies (ELS)**
This MA scheme is for students who wish to take a generalist MA. It allows you to choose any four modules + Research Methodology and Reflective Practice. For the dissertation you can choose which specialist area you wish to write in.

**Early Modern Literature (EML)**
This MA pathway is for students who wish to specialise in Early Modern Literature. If you choose this MA pathway you MUST take the two modules offered in Early Modern Literature and can then choose two other modules + Research Methodology and Reflective Practice. You will undertake a dissertation in the specialist area of Early Modern Literature.

**Romantic and Victorian Literature (RVL)**
This MA pathway is for students who wish to specialise in Romantic and Victorian Literature. If you choose this MA pathway you MUST take two modules in Romantic and Victorian Literature and can then choose two further modules + Research Methodology and Reflective Practice. You will undertake a dissertation in the specialist area of Romantic and Victorian Literature.

Students must take at least two and up to four Romantic/Victorian modules and up to two other modules.

**Modern and Contemporary Literary Studies (MCLS)**
This MA pathway is for students who wish to specialise in Modern and Contemporary Literature. If you choose this pathway you MUST take two modules in Modern and Contemporary Literary Studies and can then choose two further modules + Research Methodology and Reflective Practice. You will undertake a dissertation in the specialist area of Modern and Contemporary Literary Studies.

Students must take at least two and up to four Modern and Contemporary Literature modules and up to two other modules.

**Literary and Cultural Studies (LCS)**
*Department of English Literature and Creative Writing with Department of Sociology*

Students taking the combined Literary and Cultural Studies pathway MUST take 2 compulsory Research Methodology and Reflective Practice elements, one from each department:
- Critical Debates in Media and Cultural Studies (Department of Sociology) (20 credits)
- Research Methodology and Reflective Practice (Department of English and Creative Writing) (10 credits)

You can then choose a further 3 optional modules (20 credits each):
1 module from Sociology
1 module from English and Creative Writing
1 from either department.

E.g. A student might take:
    Critical Debates in Media and Cultural Studies (1 module) + 2 modules in Sociology
    Research Methodology and Reflective Practice + 1 module in English
    OR
    Critical Debates in Media and Cultural Studies (1 module) + 1 module in Sociology
    Research Methodology and Reflective Practice + 2 modules in English
MA in English Language and Literary Studies (ELLS)

(Administered by the Department of Linguistics and English Language)

Students taking the combined MA in English Language and Literary Studies follow the 6 module + short dissertation structure of the Linguistics department and are entered by that department. Students MUST take
- 2 modules in English Language
- 2 modules in English Literature

You can then choose a final 2 modules from either department.

Students can use the pathway scheme to choose between 2 and 4 modules from English Literature. Students may opt to take the English Language research methods course as one of their modules and may audit the English department Research Methodology and Reflective Practice modules (sit in on the module but not submit assessment).

NOTE: Students on this combined MA will submit a shorter dissertation of 12,000 words at an earlier date than students in the English department. This is a 60-credit rather than 90-credit dissertation.

MA in Gender and Women’s Studies and English

Please refer to http://www.lancaster.ac.uk/sociology/postgraduate/masters/courses/gender-and-womens-studies-ma/
MA IN ENGLISH LITERARY STUDIES WITH CREATIVE WRITING (ELS with CW)

MA IN CREATIVE WRITING WITH ENGLISH LITERARY STUDIES (CW with ELS)

COURSE INFORMATION

The combined English and Creative Writing programmes consist of four taught modules, Research Methodology modules and a 15,000-word dissertation or portfolio. The MA in ELS with CW is convened by the English Literary Studies Convenor (Dr Liz Oakley-Brown) and the MA in CW with ELS is convened by the Creative Writing Campus-Based MA Convenor (Dr Zoe Lambert).

Students take 180 credits: four courses at 20 credits each, the departmental Research Methodology module (10 credits) and the dissertation (90 credits).

Full time students should choose one English module and one Creative Writing module per term, plus one reserve choice for each subject per term.

Part time students must complete two modules in each subject across two years. You will therefore need to choose one module per term, so this could be:

<table>
<thead>
<tr>
<th>Year 1 - Term 1</th>
<th>Year 1 – Term 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Module</td>
<td>Creative Writing Module</td>
</tr>
<tr>
<td>Year 2 – Term 1</td>
<td>Year 2 – Term 2</td>
</tr>
<tr>
<td>Creative Writing Module</td>
<td>English Module</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 1 - Term 1</th>
<th>Year 1 – Term 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Writing Module</td>
<td>Creative Writing Module</td>
</tr>
<tr>
<td>Year 2 – Term 1</td>
<td>Year 2 – Term 2</td>
</tr>
<tr>
<td>English Module</td>
<td>English Module</td>
</tr>
</tbody>
</table>

Similar combinations are perfectly acceptable, the important thing is that you MUST take two English modules and two Creative Writing modules over the two year period to qualify for the degree programmes.

Research Methodology Programmes

ELS with CW students – you will undertake a dissertation at the end of the course. The Research Methodology and Reflective Practice modules ENGL419M and ENGL419LS are compulsory, therefore you will be automatically signed into these modules. Part time students will take ENGL419M in term 1 of year 1 and ENGL419LS in term 2 of year 2.

CW with ELS Students – you will undertake a portfolio at the end of the course. The Research Training and Professional Practice in Creative Writing module is CREW414 and is compulsory, therefore you will be automatically signed into these modules (part time students will take CREW414 in the second year).
MA Showcase/MA Conference
Each year students taking the MA in Creative Writing with English Literary Studies have the opportunity to take part in the MA Showcase along with students from the other MA in Creative Writing programmes. Details will be released during the year.

Those students taking ENGL419 organise and participate in an end-of-year conference. Attendance at the conference is compulsory for all MA in English Literary Studies, MA in English Literary Studies with Creative Writing and MA in English Literary Research students.

Module Coursework
Written work, normally in the form of a 5,000-word essay, will be required for each module studied unless otherwise stated in the module description.

Coursework Presentation
Coursework must be typed and presented in the style recommended in the Modern Humanities Research Associations Style Sheet or that of another recognised style guide (please consult with your tutor or the course convenor if you are not sure about this).

Coursework Submission
All coursework is required in both hard copy and electronic copy. One hard copy should be submitted to the essay box in the Student Mixing bay, with a completed Departmental Coursework Coversheet stapled to the front and one electronic copy should be submitted to the appropriate module Moodle page.

All coursework must be placed in the correct essay box, not given directly to individual tutors.

Dissertations/Portfolios
Students taking the MA in English Literary Studies with Creative Writing should consult page 15 of this handbook for dissertation submission information.

Students taking the MA in Creative Writing with English Literary Studies should consult pages 30 - 31 of this handbook for dissertation submission information.

Assessment Deadlines
The Term 1 coursework essays are due by 12 noon on Tuesday 15th January 2019
The Term 2 coursework essays are due by 12 noon on Tuesday 30th April 2019
Dissertations are due by 12 noon on Monday 2nd September 2019.
The MA in ELR is essentially a research degree. It functions as training and preparation for a PhD or as a shorter, less demanding research project for students who do not wish to tackle a PhD but do want to develop their research skills beyond a BA. Unlike the PhD, originality and publishability are not necessary attributes of the 30–35,000 word dissertation that is the goal of the one-year degree. Unlike a taught MA, these degrees allow students to concentrate on a single topic of their choice.

**Learning and teaching** are therefore conducted by means of fortnightly (full-time) or monthly (part-time) supervisory meetings, and also by attendance at the fortnightly departmental Work in Progress seminar. You should also attend the ENGL419: Research Methodology and Reflective Practice modules run for the taught MAs where you will mix with other MA students; please see the MA in English Literary Studies section of this handbook for the course content. All postgraduate students are welcome to participate in the departmental seminars. If there is a large cohort of ELR students in any given year we will also try to arrange a group meeting once a term.

For full University regulations, please see www.lancaster.ac.uk/current-students

**Breakdown of Overall Course Assessments**

A preliminary essay of 5,000 words will count 40 credits towards the final assessment, plus a Research Methodology and Reflective Practice portfolio worth 10 credits; the final 30–35,000-word dissertation will count 130 credits. The full MA course is 180 credits.

There will be three classes of awards: distinction, merit and pass. Please see www.lancaster.ac.uk/current-students for further details.

Only students who have achieved at least a condonable module mark for modules at the first attempt are eligible for the classes of merit and distinction.

The pass mark for each module is 50%. In order to be awarded the MA, candidates must normally achieve a mark of at least 50% in each module.

For full University regulations, please see www.lancaster.ac.uk/current-students

**Preliminary Essay**

The essay allows for early feedback, and a test of progress, and is analogous to an upgrading piece for a PhD at an earlier stage. Newly acquired research skills can be tested out at this point, and the topic can begin to take shape. The essay should:

a) survey the field and its associated secondary literature;

b) define the topic (can take the form of a chapter of the proposed dissertation);

c) give a select bibliography related to the topic.

The essay is double marked in the Department, with the supervisor as one marker. The agreed mark and the comments of both markers will be made available to the candidate. A mark of 50% or over should be achieved in the essay to progress to the dissertation. If the essay does not pass, the student will be given the opportunity to re-write it for a higher mark.
Dissertations
The final dissertation is expected to show, primarily, a grasp of research skills and methods in relation to the chosen topic. Presentation, referencing, a clear theoretical or critical approach, knowledge and citation of the relevant field of debate in the critical literature, and well-worked-out argumentation are the most important criteria. The dissertation is double marked in the Department, with the supervisor again acting as one of the markers. Both marks and reports, and an agreed mark, are then sent to the MA external examiner for moderation.

With the completed dissertation, students must also submit a brief (1,000 words) report on the methodological aspects of their research — i.e. what they feel they have learnt in terms of the research process, what aspect of the research was most difficult, etc. The external examiner has found such reports extremely useful in assessing the learning experience of the project as a whole. This report can be based on material produced for the Faculty Research Methods seminar.

Dissertation Presentation
Your dissertation must be typed and presented in the style recommended in the Modern Humanities Research Associations Style Sheet or that of another recognised style guide (please consult with your tutor or the course convenor if you are not sure about this).

The title page of the dissertation should include the following details and look something like this:

<table>
<thead>
<tr>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>By</td>
</tr>
<tr>
<td>Name of Author</td>
</tr>
</tbody>
</table>

Dissertation submitted in partial fulfilment for the degree of MA in English Literary Research

Department of English Literature and Creative Writing

Lancaster University

September 2019

Once your MA in English Literary Research dissertation has been ‘passed’ by the external examiner and all corrections have been completed it must be hard-bound. We therefore suggest you leave a cheque (made payable to ‘Lancaster University’) to cover the cost of hard-binding with the Postgraduate Co-ordinator when you submit your soft-bound copies to the Department. The Postgraduate Co-ordinator will then arrange for the hard-binding of both copies of your dissertation.

We would like to remind all MA in English Literary Research students that the hard-binding of dissertations is part of the contract they enter into when signing up to do a Higher Degree, and to make sure this happens we will advise the Postgraduate Studies Office to withhold the award of a degree until two hard-bound copies have been received by the Department.
MA in English Literary Research Dissertation Submission
Students are required to submit two soft-bound copies of their dissertation in the first instance to the Postgraduate Co-ordinator (a complete coversheet must accompany each copy). A copy should also be submitted electronically to the ENGL400R Moodle page.

Assessment Deadlines
MA in English Literary Research
Full time students - preliminary essay due by 12 noon on Tuesday 15\textsuperscript{th} January 2019
Part time students - preliminary essay due by 12 noon on Tuesday 30\textsuperscript{th} April 2019
Dissertations are due by 12 noon on Monday 2\textsuperscript{nd} September 2019.

Research Methodology and Reflective Practice
The ENGL419M and ENGL419LS: Research Methodology and Reflective Practice 1 and Research Methodology and Reflective Practice 2 modules will be assessed in the form of short exercises, comprising:

\textbf{ENGL419M}
\begin{itemize}
  \item A short piece of theoretical analysis (1000 words)
    \textbf{(Deadline: by 12 noon on Tuesday 13\textsuperscript{th} November 2018)}
  \item A book review (500 words)
    \textbf{(Deadline: by 12 noon on Tuesday 11\textsuperscript{th} December 2018)}
\end{itemize}

\textbf{ENGL419LS (part-time students complete this coursework in their 2\textsuperscript{nd} year of study)}
\begin{itemize}
  \item An evaluation of a critical/scholarly edition/anthology or website (500 words)
    \textbf{(Deadline: by 12 noon on Tuesday 5\textsuperscript{th} February 2019)}
  \item A dissertation proposal (750 words)
    \textbf{(Deadline: by 12 noon on Tuesday 19\textsuperscript{th} March 2019)}
  \item A conference paper abstract (250 words)
    \textbf{(Deadline: by 12 noon on Tuesday 19\textsuperscript{th} March 2019)}
\end{itemize}
MA BY RESEARCH STUDENTS’ CHECKLIST

By the end of your first term [full-time] students should:

- have met with your supervisor on a regular basis every 2-3 weeks;
- have produced a number of short focused pieces of work;
- have begun to acquire a range of research skills;
- have attended Research Methods and Work in Progress seminars;
- be working towards a 5,000 word essay to submit at the start of Term 2.

By the end of the year you should:

- have acquired a good sense of scholarship for your specialist topic;
- have compiled a bibliography showing knowledge of this scholarship;
- have written regular pieces of work and learnt how to work independently;
- be working towards a final dissertation of 30-35,000 words.

Remember to leave yourself enough time for thorough checking, proofreading and binding at the end!
MA IN CREATIVE WRITING (MODULAR) – COURSE INFORMATION

The MA in Creative Writing (modular) consists of four taught modules, a Research Training and Professional Practice module and a 15,000-word portfolio.

Students take 180 credits: four modules at 20 credits each, the departmental Research Training and Professional Practice module (10 credits) and the final portfolio (90 credits).

Research Training
Attendance at CREW414: Research Training and Professional Practice is compulsory for all MA in Creative Writing (modular), MA in Creative Writing by Independent Project and MA in Creative Writing with English Literary Studies students. MA students will take these modules for credit and therefore submit coursework.

MA Showcase
In June/July all MA in CW students have the opportunity to take part in the MA Showcase. Details will be released during the year.

Module Coursework
All modules require a 5,000 word portfolio, which usually includes 4,000 words of prose or poetry/script equivalent, and a 1,000 word reflective essay, unless stated otherwise in the module description.

Coursework Presentation
Coursework must be typed and presented in the style recommended in the Modern Humanities Research Associations Style Sheet or that of another recognised style guide (please consult with your tutor or the course convenor if you are not sure about this).

Coursework Submission
All coursework is required in both hard copy and electronic copy. One hard copy should be submitted to the essay box in the Student Mixing bay, with a completed Departmental Coursework Coversheet stapled to the front and one electronic copy should be submitted to the appropriate module Moodle page.

All coursework must be placed in the correct essay box, not given directly to individual tutors.

Final Portfolios
Students may seek advice from any of their tutors about their choice of portfolio topic. The only restrictions are that the topic should fall within the field of your specified pathway, and that we realistically can supervise it. Students must fix on an area or topic by the end of the Lent Term, after which supervisors will be assigned. Students will devise their title and formulate a plan for their portfolio during the CREW414 module. NB. Supervisors are permitted to read a maximum of 5000 words across the supervision period. The final portfolio consists of 12,000 words of prose or poetry/script equivalent, and a 3,000 word reflective essay.
**Portfolio Presentation**

A portfolio (non-returnable, 2 copies) must be typed and presented in the style recommended in the *Modern Humanities Research Associations Style Sheet* or that of another recognised style guide (please consult with your tutor or the course convenor if you are not sure about this).

The title page of the dissertation should include the following details and look something like this:

```
Title
By
Name of Author

Dissertation submitted in partial fulfilment for the degree of MA in Creative Writing (modular)

Department of English Literature and Creative Writing
Lancaster University
September 2019
```

**Portfolio Submission**

Students are required to submit two soft-bound copies of their dissertation to the Postgraduate Coordinator (a complete coversheet must accompany each copy). A copy should also be submitted electronically to the CREW414 Moodle page.

**Assessment Deadlines**

The Term 1 coursework essays are due by **12 noon on Tuesday 15th January 2019**
The Term 2 coursework essays are due by **12 noon on Tuesday 30th April 2019**
Final Portfolios are due by **12 noon on Monday 2nd September 2019**.

**Research Methodology**

The CREW414 module will be assessed in the form of short exercises, comprising:

1. A formal Project (independent Project Students) or Portfolio (Modular students) proposal that outlines the scope of the creative project, its key features, and the research questions with which the creative work engages - these could be formal, generic, to do with technique or subject matter. (500 words)

2. An annotated indicative bibliography of a proposed independent and contextual reading plan for the dissertation. (1 page - 10 references minimum)

3. A piece of reflective writing on a key ethical issue in creative writing as related to the proposed project/portfolio topic (for example, interview as a research method, found poetry and verbatim theatre, memoir, other people’s stories, cultural and voice appropriation, gender and race stereotypes in writing, propaganda and polemic). (700 words)
4. A piece of reflective writing describing and exploring literary influence and inspiration as related to the proposed project/portfolio topic (1000 words, with bibliography)

These four items will comprise a portfolio that should be submitted no later than **12 noon on Tuesday 19th March 2019**.

**Breakdown of Overall Course Assessments**
There will be three classes of awards: distinction, merit and pass. Please see www.lancaster.ac.uk/current-students for further details.

Only students who have achieved at least a condonable module mark for modules at the first attempt are eligible for the classes of merit and distinction.

In order to be awarded the MA, candidates must achieve a mark of at least 50%.

**For full University regulations, please see www.lancaster.ac.uk/current-students**
This course offers a unique opportunity for students to pursue an independent writing project in their chosen literary form. Their development as writers is supported by a specialist tutor, who facilitates a combination of weekly workshops (large and small) and personal supervision.

Students will also complete the Research Training and Professional Practice module across the first two terms of their course (10 credits) alongside students enrolled on the MA in Creative Writing (Modular). Students develop an independent project up to 30,000 words, and a reflective essay up to 5,000 words.

**Assessment Requirements**
The coursework requirements are as follows:

- A portfolio (max 30,000 words or equivalent) of original creative writing (poetry, short fiction, elements of flash fiction, longer fiction, creative non-fiction, etc.) worth 130 credits.
- A self-reflective essay (max 5,000 words) that introduces your portfolio and discusses its aims and achievements in relation to the process of the course and to wider creative, critical and theoretical discourse worth 40 credits.
- A research methodology portfolio worth 10 credits.

**Framework of Study and Educational Aims**
Study at MA level by Independent Project requires a high degree of autonomy from students. The programme of workshops led by tutors provides a framework for development, but in many ways you will be in charge of your own learning. You will also be a member of a group or community of writers, which functions as a form of mutual support. Literary production is matched by close critical reading and discussion through workshop seminars: in the trajectory which marks the initiation and completion of any literary work its author begins as a writer and ends as a critical reader and editor engaged in revision and re-drafting. Each new piece of writing invents unique problems and we believe that they should be solved in the context of the author’s intention and vision for the work. We promote heterogeneous practice in a range of literary forms in the belief that the cross-fertilization through discussion of form and language deployment leads to greater autonomy and learning on the part of the student. Our teaching strategies initiate a careful process of drafting and revision, based on learning through practice. Workshops and tutorials are not intended to serve an editorial function and not every word you have written needs to pass through them. A workshop is a creative forum in which ideas about writing can be tested and extended in relation to actual texts. So be prepared to experiment, sharing in this process and extrapolating from it.

Each student will have a designated tutor during the year, and will meet with them in both one to one tutorials as well as in whole group workshops where you will offer peer-to-peer feedback, as well as explore wider critical and technical issues. Your tutor will guide the sessions, but you should have read your fellow students’ work carefully and be prepared to participate in the workshops, offering thoughtful criticism in a supportive way. Criticism in this context involves celebration of good writing as well as identification of writing that seems to fall short of its author’s ambition for it. Students will
also meet as a whole group with the Course Convenor, Dr Zoe Lambert. The seminar programme will be available on Moodle.

Your final MA portfolio will include a piece of self-critical reflective writing that may make reference to the work of fellow students as well as your own writing and other literary or theoretical work.

It’s always difficult to quantify creative work, so the following guidelines for workshop submissions are approximate:

- All work should be 1.5 or double-spaced and word-processed in 12-point type, and submitted as a Word document (not pasted into the body of the Moodle message).
- Poets should submit up to two individual poems or equivalent long poem.
- Prose writers should submit extracts of no more than 1000 words.
- It’s good practice to include a cover sheet with notes that outlines any particular issues or problem areas that you would like to hear discussed.
- It’s worth bearing in mind that the quality of analysis and discussion is related to the quality - rather than the sheer quantity - of work submitted!

**Term Reports**

We encourage all MA students to keep a regular reflective diary of their writing progress: this will not be read by your tutor, but will assist you in creating useful termly reports on progress for your end of term tutorial and will support your work on CREW414. This journal can take any format you wish, but could include annotated bibliographies, synopses, reflections on feedback and workshop experiences.

The termly reports should be clearly labelled, and submitted to your personal learning log on the course Moodle one week prior to your end of term tutorial. Your tutor will give you verbal feedback, and after the tutorial, brief written feedback with suggestions for further development. This supports your creative project and your assessed work on CREW414. The Lent Term report includes an indicative grade to help guide you in your progress. This grade is not part of your final grade.

**Research Training**

Students on the MA by Independent Project also take the module, CREW414: Research Training and Professional Practice in Creative Writing. This is assessed by a portfolio, which includes:

1. A formal Project (independent Project Students) or Portfolio (Modular students) proposal that outlines the scope of the creative project, its key features, and the research questions with which the creative work engages - these could be formal, generic, to do with technique or subject matter. (500 words)

2. An annotated indicative bibliography of a proposed independent and contextual reading plan for the dissertation. (1 page - 10 references minimum)

3. A piece of reflective writing on a key ethical issue in creative writing as related to the proposed project/portfolio topic (for example, interview as a research method, found poetry and verbatim theatre, memoir, other people's stories, cultural and voice appropriation, gender and race stereotypes in writing, propaganda and polemic). (700 words)
4. A piece of reflective writing describing and exploring literary influence and inspiration as related to the proposed project/portfolio topic (1000 words, with bibliography)

These four items will comprise a short portfolio that should be submitted no later than **12 noon on Tuesday 19th March 2019.**

**Final Portfolios**
Students may seek advice from any of their tutors about their choice of portfolio topic. The only restrictions are that we realistically can supervise it!

**Portfolio Presentation**
A portfolio (non-returnable, 2 copies) must be typed and presented in the style recommended in the *Modern Humanities Research Associations Style Sheet* or that of another recognised style guide (please consult with your tutor or the course convenor if you are not sure about this).

The title page of the portfolio should include the following details and look something like this:

```
Title
By
Name of Author

Portfolio submitted in partial fulfilment for the degree of MA in Creative Writing by Independent Project

Department of English Literature and Creative Writing
Lancaster University
September 2019
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**Portfolio Submission**
Students are required to submit **two soft-bound copies** of their portfolio to the Postgraduate Coordinator (a completed coversheet must accompany each copy). **A copy should also be submitted electronically to the CREW900 Moodle page.**

**Final Portfolio Deadline: no later than 12 noon on Monday 2nd September 2019.**

**Breakdown of Overall Course Assessments**
There will be three classes of awards: distinction, merit and pass. Please see www.lancaster.ac.uk/current-students for further details.

Only students who have achieved at least a condonable module mark for modules *at the first attempt* are eligible for the classes of merit and distinction.

In order to be awarded the MA, candidates must achieve a mark of at least 50%. **For full University regulations, please see www.lancaster.ac.uk/current-students**
Framework of Study
The programme of distance learning tutorials provides a framework for development, but in many ways you will be in charge of your own learning. You will also be a member of a group or community of writers that functions as a form of mutual support. Contact with members of staff forms only part of the developmental process - contact with your fellow writers can also be of great importance. This is facilitated through the Summer School as well as through online conferences and informal contact. You will have access to your tutor through two substantial online tutorials per term: these take place in the ‘student submissions’ section of the Moodle site and are visible only to the individual student / tutor. Tutors will offer a carefully structured critique of your work, which pays close attention to the text as well as raising more general issues about writing and the creative process. It is important that contact is restricted to term times and that each submission is carefully assembled for your tutor’s comments. In the very first term of the course we also provide a preliminary tutorial, which will get the process of exchange underway. Your Project Outline and your Summer Term self-evaluation form (sent to you shortly beforehand) should also be stored here.

Distance Learning Schedule
The dates given are for the first day of each tutorial and for the whole of each conference period.

**Term 1 (University dates 5th October 2018 to 14th December 2018)**
- Preliminary Tutorial Oct 8th 2018 [only for the 2017-19 cohort]
- 1st Tutorial Oct 22nd 2018
- 1st Conference Nov 5th - Nov 16th 2018
- 2nd Tutorial Dec 3rd 2018

**Term 2 (University dates 11th January 2019 to 22nd March 2019)**
- 3rd Tutorial Jan 14th 2019
- 2nd Conference Feb 4th - Feb 15th 2019
- 4th Tutorial March 4th 2019

**Term 3 (University dates 29th April 2019 to 28th June 2019)**
- 5th Tutorial April 29th 2019
- 3rd Conference May 13th - May 24th 2019
- 6th Tutorial June 3rd 2019
Preliminary Tutorial
You should already have mounted a brief profile and photograph on the Moodle site, but for this tutorial you should submit a more detailed personal profile with information about your writing experience, publications, and any relevant qualifications. You should also attach a course proposal - an outline of what you hope to achieve on the course in terms of your creative writing - and a short sample of work. Your tutor will reply with their own personal profile, comments on your course proposal and any suggestions they have concerning your first assignment. Your tutor will not comment exhaustively on your creative work at this stage.

Subsequent Tutorials
Distance learning tuition is a personal service to the student and is necessarily very demanding for tutors. Tutors and students are never further than a few keystrokes apart and it’s tempting to try to remain in contact with your tutor or turn to them for help whenever things get difficult. In order to get the most out of your relationship with your tutor clear guidelines are necessary and a structured process is desirable. A tutorial is not intended to serve an editorial function and not every word you have written needs to be read by your tutor. The online conferences provide a creative forum in which ideas about writing can be tested and extended in relation to actual texts. So be prepared to experiment, sharing in this process and extrapolating from it in order to solve problems and develop new work.

As well as creative work, each tutorial submission should include a short reflective piece – the assignment commentary. This is a discussion of your experience of writing the assignment, pointing your tutor towards any special problems or achievements, providing contextual information, raising technical or structural issues and helping to focus the tutor’s response. The reflective commentary may also involve discussion of your reading of other texts whilst engaged with the course. Just as your creative work should be a selection, your commentary should also be selective and not ventilate all your concerns in one go!

It’s always difficult to quantify creative work, so the following submission guidelines are approximate:

- All assignments should be uploaded in your submission folder as Word files. You will be given instructions on Moodle about accessing a personal submission folder, which will eventually contain all of your work and all of your tutor’s responses over the two years of the degree programme.
- All work should be 1.5 or double-spaced and submitted in 12-point type.
- If you are an AppleMac user, you will be able to submit work using ‘Word for Mac’ (.doc or .docx), Plain Text (.txt) or Rich Text Format (.rtf); if you use ‘iWork’, you can export your document to a Microsoft Office format (e.g., Office 2007). If you have up-to-date Mac software and Office for Mac this should be unproblematic.
- All students should submit a commentary of up to 1,000 words alongside their creative work.
- Poets should submit up to 6 individual poems or equivalent long poem. Short story writers should submit complete stories, up to a maximum 5,000 words.
- Novelists and scriptwriters should submit chapters or extracts of no more than 5,000 words.
Sixth Tutorial and the Interim Grade

The sixth tutorial has the same word limits as a normal tutorial; however, this gives the student a chance to present a proposal of what their final project will look like to their tutor, and to receive an indicative grade to give them a perspective of their progress to date.

For the sixth tutorial students are asked to submit:

- A project outline on one side of A4 outlining their aims and intentions for the final project.
- A brief reflective commentary on work undertaken so far, dealing with other writers working in a similar way, looking at generic models and points of comparison and articulating what will be new about their own work. (1000 words)
- A sample of the final project. (5000 words)

Students will receive a standard response from their tutor to the sixth tutorial, but in addition to standard feedback, the tutor will give an indicative grade. This mark is based on the student’s writing to date, with a focus on the writing sample submitted for tutorial six and the potential of the project proposal, in line with the marking criteria that will be used for the final project. The tutor will explain the interim grade in their feedback as well as providing tips on how that mark could be improved for the final portfolio.

The interim grade does not contribute to the student’s final mark; it is meant only as an indicator of the potential of the project. Students are reminded that the final mark can vary substantially from the interim grade, depending on the achievement in the final portfolio.

Summer School

The programme also provides a summer school, whereby students come together in the summer term after their first year of study, to meet with their tutor, get focused workshops from their tutors, as well as a number of guest speakers from the industry. These events are incredibly helpful in providing an extra level of immersion for the students, as well as a chance to develop their writing in face-to-face contact with their peers and tutors. The precise timetable changes every year – we find it best to tailor guest speakers and workshops to an individual cohort’s requirements – but sample handbooks from previous years are supplied on the course Moodle.

The summer schools are intense, informative and very enjoyable; we look forward to seeing you!

The summer school will be held from Sunday 16th June 2019 – Saturday 22nd June 2019.

Learning Logs

The Moodle site provides you with space for an electronic Learning Log which is distinct from the Submission Zone. This allows you to make an easily identifiable record of reflective process on the course through entries that you share with your tutor. These will include brief reports on your progress through each Research Training Module and responses to tutorials that comment on the reports you have received and clear up any outstanding issues. Your tutor will post a brief response to each of these entries. The Learning Log can be invaluable in creating a sense of continuity and security for both tutors and students.
The learning log entries should be as follows:

**Term 1**
Project Outline  
Brief Reports on Research Training Modules 1-5  
Annotated Bibliography  
Progress Report  
Tutor’s Response

**Term 2**
Updated Annotated Bibliography  
Plan for Critical Commentary  
Progress Report  
Tutor’s Response

**Term 3**
Updated Annotated Bibliography  
Progress report  
Portfolio Proposal  
Tutor’s response

It’s important to use clear headings for those entries: Project Outline, Research Training 1: Postgraduate E-learning, Research Training 2: Understanding the Research context etc. Interviews can be requested at other times, but please bear in mind that tutors on the campus MA are extremely busy and that exceptional circumstances need to prevail in such cases.

**Research Training Modules**
All MA students are required to undertake research training as part of their degree programme. Students on the Distance Learning programme take our research training methodology (RTM) modules, which are on the Moodle site. The modules cover ‘Postgraduate eLearning & Web Facilities’, ‘Understanding the Research Context’, ‘Library & Archival Research’, ‘Scholarly and Professional Presentation’, ‘Research & Reflective Practice’ and are designed to equip you to function effectively as a student and – for some students – to prepare you for PhD study. They are a mandatory element in our courses for any students seeking Arts & Humanities Research Council (AHRC) support.

You should work through each module independently, keeping your own electronic record of your progress (see your VLE for more detailed instructions). Your tutor will check this record and discuss your progress through the modules. They should be completed by the end of your first year of part-time study and will remain as a resource that you can access when needed.
Online MA Conference Guidelines

Once a term, students are asked to participate in an online conference, whereby they post work to a group of their peers and a course tutor, to give feedback to their peers and receive the same. We find students develop their internal editorial voice most keenly when engaged in this kind of peer critique; it is often easier to see the strengths and areas in need of development in another’s work than your own.

Several conference sites currently operate on the Moodle, allowing groups of students to participate in parallel conferences; the dates for these can be found on the course Moodle pages. You will be assigned to a group with an alphabetical designation at the beginning of the course. Conferences take the form of online discussion dedicated to work in progress. These guidelines are based on the experience of tutors and students over the past few years and we hope that they’ll help you to get the most out of the conferences that you’ll take part in.

To log on to the conference site, just click on the link on the course Moodle; it operates similarly to the other forums on the site, except is a more discursive space where you will be asked to respond to the work of your colleagues - and exercises set by your tutor - over a two week period in the middle of each term.

Quantity

It’s important to observe guidelines on the amount of work submitted - bearing in mind that creative work is always difficult to quantify. The quality of comments is often enhanced by a tight focus; huge submissions may be tempting, but they are invariably counter-productive. Poets may submit a maximum of 3-4 poems, (depending on length) or equivalent long poem. Prose writers may submit one piece, typically a story or a chapter, maximum length 2,500-3,000 words. Occasional exceptions to these guidelines are permissible where the form of the work absolutely requires a longer submission, but we would ask you not to exceed them except in those circumstances.

The Role of the Tutor

The role of the tutor is to monitor the conference site, getting in early to make brief comments that can open up a piece for the rest of the group. They won’t respond exhaustively to each piece, but they will generally try to promote a lively debate, acting as devil’s advocate where necessary!

Responses to Responses

Even in a small group you will receive plenty of comment in relation to your work. Sometimes the advice given will be contradictory. It’s important not to treat the group as some kind of tribunal that you must satisfy. As the course proceeds, you will become adept at sifting through comments, identifying what rings true for you. Sometimes these might be sympathetic remarks and sometimes ones that feel initially unsettling but that turn out to be mobilising or thought provoking.

You should not to rush into responses and immediate evaluations of critiques. Some writers do like to respond to everyone’s suggestions within the time-span of the same conference but it is not a requirement. In fact, we urge considered reflection upon critiques. Make sure that you feel certain about suggestions or developments you intend to pursue. Ideas for changing your work will only work effectively if they proceed from your own conviction.
Managing the Space
It is best to use the café space for brief social comments, thanks to people for their responses etc. The conference easily becomes unwieldy, taking a long time to navigate, unless we try to keep it quite streamlined. Please do not post your thanks for each comment received!

Managing Novels
Novelists, in particular, can feel concerned if their readers receive the novel in an incomplete or disjointed way. Students last year made an arrangement whereby they could post up coherent sections of novels between conferences marked ‘For Reference Only’. The etiquette was that no one was obliged to read and comment but people with available time may do so. There was a potential here for reciprocal arrangements that could be mutually beneficial. Of course, those kinds of literary partnerships or ‘buddying’ can also be carried out by email.

Etiquette and Number of Responses
We ask students to respond to all pieces posted in each conference group, so this is a reciprocal process. Computer conferencing is an exciting medium where people often find themselves developing and surprising themselves in ways that can be hampered in face-to-face situations. Swiftly escalating arguments are a notorious feature of virtual communication: the phenomenon is known as ‘flaming’. Normally, our verbal pronouncements are modified by body language or tone of voice. But ironical nuances can be easily missed in cyberspace. If you do find yourself feeling nettled by a comment, try not to react peremptorily. Checking out privately what the person intended can often completely defuse the situation. If you do decide to write a robust reply, it will be better for having been carefully thought through first!

The Practicalities
- Creative work should be posted as Microsoft Word files, accompanied by a short introduction. The introduction is an opportunity to focus attention on specific aspects of the work you have posted.
- Critiques (responses) should be written, checked and saved as Word documents then posted directly into the conference space. Opening attachments takes away the immediacy of response and introduces an unnecessary layer into the process.
- A critique should be between a minimum of 400 words and a maximum of 600 words. Anything much shorter looks cursory and anything much longer seems verbose. This is an approximate guide.
- A critique should be a freestanding piece of writing. It should, generally speaking, be structured into three main parts: introductory remarks (readability rating), detailed observations about the text (troubleshooting), and closing remarks (overview), which may recommend other reading, refer to other texts, raise more general questions etc.
- In the case of poetry, the poems need to be critiqued one by one rather than through an overview which can easily lose focus. Introductory and summative remarks are still very useful here.
- Don’t add to the files unnecessarily. Don’t acknowledge receipt of a critique just to be friendly and only respond to a critique if the ensuing discussion is leading us somewhere new or significant.
• Don’t defend yourself against critiques unless they seem to miss important points and these points themselves raise important questions. Once a discussion does begin to digress from the work in hand it should be taken to the café.
• Sometimes it’s good to deliberately title a response or a piece of information so that it has a specific rather than a generic title.
• Guidelines are just that - they’re sensible parameters not a straitjacket, so please feel free to respond with idiosyncratic enthusiasm too!

Assessment Requirements
The coursework requirements are as follows:
• A portfolio (max 30,000 words or equivalent) of original creative writing (poetry, short fiction, elements of flash fiction, longer fiction, creative non-fiction, etc.) worth 140 credits (80%).
• A self-reflective essay (max 5,000 words) that introduces your portfolio and discusses its aims and achievements in relation to the process of the course and to wider creative, critical and theoretical discourse worth 40 credits (20%).

Final Portfolios
Students may seek advice from any of their tutors about their choice of portfolio topic. The only restrictions are that we realistically can supervise it!

Portfolio Presentation
A portfolio (non-returnable, 2 copies) must be typed and presented in the style recommended in the Modern Humanities Research Associations Style Sheet or that of another recognised style guide (please consult with your tutor or the course convenor if you are not sure about this).

The title page of the portfolio should include the following details and look something like this:

<table>
<thead>
<tr>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>By</td>
</tr>
<tr>
<td>Name of Author</td>
</tr>
</tbody>
</table>

Portfolio submitted in fulfilment for the degree of MA in Creative Writing by Distance Learning

Department of English Literature and Creative Writing
Lancaster University
September 2020

Portfolio Submission
Students are required to submit two soft-bound copies of their portfolio to the Postgraduate Coordinator. These can be submitted in person, or via the postal system. If submitting via the postal system, they should be sent via recorded delivery and proof of postage should be obtained.
A copy should also be submitted electronically to the CREW902 Moodle page.

Final Portfolio Deadline: no later than 12 noon on Tuesday 1st September 2020.
Breakdown of Overall Course Assessments
There will be three classes of awards: distinction, merit and pass. Please see www.lancaster.ac.uk/current-students for further details.

Only students who have achieved at least a condonable module mark for modules at the first attempt are eligible for the classes of merit and distinction.
In order to be awarded the MA, candidates must achieve a mark of at least 50%.
For full University regulations, please see www.lancaster.ac.uk/current-students
Marking Criteria for Creative Writing

Each creative project sets out its own parameters, which vary broadly from prose to poetry to scripts and beyond. We seek to reward writing that demonstrates curiosity, creative and intellectual ambition and a spirit of experiment. Within these parameters, there are degrees of achievement, categorised here for the purposes of assessment. These categories are not exhaustive but should serve as benchmarks when writing exhibits exceptional, outstanding, strong, competent or limited elements not covered by these parameters.

Language (imagery, diction, freshness, clarity)
- Exceptional language may refer to successful experiment, ambitious and highly original language with purposeful impact.
- Outstanding language may refer to consistently remarkable and appropriate diction or imagery.
- Strong language will be polished and fresh with a clarity of narrative present.
- Competent language will be mostly clear with rare reliance on cliché.
- Limited use of language will be unclear or reliant on familiar phrasing.

Subject Matter (theme, world-building, realisation, ambition)
- Exceptional subject matter may refer to work that shows evidence of intellectual ambition, striking and complex themes, and highly original material.
- Outstanding subject matter may refer to a fictive world of surprising depth, or work that deals with distinctly original material.
- Strong subject matter may revisit familiar themes/genres with ingenuity, or show a well-realised fictive world.
- Competent subject matter may have a clear fictive world or a new take on familiar themes.
- Limited subject matter will risk incredulity by its own logic or follow genre-tropes without style or innovation.

Structure (plotting, versification, POV, cadence)
- Exceptional structure may refer to innovative plotting or versification and consistently achieved control and work that shows evidence of an informed curiosity about form.
- Outstanding structure may refer to excellent plotting, deft versification or a deep engagement with the medium. Strong structure may refer to adept plotting, polished script formatting or thoughtfully formed verse.
- Competent structure may refer to the correct formation of film scripts or sonnets, or a clear plot arc.
- Limited structure includes incoherent plots, a failure to grasp the requirements of the medium or jarring effects with little payoff.

Voice (dialogue, characterisation, poetic persona, authenticity)
- Exceptional voice may refer to exceptional deployment of dialogue, consistently sustained characterisation and a purposeful and innovative engagement with ideas of authenticity.
- Outstanding voice may refer to innovative or authentic dialogue, deeply engaging characters or a convincing poetic persona.
• *Strong* voice may include fresh believable dialogue or three-dimensional characters or a developing poetic identity.
• *Competent* voice may refer to largely believable dialogue or credible characters.
• *Limited* voice may refer to one-dimensional characters, inappropriate dialogue or an affected poetic voice.

The Reflective Essay

The reflective essay is marked on the student’s awareness of the literary context of their work, the sophistication of the discussion of creative processes and techniques and the relevance of citation. Engagement with the Research Training Modules, substantial interaction with other writers and a bibliography of relevant texts is expected.

• *Exceptional* essays will gesture towards an evolving personal poetics, a nuanced and critical understanding of context and will sustain an original argument. They will show an exceptional range of creative and critical reading that is seamlessly integrated and referenced in a scholarly way.
• *Outstanding* essays will demonstrate sustained intellectual ambition, developing a critical or theoretical synthesis of ideas and practice. The essay will show a range of well-integrated and properly referenced reading.
• *Strong* essays will reflect on the creative writing submitted, as well as that of other writers, to situate their practice within its literary context. The argument will be clear, thorough and systematic and make significant reference to wider creative and critical reading.
• *Competent* essays will be reflective but occasionally descriptive, with a lack of discussion of their own tools or other relevant writers. May show little engagement with research and reflective process while containing poor or inconsistent arguments.
• *Limited* essays will be almost entirely descriptive and may lack consistent scholarly presentation.

Mark Bands

Creative writing portfolios may exhibit a greater range of achievement than more traditional academic subjects, whereby a portfolio may contain outstanding elements alongside good, competent and even limited writing. For an overall grade, we categorise work according to consistency of achievement as described below.

70+ represents a distinction.
60+ represents a merit.
The pass mark is 50.

90-100
Exceptional in all areas
Very rarely achieved. Work at this level will be consistently innovative, highly original, and it will unfailingly demonstrate *exceptional* artistic ambition. The work will be of publishable quality across the whole portfolio. Professional presentation will be flawless.
80-89
Exceptional in most areas
The portfolio will excel in most areas, the work will be ambitious, striking and show evidence of a very high level of artistic control, innovation and presentation – though this may not be achieved at an exceptional level evenly across the entire portfolio. Potentially publishable. Distinctions at this level are extremely difficult to achieve.

70-79
Outstanding in most areas.
This level work will be outstanding in most key areas, and show some significant evidence of artistic ambition and innovation. At the lower end of the scale, the achievement may be uneven and include some strong (rather than outstanding) work across the portfolio.

60-69
Strong in most areas.
Work in this range will be largely strong, and show a promising level of artistic ambition and innovation. It may include outstanding elements and evidence of experiment at the top of the scale, and a mix of competent or limited writing, or more modest ambition, lower down the scale.

50-59
Competent in most areas.
Work in this range will be largely competent, although may show elements of strong writing at the top end, with more limited work down the scale. Artistic ambition and innovation will be present, but in modest or less original forms.

0-49
Limited in most areas.
Work in this range will have serious limitations throughout, but there may be some elements of competent writing present, decreasing down the scale. The portfolio is unlikely to show significant evidence of artistic ambition, innovation or experiment. Work at this level is rare due to the standards placed upon students at point of entry to the course.
MPhil/PhD (ALL PROGRAMMES) - COURSE INFORMATION

**MPhil**
The MPhil is a piece of independent research that shall not normally exceed 60,000 words (including any footnotes and appendices but excluding the bibliography). It is expected to demonstrate a high degree of skill and competence in research methods, critical evaluation and independent thought, but does not require quite the same evidence of originality or publishability as a PhD.

MPhils are examined by thesis or, in Creative Writing, by creative project and critical/reflective thesis (two copies of which should be submitted soft-bound in the first instance). The work will be examined by two persons nominated by the Department, one internal and one external, and the student will be expected to defend the thesis at a viva voce examination in due course (up to 3 months after submission of the thesis).

**PhD**
The PhD is a piece of independent research of no more than 80,000 words including footnotes and appendices but excluding the bibliography. Like the MPhil, it is expected to demonstrate high levels of scholarly competence and knowledge of the field, in addition to which it must display both originality and publishability (either in whole or in part).

English PhDs are examined by thesis. Creative Writing PhDs usually take the form of a major creative project in the student’s chosen literary form, plus a critical/reflective thesis of 20,000 words. Increasingly, students are embarking on PhDs that synthesise creative and critical elements. The basic ratio of creative-critical work is 80/20. A 50/50 model is possible, though it should be borne in mind that the creative component has to achieve the status of ‘fully realized work of literature’, which is difficult for novelists to achieve, though more viable for writers of short fiction, scripts and poetry.

In both disciplines, two copies of the thesis/creative project should be submitted soft-bound in the first instance, along with a Thesis Access Declaration form. The work will be examined by two persons nominated by the Department, one internal and one external, and the student will be expected to defend the thesis at a viva voce examination in due course (up to 3 months after submission of the thesis).

**Research as Practice**
In the case of the Creative Writing PhD, it is important that the concept of ‘research as practice’ is considered and fully explored. The creative work forms the core of the project, and the generative writing process precipitates an ongoing process of reflection and dynamic enquiry, which feeds back into and informs the writing project. It is an exploratory, situated form of research, emanating from and in ongoing dialogue with the writing process. The range of possible approaches is wide. Some students elect to create a more formal, parallel reflection, utilizing conventional research techniques such as critical or close reading, reference, citation and so on, resulting in an essayistic, expository reflection on the act of writing and the discoveries made. This might be informed by critical theory, if this has been an important influence on the student’s reading, writing and reflection. There is also a significant body of work that can broadly be termed ‘writers on writing’, and this might be drawn upon. Some students might utilize a ‘case study’, an examination of a parallel text that is placed in proximity to and dialogue with the student’s own writing project. Other students might draw upon research ‘in the field’ using broadly ethnographic techniques, gathering material through approaches.
such as interviews with significant practitioners, for example. And then there have been more creative strategies, perhaps deploying fictional characters to voice critical reflection, or using a range of rhetorical or formal devices usually found in creative work to create a reflection. The means of reflection can be negotiated (with the help of your Supervisor and Annual Panel feedback) over the course of study, and does not need to be formulated in the project’s early stages. The important thing to remember is the creative project should lead the way.

Work in Progress
In English, Work in Progress sessions are held once a fortnight during term-time. Attendance is compulsory for first-year students and recommended in subsequent years. Sessions may take several forms: workshop sessions discussing draft pieces of writing; academic skills sessions exploring topics such as writing a conference paper or dealing with writer’s block; and career development sessions addressing challenges such as writing an academic CV or preparing for a job interview.

In Creative Writing, Work in Progress sessions take place online and normally last for 12 days at the mid-point of the term. Students work in a self-regulating group of around four/five. The aim of the sessions is to share creative or reflective writing and to explore the nature of research in relation to the Creative Writing PhD. Poets may submit a maximum of 3-4 poems (depending on length) or equivalent long poem. Prose writers may submit one piece, typically a story or a chapter, maximum length 2,500-3,000 words.

Further information about Work in Progress can be found on the designated Moodle sites.

Supervisions
A full-time student is entitled to the total equivalent of an hour a fortnight with the supervisor(s) and a part-time student to a total of an hour a month, although the times, frequency and duration of meetings will vary. Students should keep a record of their meetings in a format agreed with their supervisor. Creative Writing students should use the online Learning Log (via the Moodle) to keep track of their progress and to form a record of supervision meetings. More information about this facility is provided in the first Research Training eLearning Module. The Modules are available online for all Creative Writing PhD students via Moodle. Supervisors can guide students through use of these Modules and advise on the importance of Research Training.

Annual Panels (including first year review)
Apart from the upgrade/confirmation panel (see below), research students in the department undergo an annual review panel. The purpose of this panel is to monitor and record progress, to provide a fresh perspective on the work from someone other than the supervisor, and to serve as a rehearsal for the confirmation panel (and, later, the viva). Only two members of staff are required to be present for an annual panel, one of whom is the supervisor. The supervisor will write a brief report on the panel and hand this over to the Postgraduate Co-ordinator to put on file.

An ‘Annual Review Panel’ should normally take place each year at a similar time, except where the timing of the confirmation panel is within six months of a confirmation panel or submission, where it may be excused. The first year review panel normally occurs around ten months into your first year – usually June or July for students beginning in October, although there is some flexibility.
**English** students need to prepare:
- A month by month ‘diary’ of your research / writing throughout the year
- A revised abstract for the thesis as a whole (max 300 words)
- A provisional chapter plan
- A sample of writing (c.5,000-8,000 words and typically in the form of a draft chapter)
- A plan of next year’s work
- A bibliography of your reading so far

**Creative Writing** students are required to present:
- A PhD abstract – max 300 words summarising the creative and reflective projects, key research questions and approach
- A revised PhD proposal taking account of new developments
- A sample of creative work up to 15,000 words (prose) or equivalent (up to 15 poems)
- Sample pages from their Learning Log
- A detailed progress report
- A bibliography

**Upgrade/Confirmation Panel**
At Lancaster, all research students are registered for a Preliminary PhD (MPhil) in the first instance, and will only be confirmed as a PhD if their project shows sufficient breadth, depth and originality. If the project fails to show these qualities the student will be entered for an MPhil qualification. On this point, we would like to emphasise that an MPhil is a substantial and important research qualification in its own right, and that students should not regard it as a failed PhD. Some topics are better suited to this qualification.

The confirmation panel should take place between 18-21 months into the research for full-time students and between 24–36 months for part-time students. This allows time for resubmission and a second panel if necessary. Please note that the university requires students to confirm PhD or MPhil status 12 months before eligibility for submission. Therefore, **failure to confirm PhD or MPhil status by 24 months full time or 48 months part-time will delay eligibility for writing-up status and result in liability for additional fees.**

For the confirmation panel you are required to submit a portfolio of work to be agreed with yourself and your supervisor. The work must be substantial enough for us to get a clear picture of your progress to date and for the panel to be convinced that it can be completed as a PhD in the time remaining.

For **English** students, the portfolio should normally include:
- A revised ‘abstract’ for the thesis as a whole (max 300 words)
- A chapter plan (which should be annotated so that the panel have a clear idea of what is to be included in each chapter)
- A writing sample (normally in the form of **TWO** completed draft chapters – c. 16-20,000 words total)
- a diary/timeline of your progress to date
- an expected timetable for completion
• a bibliography of your reading so far

For Creative Writing students, the Confirmation panel requires:
• Revised PhD abstract - a one-page summary of your research, its methods and its 'original contribution to knowledge' (max 300 words)
• Revised PhD proposal, including revised research questions
• A sample of creative work up to 20,000 words (prose) or equivalent (up to 20 poems)
• A sample of reflective writing of approximately 5,000 words
• A chapter plan of the reflective thesis
• Sample pages from the Learning Log
• A bibliography
• A progress report on the research process

This body of work will be reviewed by a panel consisting of your supervisor and two independent readers from the Department or cognate departments. If the Department is required to report on you to the AHRC, or a similar funding body, this review will be an essential component of the report. The committee, again in consultation with your supervisor, will also consider if the work submitted provides grounds for recommending the confirmation of your registration as that of PhD.

If the panel decides that it cannot recommend such a confirmation, a deadline will be agreed for the student to resubmit their materials for a second and final reassessment. There are three potential outcomes of a second confirmation panel: confirmation as a PhD; confirmation as an MPhil; or exclusion.

Please note that this Department believes strongly that MPhil students should not expect to confirm PhD status automatically and may, for many reasons, have a project more suited to an MPhil. Moreover, acceptance onto an MPhil/PhD programme does not, in any way, guarantee that the student will be awarded the qualification at the end of his or her registration period. Students must be aware that, in the UK, the PhD is the highest academic qualification available and that very rigorous standards of scholarship continue to apply.

<table>
<thead>
<tr>
<th>Degree</th>
<th>Status</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Status</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>M.Phil.</td>
<td>Full time</td>
<td>24 months</td>
<td>36 months</td>
<td>Part time</td>
<td>36 months</td>
<td>60 months</td>
</tr>
<tr>
<td>Ph.D.</td>
<td>Full time</td>
<td>36 months</td>
<td>48 months</td>
<td>Part time</td>
<td>48 months</td>
<td>84 months</td>
</tr>
</tbody>
</table>

Submission and Binding Theses
Candidates are required to submit two soft-bound copies of their thesis and a Thesis Access Declaration Form to the Postgraduate Studies Office, situated within ‘The Base’, University House, who will arrange for the theses to be sent to the examiners. After the viva, once the thesis has been examined and all corrections have been completed, it is a University regulation that students must arrange for two hard-bound copies and an electronic copy of their thesis to be submitted to the University. Please note that candidates will not be awarded their degree until proof of hard-binding has been received at the Postgraduate Studies Office.

For full University regulations, please see www.lancaster.ac.uk/current-students
The Viva
Once the completed thesis has been submitted, the external and internal examiners will be asked to read it within approximately three months. An oral examination will then be scheduled at which the student will be expected to defend their thesis. All students should be offered a mock viva with their supervisor(s) before the actual examination. Examiners are officially appointed by the Registry in consultation with the student’s supervisor; and although the student may be involved in discussions about who are appropriate examiners, they should, in no circumstances, approach these people themselves either formally or informally.

If the student has held a lectureship at Lancaster University then two externals should be appointed for the examination. If the supervisor does not believe the thesis is ready for submission but the student wishes to submit anyway, then the supervisor’s views will be submitted in writing before the examination to the Director of Postgraduate Studies and the Dean of Graduate Studies. We strongly recommend students to be guided by the judgment of their supervisor.

Vivas vary enormously depending on the combination of examiners and students. In general they last around one and a half hours, though some may last a lot longer than that. It is always advisable for students to reread their work a couple of times before their viva and to be prepared to discuss its strengths and weaknesses. The questions range from the very general, looking at the remit and focus of the project, to the methodological and theoretical approaches employed, to the very detailed (‘what did you mean when you wrote ...?’). Please note that it is standard University policy not to inform students of the result of the viva until the end of the meeting: students will typically be asked to leave the room for a short time whilst the examiners consider their decision. As it is impossible to predict the form of individual vivas, it is best to have a mock viva but not have too fixed an idea of what the actual viva will be like. Talking to previous students about their experience may be useful if they are still around, but your own viva may follow a different pattern.

Since 2003 it has also become a University requirement that all Lancaster vivas are either chaired or tape-recorded. This not only ensures that there is a ‘witness’ to the proceedings, but the presence of a Chair is also seen to improve the inter-personal dynamics of the exam room (even though s/he rarely intrudes into the actual viva discussion).

Students curious about the PhD examination process may like to take a look at the following publications (all Open University Press): Rowena Murray, How to Survive your Viva (2002); Lynne Pearce, How to Examine a Thesis (2005) (written primarily for the examiners, but still of interest to students!); and Penny Tinkler and Carolyn Jackson’s The Doctoral Examination Process (2004). We may also spend some time discussing the Viva in the Work in Progress sessions if students so wish!

Following the viva, examiners are asked to make one of the following recommendations:

a) that the degree of PhD be awarded forthwith;
b) that the degree of PhD be awarded subject to corrections being made within three months from the date of notification of the result of the decision. The term ‘corrections’ refers to typographical errors, occasional stylistic or grammatical flaws, corrections to references, etc.;
c) that the degree of PhD be awarded subject to minor amendments being made within six months from the date of notification of the decision. The term ‘amendments’ refers to stated minor
deficiencies, requiring some textual revision;
d) that the degree of PhD should not be awarded but that the candidate should be permitted to revise the thesis and resubmit it for the degree of PhD within twelve calendar months from the date of formal notification of the decision;
e) that the degree of MPhil be awarded;
(f) as (d), except that the candidate shall resubmit for the degree of MPhil.

For full University regulations, please see www.lancaster.ac.uk/current-students
THE STUDENT’S RESPONSIBILITIES

As a research student you have a number of responsibilities which include:

- Arranging and maintaining contact with your supervisor(s).
- Consulting your email and notice-boards regularly.
- Participating in departmental Work in Progress sessions.
- Attending a research training programme as agreed with your supervisor each year.
- Alerting your supervisor(s) to any difficulties. In exceptional circumstances you may prefer to discuss the matter with the Director of Postgraduate Studies.
- Maintaining progress as laid down in the programme of work.
- Committing yourself to an input of time commensurate with your registration status. The university guidelines state that a year of full-time postgraduate taught study normally carries 180 credits and therefore assumes 1800 learning hours (or 45 weeks at 40 hours per week).
- Submitting written assignments on time.
- Keeping a written record of supervisions either by emailing a short report to your supervisor after each supervision or by using the Learning Log.
- Ensuring that written work is of an acceptable standard of literacy; please note that it is not the supervisor’s responsibility to correct written work at the level of grammar / expression although s/he may do so on some occasions. If you are an overseas student whose first language isn’t English, you may consider getting your work proof-read before submitting it to your supervisor.
- Participating in the annual (and interim) review process which is now conducted electronically via the Registry apart from the ‘Annual Review Panel’ (see below) which is organised and monitored by the Department.
- Agreeing with your supervisor(s) on when to submit the thesis bearing in mind the regulations governing minimum/maximum periods of study.
- Reporting any formal complaints to your supervisor(s), the Director of Postgraduate Studies or the Head of Department, who will take action.

THE SUPERVISOR’S RESPONSIBILITIES

- To hold regular supervisions with their students (a full-time student is entitled to the total equivalent of an hour a fortnight with the supervisor(s) and a part-time student to a total of an hour a month, although the times, frequency and duration of meetings will vary.)
- To discuss the student’s training needs with them at the start of each new year and to talk through which FASS RTP courses (see above) they may wish to take or any other skills they may wish to develop.
- To ensure that contact is maintained during those periods when staff are away from the University (e.g., during the vacations or when they are on sabbatical). In the age of email and Skype, most supervisors are able to keep in touch with their students throughout the year and there is evidence to show that written communication between students and supervisors is sometimes more effective than face-to-face meetings in recording developments in the research and exploring new ideas. However, you should normally expect supervisions to continue and to see your supervisee in person once or twice during the long vacation.
• In the majority of cases, it is expected that supervisors will continue to supervise their PhD students during periods of sabbatical leave, although this may be negotiated so that the supervisions may take place electronically or, in the case of joint supervision, taken on by the second supervisor. If a supervisor has a new PGR or ELR student starting while they are on sabbatical, arrangements must be put in place to ensure that the new student is not left to their own devices for the first term! Either the supervisor should offer to meet with the student a few times even though s/he is on sabbatical (and to keep in touch electronically) OR the Department should arrange a temporary replacement supervisor (for example, if the supervisor is working abroad). Please note that supervisors on parental leave have to secure replacement supervisors for their students since they are not legally allowed to visit the University during this period except in exceptional circumstances (i.e., they are no longer insured by the University during this period).

• The student can expect written work to be read and commented on by his/her supervisor within two weeks except in exceptional circumstances. (But please remember that during some periods, supervisors are very busy and may not be able to read a long chapter the night before the supervision!)

• The supervisor should advise the student if, in her/his opinion, they are falling behind with their work, or seem unlikely to reach the required standard. Likewise, she/he should tell you when she/he thinks you are ready to submit.

• Supervisors should, within reason, take a pastoral interest in the welfare of their students and support them during times of stress and hardship. However, the supervisor is not a trained counsellor and may therefore advise students to seek help advice elsewhere. The University runs an excellent counselling service that is regularly used by both staff and students.

For further University information, please see www.lancaster.ac.uk/current-students