Creative Writing: Fiction

7.1 Module Overview

Module Number		Module Title	Creative Writing: Fiction					
Stage of Principal Programme			3	Semester	2	Duration. *(Weeks F/T)*	12	ECTS	5
Mandatory / Elective (M/E)	E	Hours of Learner Effort / Week	2					

Analysis of required hours of learning effort		
Teaching and Learning Modalities	**✓if relevant to this module**	**Approx. proportion of total (hours)**
Contact Hours		
In person face-to-face	✓	24
Synchronous		
Indirect/Non-Contact Hours		
Asynchronous		
Work Based		
Other:		
• Independent self- direct reading	✓	61
• Research, preparation and completion of assessment	✓	40
Total		125

Pre-Requisite Module, if any. Module # and Title	N/A
Co-Requisite Module, if any. Module # and Title	N/A
Maximum number of learners per instance of the module	**20**

Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff working in this module.		
Role e.g., Tutor, Mentor, Lecturer, Research Supervisor, etc.	**Qualifications & experience required**	**Staff - Learner Ratio X:Y**
Lecturer	A lecturer with a level 9 qualification in Creative Writing or a good record of publication and demonstrable creative writing teaching experience.	1:20

Assessment Techniques – percentage contribution					
Continuous Assessment	100%	**Proctored Exam – in person**		**Practical Skills Based**	
Project		**Proctored Exam – online**		**Work Based**	
Capstone (Y/N)?	N	**If Yes, describe**			

7.2 Minimum Intended Module Learning Outcomes (MIMLOs)

MIMLO On completion of this module a learner will be able to:	Related MIPLO #
1. Demonstrate through prose writing an awareness of key elements of successful fiction, including decision-making, perceptiveness, story structure, character,	1, 2

	voice, precision, economy, narrative point of view, image and figurative language, showing and telling, use of dialogue, revision and editing, and self-reflection.	
2.	Be able to critically reflect on one's own writing as well as the writing of other learners and published authors.	**3, 7**
3.	Engage constructively in the giving of feedback to peers about their writing from an informed and respectful point of view.	**3, 6**
4.	Assemble a body of fiction writing.	**5**

7.3   Indicative Module Content, Organisation and Structure

This module is about the craft of fiction writing and practising how to do it. Primarily, it explores technical aspects of fiction writing, such as narrative voice, point of view, character, story setting, dialogue, narrative and narration, story structure, perception/perceptiveness, and using image and figurative language, but there are a great number of features of prose, and some of them will emerge in the classroom. One of the key things is learning how to re-read and edit fiction, and to recognise when a story needs work and when it needs to be left alone. The course involves reading other writers, thinking about what fiction is, how it works, why it works when it works, and why it doesn't when it doesn't. Most of all, the course involves writing pieces of fiction so that the craft of fiction writing can be regularly, which is the only way to become an accomplished writer.

The classes will be a series of workshops. Each one will concentrate on a particular aspect of fiction-writing. Learners will incorporate what they are practising week by week into every new pieces of fiction.

Central to the work is that learners will share their writing with fellow classmates through weekly readings to help enable learners to learn how to appraise, to build confidence and to respond to critique. The first part of each workshop is devoted to learners reading from their work. Learners will get about 5 minutes to introduce and read a short piece of prose (about 500-1000 words). The class will be invited to give feedback to each writer. These readings are an important element in the formative learning in the class.

There will also be a flash fiction competition (max 1000 words). Learners can submit as many stories as they like, with the winners announced on the last day.

Indicative content includes:

- Getting Started
- Perception and Perceptiveness
- Story structure: story, plot, action, time
- Character
- Voice and narrative POV: First person
- Voice and narrative POV Third Person (and other POVS)
- Setting
- Image and figurative language
- Dialogue
- Showing and Telling
- Revising and editing
- Flash fiction competition

7.4   Work-based learning and practice-placement *(if applicable)*

N/A

7.5   Specific module resources required *(if applicable)*

N/A

7.6	Application of programme teaching, learning and assessment strategies to this module

The module is led by the module co-ordinator who provides key contextual and background information. Classes include learner readings from the work, dialogue and discussion on the weekly theme led by the course teacher, workshopping ideas, themes, techniques and stories, and in-class writing individual and group exercises. Learners will be obliged to engage meaningfully and to contribute vocally where appropriate. Various different forms of media will be employed to vary the learning experience, such as PowerPoint, audio and visual clips (film and documentary), class handouts and worksheets, and excerpts from other writers.

Formative Assessment
Learners are formatively assessed through the weekly class readings, which they can submit to the course lecturer in advance for feedback. Further feedback is given to learners through peer-feedback on the piece they have just read. This peer-led feedback is offered in a respectful and constructive way, focusing on technical elements of the piece they have just read.

Learners may also submit any piece of writing for the portfolio to the course lecturer for feedback at any stage during the year.

Learners are also invited to contribute to the flash fiction competition, which falls outside course assessments. The purpose of the flash fiction competition is to encourage learners to write outside of the assessment portion of the class, and to ensure that there is a mechanism to guard against total institutional metrification of the imagination.

Summative Assessment
- Attendance in class (10%)
- Short Prose Piece (20%)
- Writing Portfolio (70%)

7.7	Summative Assessment Strategy for this module	
MIMLOs	**Technique(s)**	**Weighting**
1, 2, 3	**Short prose piece**. The short prose piece can be based on stories or ideas workshopped in class, or the story that has been read out for the weekly readings. In this way, learners build on formative learning, develop confidence in the writing, and begin to develop the skills and techniques needed for successful fiction writing.	**20%**
1-4	**Portfolio.** The portfolio is an assemblage of the learners' body of work over the course of the term. It is designed to ensure that learners leave the course with a set of stories that is reflective of their efforts, including a longer story of at least 2500 words. The portfolio also includes a reflective piece, in which learners are invited to reflect on the development of their own creative practices over the course of the module.	**70%**

7.8	Sample Assessment Materials

Short Prose Piece (20%) - Write a 500-1000 word short prose piece. This can be a piece of prose that you have workshopped or read out in class, or something completely new.

Writing Portfolio (70%) - You will produce a portfolio of your writing consisting of the following, each worth 50%:

   a) Creative Writing Workbook – 3 to 5 short written pieces. One of these pieces should be a reflection on your creative practice/process (20%). The short written pieces can be pieces that you have read out in class, or written in-class or at home. These pieces should not include the short piece of prose.

b) A longer piece of prose fiction (max. 2,500 words). This piece of prose can be a short story or an excerpt from a longer work of fiction.

The rubric for marking these assessments can be accessed here: https://carlowcollege.ie/media/CreativeWritingMarkingRubric.pdf

7.9   Indicative reading lists and other information resources

Indicative Core Reading:

Boran, Pat, *The Portable Creative Writing Workshop* (Dublin: New Island, 2005)

Burroway, Janet, Imaginative Writing: The Elements of Craft (London: Penguin, 2003)

Conaghan, Tom *Reverse Engineering* (London: Scratch Books, 2022)

McKee, Ruth, ed. *The Irish Writers Handbook* (Dublin: Wordwell, 2023)

Saunders, George, *A Swim in a Pond in the Rain* (London: Penguin, 2021)

Indicative in-class readings

Weekly classes will involve reading the work of other writers. Some examples include: Chris Power, 'The Crossing'; excerpts from: Virginia Woolf, Mrs Dalloway; Ron Wallace, 'Worry'; John McGahern, 'Korea'; Wendy Erskine, 'Inakeen'; Roddy Doyle, The Snapper; JD Salinger, The Cather in the Rye; Eimear McBride, A Girl is a Half-Formed Thing; Louise Nealon, Snowflake; James Joyce, Portrait of the Artist as a Young Man; Claire Keegan, 'The Parting Gift'; Sarah Baume, A Line Made by Walking; Bernard McLaverty, Cal; Laurie Berry, 'Mockingbird'; Ernest Hemingway, 'Hills Like White Elephants'; JK Rowling, *Harry Potter*; *Goldilocks*; Daphne du Maurier, *Rebecca*; Lucy Elman, *Ducks, Newburyport*. Excerpts also from EM Forster, *Aspects of the Novel*, Percy Lubbock, *The Craft of Writing*, Henry James, *The Art of Fiction*. Others can be added to this list as needed. A gender balance should be maintained in the supplementary reading and class sample texts.