

London South Bank University

BA (Hons) Creative Writing

Professional Writing
Practice AME-5-PWP



Department Culture, Writing and Performance
Faculty of Arts and Human Sciences
2011/2012

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1. [MODULE DETAILS](#)

Module Title:	Professional Writing Practice
Module Level:	5
Module Reference Number:	
Credit Value:	30
Student Study Hours:	300 hours
Contact Hours:	45 hours
Private Study Hours:	201 hours
Course(s):	BA(Hons) Creative Writing
Year and Semester	Year 2 Semester 2
Module Coordinator:	Dr Karlien van den Beukel
UC Contact Details (Tel, Email, Room)	vbeukelk@lsbu.ac.uk Room 462 Borough Road
Subject Area:	BA (Hons) Creative Writing
Summary of Assessment Method:	Assessment 1 - 30% Students must submit all of the following: <ul style="list-style-type: none">• copy editing exercise• a professional CV• covering letter to publisher for a 1,000 word short story or poem submission Due date: Thursday 29 March 2012 Assessment 2- 70% A 1500 -word proposal for the Major Project (L6 S1/S2) Due date: Thursday 10 May 2012

2. [SHORT DESCRIPTION](#)

This extended module allows students to develop professional creative proposal (eg. for screenplays, novels, performances) which are crucial to the development and realisation of projects as well as to the successful engagement with creative industries, publishers, funding bodies and academia. Students will be introduced to a range of comprehensive professional skills including editorial, copy-editing, and legal considerations.

This practice-based module will be linked to working creative ideas into a proposal for the Major Project L6S1/S2 (the development and realisation of an extended independent creative writing project). Students will nominate a topic or project outline, and will write an initial proposal. This will form the basis for negotiation with the project supervisor, who will agree a final outline of the project prior to production.

3. [AIMS OF THE MODULE](#)

- Enable students to develop and communicate their creative ideas effectively
- Give students the practical experience of writing and presenting proposals for specific projects
- Provide students with the framework for critical self-reflection and evaluation

4. [LEARNING OUTCOMES](#)

4.1 Knowledge and Understanding

- Demonstrate a critical understanding of the function of proposals in developing and communicating creative ideas
- Demonstrate a critical understanding of context and audience in positioning their creative projects
- Demonstrate an understanding of the function of professional feedback within the process of developing creative ideas
- Produce work at professional standard and appreciate the relevance and importance of professional standards in writing.

4.2 Intellectual Skills

- Demonstrate an ability to develop creative ideas showing a successful application to, and sophisticated understanding of literary work
- Offer an ability to edit, rewrite and improve one's own work to a level which aims at publication

4.3 Practical Skills

- Demonstrate an ability to undertake a proposal for a project within a particular writing medium, and aimed appropriately at an audience
- Indicate an understanding of copy-editing skills, and the ability to apply them

- Illustrate a competency in critiquing and revising constructively their own and peers' work

4.4 Transferable Skills

- The ability to communicate ideas in the form of creative writing
- Self-management skills, including planning, motivation, time, collaboration with colleagues.
- Presentation skills

5. [ASSESSMENT OF THE MODULE](#)

The pass mark for this module is 40%.

Assessment 1 - 30%

Students must submit all of the following:

- copy editing exercise (to be handed out in week 4)
- a professional CV
- a covering letter to publisher for a 1000-word short story or poem submission

Due date: Thursday 29 March 2012

Assessment 2- 70%

- A 1500 -word proposal for the Major Project (L6 S1/S2)

Due date: Thursday 10 May 2012

6. [FEEDBACK](#)

Feedback will normally be given to students 20 working days after the submission of an assignment.

MARKING AND FEEDBACK

Portfolios will be returned with feedback and a percentage grade between 0% and 100%. The grade remains provisional until confirmed by the July Examination Board. Any student who would like to discuss their coursework in more detail should make an appointment to see the Module Co-ordinator. After your work has been marked by the Lecturer, it is internally moderated by a second member of the teaching team to check that the marking is fair and consistent.

Feedback will normally be given to students 20 working days after the submission of an assignment.

STUDENT FEEDBACK AND MODULE EVALUATIONS

Students are strongly advised to speak to the lecturer as soon as possible if they have any concerns about the module. This is the best way to ensure that the lecturer is aware of your concerns immediately and can address them as best as possible. Alternatively, students can see the Course Director.

Once a term, students may ask the student representative to raise specific issues regarding modules at the Course Board meetings. Students will be asked to complete an anonymous module evaluation.

7. [INTRODUCTION TO STUDYING THE MODULE](#)

7.1 Overview of the Main Content

This extended module allows students to develop a professional creative proposal (eg. for screenplays, novels, performances). A series of seminar-based discussions at the beginning of the semester allow students to find a plan of action and set out a proposal for the Major Project L6S1/S2 (the development and realisation of an extended independent creative writing project). Students will nominate a topic or project outline, and will write an initial proposal. This will form the basis for negotiation with the project supervisor, who will agree a final outline of the project.

Students will be introduced to a range of comprehensive professional skills including editorial, copy-editing, and legal issues. These will be explored in class-room based exercises. Careers experts and professionals in the field will be giving guest lectures.

7.2 Overview of Types of Classes

This module is based on lectures, workshops and self-led and independent work, which is negotiated and approved by your tutor.

7.3 Importance of Student Self-Managed Learning Time

As students are required to produce a proposal for creative work in a genre of their own choice, it is important that work is self-managed.

7.4 Employability

This module with its structure of workshop, tutorial and independent learning and writing production, reinforces students' understanding

that self-management of skills is part of the professional good practice of writers. It also helps develop critical thinking; independent working; clear verbal and written communication; problem solving; time management; planning; teamwork; and interpersonal skills. Group skills are also vital in this module, and mirror the kind of work environment writers find themselves in when working on publications of all types.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Week One

An introduction to the module, its aims, objectives and assessments. Discussion favourite genres and what kind of writing project students might wish to explore.

Week Two

Further exploration of possible projects – genre, audience and markets. Writing a proposal.

Week Three

Guest lecture - a creative professional

Week Four

The role of the Editor, Copy-Editor and Proofreader. Workshops.

Week Five

Session: “Graduate Careers in the Creative Industries”

Week Six

Law and Creative Writing: Contracts, Copyright, Libel.

Week Seven

Session: “Writing Creative CVs”.

Week Eight

Draft Proposal presentation

Students present their idea to the group. Bring draft copies for each person. The presentation should last no more than 5 minutes. Students should be prepared for questions on their project from the group.

Week Nine

Draft Proposal presentation

Students present their idea to the group. Bring draft copies for each person. The presentation should last no more than 5 minutes. Students should be prepared for questions on their project from the group.

Deadline Assignment 1: Thursday 29 March 2012

Easter Break

Week Ten

Individual tutorials: to discuss the proposal and needs of the individual's project over the vacation.

Week Eleven

Individual tutorials: to discuss the proposal and needs of the individual's project over the vacation.

Week Twelve

Individual tutorials: to discuss the proposal and needs of the individual's project over the vacation.

Deadline Assignment 2: Thursday 10 May 2012

9. [LEARNING RESOURCES](#)

9.1 Core Materials

Reading and research will depend on nature and content of the project as outlined in the proposal and will be recommended as appropriate by the tutor. However, writers should have access to:

Belsey A and Chadwick R (1998) *Ethical Issues in Journalism and the Media*. 3rd Edition. London: Routledge.

Brande, D. (1981) *Becoming a Writer* New York: Jeremy P. Tarcher/Putnam

Burchfield, R. W. (1996) *Fowler's Modern English Usage* (3rd Ed) Oxford: Clarendon Press

Butcher, J. ed. (2006) *Butcher's Copy-editing: The Cambridge Handbook for Editors, Copy-editors and Proofreaders* (4th Ed) Cambridge: Cambridge UP

Jones H (1996) *Publishing Law*. London: Routledge.

McCallum, C (2003) *The Writers' Guide to Getting Published* London: How to Books

Smith, A.M (foreword) (2010) *Writers' and Artists' Yearbook 2011* London: A & C Black

Strunk, W. & White, E.B. (2000) *The Element of Style* London: Longman

Turner, B (2010) *The Writers' Handbook 2011* London: MacMillan

9.2 Optional Materials

Burroway, J. & Stuckey-French, E. (2007) *Writing Fiction: a Guide to Narrative Craft* London: Pearson Longman

Gardner, J. (1991) *The Art of Fiction* New York: Vintage

Lamott, A. (1995) *Bird by Bird* New York: Anchor Books

Schneider, Pat. (2003) *Writing Alone and with Others*. Oxford: Oxford UP.

Prose Fiction

Burroway, J & Stuckey-French, E (2007) *Writing Fiction: a Guide to Narrative Craft*. London: Pearson Longman

Gardner, J (1991) *The Art of Fiction* New York: Vintage

King, Stephen (2000) *On Writing: A Memoir of the Craft*. London: Pocket Books

Kundera, Milan 1990. *The Art of the Novel*. London: Faber

Rimmon-Kenan, Shlomith 1983. *Narrative Fiction: Contemporary Poetics*. London: Routledge

Poetry

Broom Sarah. (2006) *Contemporary British and Irish poetry : an introduction* Basingstoke: Palgrave Macmillan, 2006.

Anthony Easthope. (2003). *Poetry as discourse*. London : Routledge,

Robinson, Peter. *Poetry, poets, readers : making things happen*. Oxford: Oxford University Press, 2002.

Drama

Esslin, Martin (2001) *The Theatre of the Absurd*. London: Methuen

Screenplays

Aronson, Linda (2011) *The 21st Century Screen Play*. London: Silman-James Press

Field, Syd (2003) *The Definitive Guide to Screenwriting*. London: Ebury Press.

Parker, Phillip (2006) *The Art and Science of Screenwriting*. London: Intellect

Russell T Davies, Cook, Benjamin (2010) *Doctor Who: The Writer's Tale*. London: BBC Books

Video games

Freeman, David (2003) *Creating Emotion in Games: The Art and Craft of Emotioneering*. New York: New Riders

Radio Drama

Boardman-Jacobs, Sam. *Radio scriptwriting*. Bridgend, Wales : Seren, c2004.

Crook, Tim. *Radio drama : theory and practice*. London: Routledge, 1999.

Online:

<http://www.societyofauthors.net/>

<http://www.bbc.co.uk/writersroom>

<http://www.theparisreview.org/interviews>

<http://www.newyorker.com/online/podcasts/fiction>

<http://blogs.chi.ac.uk/shortstoryforum/>

<http://may-on-the-short-story.blogspot.com/>

<http://www.writersandartists.co.uk/>

<http://www.sfep.org.uk/default.asp>