

Module Code	HPEN 5/6029
Title	Writing Place
Date	02/04/2020
Level	5/6
Credits	20
Pre-Requisites	N/A

AIM(S)

- To focus and develop a sense of place in writing, anchoring ideas and characters in the mind of the reader.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Deploy on the writing of place to enhance the core elements of character, conflict, theme, plot and resolution.
- Explore the writing of place and reflect on its relation to genre and tone

INDICATIVE CONTENT

- Writing place can mean landscape or soundscape or history ; it can also mean special places such as churches, hospitals, shops; it could be as abstract as imagining walls in a desert (Pound's translation of 'Lament of the the Frontier Guard' from 8th C Chinese), finding a hidden space in a wood (the 14th C *Floure and the Leaf*) , considering an Icelandic Library of Water (Rebecca Solnit's *The Faraway Nearby*) or tidal rivers (Erica Wolff's *Mud Puppy*) .. It may be a world concentrated in a small space (Emma Donoghue's *Room*) There are many forms of writing place: a landscape of sadness (*H is for Hawk*) or senses (Robert Minhinnick's opening essay in *To Babel and Back*). Travel writing is one form, the easiest to imagine, of writing place. it may be fiction or non-fiction.
- Realist narrative and drama are traditionally seen as built on 5 elements: character, conflict, theme, plot and resolution, and setting. However, this reflects a world in which the character walks free from the encompassing world - in other words, this suggests an Enlightenment world. Other kinds of writing however relate the setting quite differently. It becomes a major player in many kinds of genre fiction. The gothic, especially the female gothic of the home, the industrial novel, the horror, the detective - in each the setting is as significant as the character, if not more so.
- In this module students will explore some of all of the following:
 - Writing place as landscape, soundscape or history
 - Writing place and the unconscious
 - Writing place and emotion
 - Writing place, space and transgression
 - Writing place through the senses

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	200	100%

ASSESSMENT

Assessment Component

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	5,000 words	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	100%

INDICATIVE READING LIST

Module Code	HPEN 5/6029	
Module Title	Writing Place	
Classification	Reading List entry	Electronic*
Essential	Many extracts of texts will be supplied for exploration & discussion of particular points - but these will change from year to year	☐
Essential	Storr, W. <i>The Science of Storytelling: Why Stories Make Us Human, and How to Tell Them Better</i> , London: William Collins, 2019	☒
Essential	King, S., <i>On Writing</i> London: Hodder, 2012	☐
Further	Atwood, M., <i>On Writers and Writing</i> , London: Virago 2015	☐
Further	Birkett, J. <i>Word Power: A Guide to Creative Writing</i> . 2nd ed. London: A&C Black, 1993.	☐
Further	Kaplan, D.M., <i>Revision: A Creative Approach to Writing and Rewriting Fiction</i> 2001	☐
Further	Neale, D., Greenwell, B, et al. <i>A Creative Writing Handbook: Developing Dramatic Technique, Individual Style and Voice</i> , London: A & C Black, 2009	☐
Further	Singleton, J. & Luckhurst, M., <i>The Creative Writing Handbook</i> , London: Palgrave Macmillan, 1999	☐