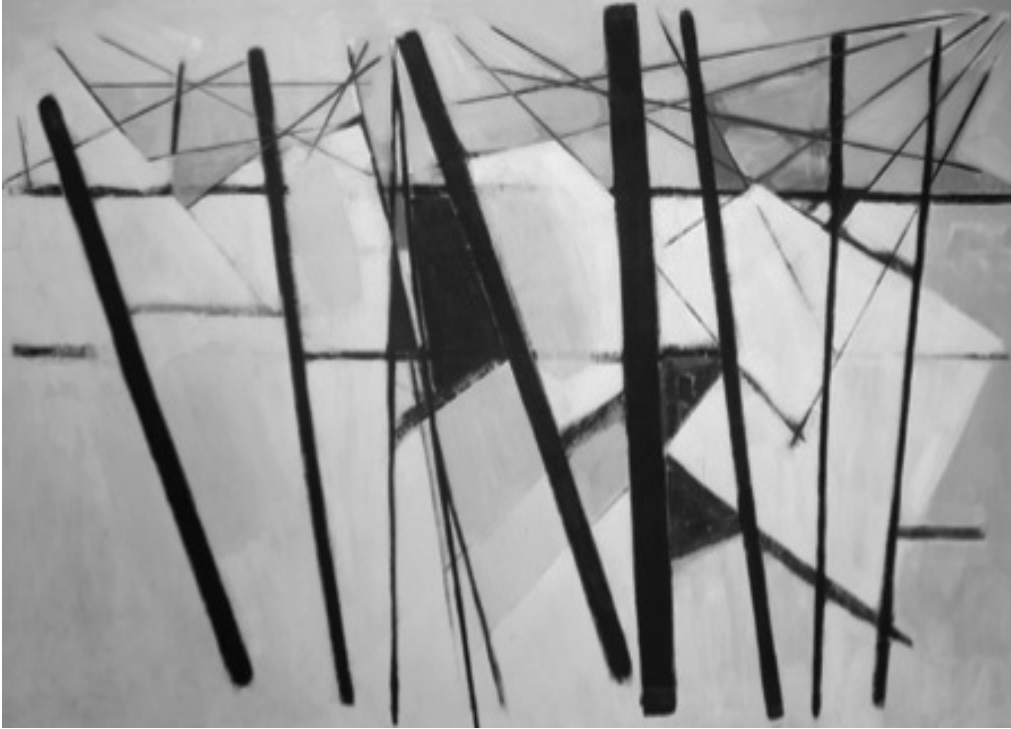


SCHOOL OF ENGLISH



MLitt in Creative Writing

Handbook 2011 / 2012

Please take time to read this module handbook carefully: your course director will assume that you have done so, and that you are aware of the information and advice it contains.

- EN5004 Writing Poetry I (40 credits, Semester 1)
- EN5005 Writing Poetry II (60 credits, Semester 2)
- EN5006 Writing Fiction I (40 credits, Semester 1)
- EN5007 Writing Fiction II (60 credits, Semester 2)
- EN5099 Dissertation for MLitt Programme (60 credits, summer)
- EN5101 Research Skills for Creative Writers (20 credits, Semester 1)

Copies of this handbook and also School of English Postgraduate Information and Guide to Style in Essays, Theses and Dissertations are available electronically at <http://www.st-andrews.ac.uk/english/postgraduate/Formsandhandbooks/>

MLitt in Creative Writing

THE COURSE

The MLitt postgraduate degree programme in Creative Writing is designed to provide intensive critical and creative study in either poetry or prose writing. In each module assessment is by a combination of critical essays and original writing.

By the end of the second semester a student might be advised to take the Graduate Diploma if his or her work is considered inappropriate to the standard required for the MLitt degree. For the MLitt to be completed, students must submit a dissertation by **Friday 31 August 2012**. The dissertation takes the form of original writing, and is **not** a critical or academic long essay. Prose students submit short stories, part of a novel-in-progress or an extended literary essay, travel writing or other non-fiction work (in consultation with the tutors); the submission should be of around 15,000 words. Poetry students submit a collection of poems; this should contain at least twenty shorter poems, or a long poem or poems amounting to at least twenty pages of work. Guidance on the format of dissertations will be provided in the second semester.

As well as providing academic study in prose writing or poetry, the MLitt degree programme in Creative Writing is concerned with the development of students' original work, whether in prose or verse. It should be a different kind of experience from mainstream taught postgraduate courses in that it is anticipated that students on the programme will be especially motivated, adept at academic study as well as their own creative work, and will work more closely with one another than is usual. Writing is a highly individual, highly intensive, even obsessive activity. Your teachers are published writers, and are very familiar with the problems, pressures, and pleasures of writing. The success of the programme depends on asking for specific advice. You should not be shy in pursuing requests with your teachers and other academics in the School – **but if you have questions relating to practical aspects of the programme, you may well find them answered clearly in this handbook, and should look here first before contacting a member of staff.** You should find the programme stimulating and enjoyable, and make it fit your own particular requirements.

NOTE: EN5101 Research Skills for Creative Writing is compulsory for **all** students.

PRINCIPAL PARTICIPATING TEACHERS ON THE MLITT IN CREATIVE WRITING

JOHN BURNSIDE

(Office: Kennedy Hall, Room 002, Email: jb44)

John Burnside's novels include *Glister*, (Jonathan Cape 2008), *The Devil's Footprints* (Cape 2007), *Living Nowhere*, (Jonathan Cape, 2003) and *The Dumb House* (Jonathan Cape, 1996). His memoir, *A Lie About My Father* was published by Cape in 2006, and received the Saltire Book of the Year Prize, a Sundial / SAC Book Of The Year award and the Prix Madeleine Zepter, (France); a second volume of memoir, *Waking Up In Toytown*, followed in 2010. He has also published a collection of short stories, entitled *Burning Elvis*, (Cape, 2000). His work is published in the United States by Doubleday under the Nan Talese imprint, and in translation in France, Germany, Spain, Italy and several other European and Asian territories. Recent stories have appeared in *The New Yorker*, *The Guardian*, *The London Review of Books* and the *O Henry Prize Anthology* among others. He has published eleven collections of poetry, most recently

The Hunt in the Forest, (Cape, 2009) and *Gift Songs*, (Cape, 2006), and is co-editor of the anthology *Wild Reckoning*, (Gulbenkian Foundation). A selection of poetry published in Germany, *Versuch über das Licht* received the Petrarch Prize in 2011. His work in broadcasting includes *Blueberries in Manndalen*, a documentary radio program about the Sami music festival, *Riddu Riddu*, and *Dice*, a TV series, starring Fred Ward, Aiden Gillett and Gina McKee, (co-written with A.L. Kennedy). He is a Fellow of the Royal Society of Literature.

ROBERT CRAWFORD (Office: Castle House, Room 41, Email: rc4)

Robert Crawford has published six collections of poetry in English, along with work in Scots, and a *Selected Poems* (Cape, 2005). Four of his collections have been Poetry Book Society Recommendations. His most recent collection of poems is *Full Volume* (Cape, 2008), shortlisted for the T S Eliot Prize. His prose books include *The Modern Poet* (OUP, 2001) and *Scotland's Books* (Penguin, 2007). With Mick Imlah he edited *The Penguin Book of Scottish Verse* (Penguin Classics, 2006). His biography of Burns, *The Bard*, was published by Cape and Princeton University Press in 2009, and was the winner of the Saltire Society Scottish Book of the Year. He is a Fellow of the Royal Society of Edinburgh.

MEAGHAN DELAHUNT (Office SEM 1: Castle House, Room 12, Email: md50)

Meaghan Delahunt was born in Australia and now lives in Edinburgh. Her most recent novel is *The Red Book* (Granta, 2008). Her previous novel *In The Blue House* (Bloomsbury, 2001) was nominated for the Orange Prize, won a regional Commonwealth Prize, a Saltire Prize and a Scottish Arts Council Book of the Year Award. Her short stories have been widely anthologised and broadcast, and her awards include the HQ/Flamingo National Australian Short Story Prize. Her new novel *To the Island* (Granta) will be published in 2011.

LESLEY GLAISTER (Office SEM 2: Castle House, room 12, Email: lgg)

Lesley Glaister is the author of twelve novels: *Honour Thy Father* (which won both a Somerset Maugham and a Betty Trask Award, Secker and Warburg 1990); *Trick or Treat* (Secker and Warburg 1991); *Digging to Australia*; (Secker and Warburg 1992); *Limestone and Clay* (which won Yorkshire Post's Author of the Year Award. Secker and Warburg 1993); *Partial Eclipse*; (Hamish Hamilton 1994); *The Private Parts of Women*, (Bloomsbury 1996); *Easy Peasy* (which was shortlisted for the Guardian Fiction prize. Bloomsbury 1997); *Sheer Blue Bliss* (Bloomsbury 1999); *Now You See Me* (Bloomsbury 2001); *As Far as You Can Go* (Bloomsbury 2004); *Nina Todd has Gone* (Bloomsbury 2007) and *Chosen*, (Tindal St Press 2010). She has also contributed to Sandstone Press's Vista Series with the novella, *Losing It* 2007). She is the editor of a book of women's short stories, *Are You She?* (Tindal St Press 1997), and her own short stories have been widely anthologized, and broadcast on BBC Radio 4. She has also written drama for Radio 4, and her first stage play was performed at the Crucible Studio Theatre in 2004. She is a Fellow of the Royal Society of Literature.

**DON PATERSON (Office: Kennedy Hall, Room 203 Email: dp31)
(current MLitt Director)**

Don Paterson's recent books include *Landing Light* (Faber, 2003), *Orpheus* (Faber, 2006; a version of Rilke's *Die Sonette an Orpheus*), *The Blind Eye* (Faber, 2007), *Rain* (Faber, 2009) and *Reading Shakespeare's Sonnets* (Faber, 2010). He has also written drama for the radio and stage, and worked as a computer games reviewer for the Times. He has been the recipient of several literary awards, including three Forward Prizes, the Geoffrey Faber Memorial Prize, the Whitbread Poetry Prize, and he has

won the TS Eliot Prize twice; he was the recipient of the Queen's Gold Medal for Poetry in 2010. He also works as Poetry Editor for Picador Macmillan, and as a guitarist and composer, with a keen interest in digital music technology. He is currently working on a number of different projects, including a book on poetic composition and a memoir about music. He is a Fellow of the Royal Society of Literature, and a Fellow of the English Association.

JACOB POLLEY**(Office: Kennedy Hall Room 304, Email: jbp3)**

Jacob Polley has published two books of poetry, *The Brink* (Picador, 2003), which was a Poetry Book Society Choice and shortlisted for the TS Eliot Prize, and *Little Gods* (Picador, 2006), which was a PBS Recommendation. His novel, *Talk of the Town* (Picador, 2009), received the 2010 Somerset Maugham Award. He has collaborated with the film-maker, Ian Fenton, to make the short film, *Flickerman and the Ivory-skinned Woman*, and with theatre designer, Imogen Cloet, to make both large- and small-scale installation work.

WRITTEN WORK AND ASSESSMENT

In addition to the final dissertation, one submission is required for EN5101, one essay and an original piece of work for EN5004 or EN5006, and two essays and an original piece of work for EN5005 or EN5007. Please check relevant module guidelines for individual submission requirements.

All work submitted for assessment must be word-processed or typed, and clearly marked with the candidate's name, degree name, module and essay number, tutor's name, with word count and date. Please number pages and leave a wide left-hand margin for comments. Prose should be double-spaced, for insertion of the tutor's comments as well as clarity.

In order to receive credit for each module, students must complete 100% of the assessed coursework.

ESSAY SUBMISSIONS

Essays must be submitted to the PG Secretary AND in electronic form via Turnitin by 12 noon on the due date.

The *Guide to Style in Essays, Theses and Dissertations* (available on the web at <http://www.st-andrews.ac.uk/english/postgraduate/Formsandhandbooks/>) include guidelines on the preparation and submission of essays together with an essay style sheet. **Essays must conform to the conventions set out in the style sheet.** You are advised to read the section about 'plagiarism' especially carefully. Essays should be within the required word limit requested, including footnotes, but excluding bibliography and appendices. You should take note of the statements in the Handbook of the School's policies on plagiarism, late submission and appeals. Please include at the head of each essay a signed statement:

'I certify that I have read the University's statement on Academic Fraud; that the following essay/project/submission is my own work; and that significant

academic debts and borrowings have been properly acknowledged and referenced.'

(The University's Academic Fraud policy may be accessed electronically via the Student Portal.)

As a courtesy to markers and as part of good working practice, MLitt students are required to submit written work which meets and conforms to the School's prescribed presentation standards, word limits and deadlines. Style guidelines are issued at the start of the year; word limits are not negotiable and extensions beyond the set submission date will normally only be granted in exceptional circumstances with supporting evidence (e.g. medical certification).

Please note that the Postgraduate Secretary keeps a library of essays and dissertations awarded distinction-level marks. Students may find it helpful to consult this archive for examples of good practice.

TURNITIN (via MMS)

All essays must also be submitted to MMS for checking by the Turnitin plagiarism prevention service. Failure to submit will be subject to the same penalties outlined above. Failure to submit your essay to MMS will result in a mark of 1 (one) for your essay.

To access MMS, go to the university homepage, then click on "Current Students" and then "MMS". For instructions on submitting work to MMS, please see the MMS guides (linked from the MMS front page, under the "Login" button). Please note that once you have submitted your coursework to MMS, you should be emailed an MMS receipt within around 15 minutes (KEEP THIS to prove you uploaded the file), you will then receive a separate Turnitin receipt once MMS has submitted your coursework to Turnitin (this typically will take around 30 minutes to an hour).

EXTENSIONS TO ESSAY DEADLINES

Students who for good reason are obliged to submit an assessed piece of work after the due date must obtain a form signed by their tutors, specifying the new submission date. This form must be attached to the essay and submitted with it to the Postgraduate Office. It is the responsibility of students to safeguard these forms. Essays submitted without forms, or after the agreed date, will be treated as late essays.

Extensions will normally be granted only in cases of ill health (medical certification should be provided) or in exceptional personal circumstances, and not (for example) because of pressure of work or of extra-curricular commitments. Save in extreme circumstances and with the agreement of the Director of Postgraduate Studies, extensions will not be granted retrospectively.

Please note that a record is kept on file of any extension request received.

LATE SUBMISSION OF ESSAYS

Unauthorised late submissions will be penalized by the deduction of 0.5 marks for each working day late, in accordance with current School policies as set out in the School of English handbook.

LEVEL INDICATORS

All taught-course academic postgraduate work is marked according to the Faculty's 20-point marking scale. The following level indicators have been developed by the MLitt Directors with help, which we gratefully acknowledge, from the School of Classics:

16.5-20 Distinction level. Work that demonstrates: authoritative engagement with the primary sources and secondary literature; a good awareness of the current state of thinking on the subject; critical analysis and intellectual rigour; ability to argue cogently and independently; originality and the potential for higher research. Work at this level will normally display exemplary presentation.

13.5-16.49 MLitt Pass level. Work that demonstrates: satisfactory to good knowledge of the primary sources and secondary literature; awareness of the current state of thinking on the subject; critical analysis and intellectual rigour; evidence of some ability to argue independently. Work at this level will normally display an acceptable to good standard of presentation.

7.0-13.49 Diploma level. Work that demonstrates: basic knowledge of the primary sources and secondary literature, some awareness of the current state of thinking on the subject; some critical analysis and some independent argument, but in general the work is less analytic than for a Masters degree and /or more dependent on secondary sources. Work at this level will normally display acceptable presentation, but with some significant lapses.

0.00-6.99 Fail. Work that fails to demonstrate adequate knowledge of the primary sources and secondary literature, or adequate awareness of the current state of thinking on the subject, or that fails to develop any proper argument, or is overly-derivative. Work at this level will be characterised by unacceptably poor presentation.

Progression from the taught modules to the MLitt or MPhil dissertation is automatic when a student gains an average of at least 13.5 across modules constituting 120 credits Appeals against non-progression must be lodged with the Dean of Arts within 5 working days of the results being published on the student portal.

A student who successfully passes the taught elements of an MLitt degree but fails to obtain a grade of 13.5 in the dissertation element will qualify for a Graduate Diploma.

All marks are regarded as 'soft' marks until confirmed by the external examiner when they are set as 'hard' marks. Appeals against marks should be raised with the MLitt Organizers in the first instance, then the Director of Postgraduates, then the Head of School who will consult with the external examiner. The same process applies to marks (the 1-20 number given to an individual piece of work) and grades (the 1-20 average given as a module result). If the situation remains unresolved, students may make a case to the Dean of Arts. The Appeals and Complaints Code of Practice is

given at the end of this document. Students are advised that the grades of students who contest a grade may go down as well as up.

ACADEMIC ALERT

Student progress will be monitored by the Course Director in consultation with the other module organisers. At least two members of staff will be involved in the assessment of each student's work for each module and the external examiner will see a sample of the work from every student. Students whose course work does not reach the minimum grade for pass at MLitt level will be advised not to proceed with the dissertation, but may, if their work has reached the appropriate standard, be offered a compensatory Diploma in Creative Writing.

The University's Academic Alert policy may be applied by the School where students breach conditions governing attendance of seminars and punctual submission of coursework. It is the responsibility of individual students to read the policy and to understand its implications for progression and credit gain.

LANGUAGE SUPPORT

The In-session English Language Support Service offers free language support to matriculated students who are non-native speakers of English.

Support is offered in a number of forms, ranging from one-to-one tutorials to weekly workshops on writing, conversational speaking and grammar.

Further information is available on the Support Service website:
<http://www.st-andrews.ac.uk/elt/support>

If you would like further information, please contact Janie Brooks, In-session English Language Support Co-ordinator, email ajb31@st-andrews.ac.uk

STUDENTS WITH SPECIAL REQUIREMENTS

Students with particular requirements or disabilities should discuss these with the School's Disabilities Officer, Room 12, Castle House, ext 2418.

Semester 1: Ms Meaghan Delahunt, email md50@st-andrews.ac.uk
Semester 2: Ms Lesley Glaister, email lgg@st-andrews.ac.uk

Please also check the Student Services website at:
<http://www.st-andrews.ac.uk/students/advice/Disabilities/>

ETHICAL ISSUES IN STUDENT RESEARCH

If your project/thesis is likely to involve interviews or substantial discussion with writers or critics, please discuss this with your module coordinator/supervisor, as it will be necessary for you to complete an ethical application form and provide your interview

subjects with consent forms as required. Ethical approval must be obtained well in advance, so please ensure that you arrange this in a timely fashion as it may take between 6-8 weeks to obtain approval.

Further guidance is available on our webpage at:

<http://www.st-andrews.ac.uk/english/Informationforstudents/Ethicalissues/> and blank forms are available for download on the University UTREC website at: <http://www.st-andrews.ac.uk/utrec/>

Please note that any Masters dissertation or PhD thesis with ethical approval from UTREC is required to have the letter or email of approval bound into an appendix before submission.

PHOTOCOPYING

You may obtain, free of charge, a photocopy card from the School PG Office for use in the University Library. **It is the responsibility of the student/s whose work is to be discussed in workshops to undertake the necessary photocopying and email distribution to members of the class and the tutor/s.** Copies must be distributed to students and tutors at least one day in advance of a workshop. Your tutors may also leave handouts and photocopies of pertinent material with the Postgraduate Secretary.

'HANDBOOK FOR STUDENTS' AND 'GUIDE TO STYLE IN THESES AND DISSERTATIONS'

Both these booklets must be acquired by all MLitt students, and copies are available online or from the School Postgraduate Office. Although intended for both undergraduates and postgraduates, the 'Handbook for Students' also profiles the staff of the School, its teaching and research philosophies, the University's Common Assessment Scale, support for students, and a guide and style sheet for essay writing. **It is essential reading for all taught postgraduate students.** Please make sure that you obtain a copy, available to view or download at: <http://www.st-andrews.ac.uk/studenthandbook/>

Students should also familiarize themselves with *A Code of Practice for Supervisors and Students in Taught Postgraduate Programmes* which is available to view or download at:

<http://www.st-andrews.ac.uk/pgstudents/rules/>

SET TEXTS

It is normally necessary for students to purchase set texts, but most will be available from all good book stores or through the normal internet sites in second-hand copy. Where specified, alternative editions are considered acceptable substitutes.

Do also look out for second-hand book fairs which are occasionally organized by the Students' Association.

ONLINE POETRY FORUM

The Poetry MLitt site hosts a lively online forum (where poems can be posted and discussed), a great deal of technical material, and many relevant and interesting links. Students will be encouraged to make full use of this facility.

STANZA

StAnza is the annual St Andrews Poetry Festival, the largest of its kind in Scotland, and one of the most important poetry festivals in the UK. Eleanor Livingstone is the Director. Students may apply to act as volunteers by emailing the Director at stanza.poetryfestival@virgin.net. The festival is held in March.

INTERNATIONAL WRITER-IN-RESIDENCE

A poet or novelist of international distinction takes up a four-month residency at the Wilhelmina Barns Graham Trust in Balmungo, near St Andrews, in the autumn of each year. They receive a stipend from the School of English, allowing them to engage in uninterrupted creative work for that period, but also give a public reading at the University, and will meet occasionally with postgraduate creative writing students during the period of their residency.

In 2011, the International Writer's Residency will be held by the poet **Karen Solie**, widely regarded as the leading Canadian poet of her generation. Solie was born in Moose Jaw, Saskatchewan, and currently resides in Toronto, Ontario. Her most recent collection, *Pigeon*, won the 2010 Canadian Griffin Poetry Prize, the Pat Lowther Award and the Trillium Book Award for Poetry.

HONORARY VISITING PROFESSORS

Two distinguished writers are Honorary Professors in the School. They are Kay Redfield Jamison, Professor of Psychiatry, Johns Hopkins University Medical School and Paul Muldoon, poet, Professor at Princeton University, and former Professor of Poetry, University of Oxford.

POSTGRADUATE FORUM

The forum runs a series of postgraduate research seminars throughout the session. The forum is run by and for postgraduates, but members of staff may be invited from time to time to give papers and may wish to attend papers given by students under their supervision. For more information about the forum, please contact pgengforum@st-andrews.ac.uk.

FEEDBACK

Assessed work (excluding the dissertation) will be returned to students within two working weeks. Your essays and original writing should contain the markers' feedback

to you, and this can be supplemented by verbal remarks. Especially with submissions of original writing for tutorial discussion, or at the end of each module, you should be prepared if necessary to ask appropriate questions to ensure that helpful feedback is solicited.

EVALUATION

At the end of each semester you will be asked to comment on your experience of individual modules. Please take these exercises seriously: the structure of the course has been influenced by students' comments received in previous years, and what you say will inform the way the module is taught and organized in future years.

CAREERS

Your English degree will provide a sound basis for your career but there are other skills and experiences you will need in order to make the most of the opportunities on offer when you graduate. The Careers Centre offers one-to-one advice on career planning, finding work experience and making CVs and applications. There are workshops to help you develop the skills employers want and seminars to learn more about particular careers. The website, www.st-andrews.ac.uk/careers, has a database of St Andrews alumni so you can build useful contacts with graduates who are already in the workplace. There is also a vacancy search facility, advertising the latest jobs and internships and you can choose to have relevant vacancies emailed directly to you. The School of English also has its own careers wiki at: http://www.st-andrews.ac.uk/careers/wiki/School_of_English.

QUERIES

General postgraduate queries should be addressed in the first instance to the postgraduate secretary, Sandra McDevitt at pgeng@st-andrews.ac.uk.

Queries relating specifically to individual Creative Writing MLitt modules should be addressed to the designated module co-ordinator.

Professor Don Paterson
July 2011

EN5099 DISSERTATION FOR MLITT PROGRAMME (60 credits)

Students proceed to the dissertation on the basis of a satisfactory performance in the taught component of the course. Progression is automatic if a student gains an average of 13.5 or above across modules constituting 120 credits. The dissertation may be on any topic of the student's own choice, to be agreed with the supervisor.

Students are required to submit the title of their dissertation by the end of April. Work for the assessed exercise for EN5101 may be used as a preparation for the dissertation. While students will have the summer months in which to write the dissertation, supervisors may not be continuously available in the university during that period. Students are, however, entitled to three one-to-one meetings over the summer, and these will be arranged informally with supervisors.

The dissertation should not exceed 15,000 words and must be submitted by noon on **Friday 31 August 2012**.

Work Guidelines

The terms on which dissertations are acceptable are given below.

Novels

A novel extract submitted as the dissertation should be of around 15,000 words. It need not be the opening of the book, but it should be a continuous excerpt and it **must** be supported by an outline / synopsis of around a page showing the intended development of the book.

Short Stories

Candidates who opt to submit short stories must not include a story or stories already assessed for EN5006 or EN5007. A long, complete story of around 15,000 words is acceptable. Two or more stories must also be of at least 15,000 words in total.

Prose work in other forms may be submitted. These should be **discussed in detail** with your tutor.

Poetry

Candidates must submit a collection of at least twenty shorter poems. A candidate who opts to submit a long poem or poems should do so only after consultation with Prof. Paterson or Mr. Polley. **Poems which have formed part of the submission at the end of EN5004 or EN5005 must not be included.** However poems which have been discussed in workshops and/or tutorials can of course be included in the dissertation.

The dissertation must be word-processed or typed and must also be flexi-bound. Guidance on presentation and binding will be provided. Computing facilities and office space are available at the Postgraduate English building at 66 North St. Tuition in keyboard skills can be arranged with the Computing Laboratory.

Submission Guidelines

1. The dissertation must be written in English.
2. Two hard copies of the dissertation must be submitted and an electronic version via MMS/Turnitin; one hard copy will be returned to the candidate after the process of examination has been completed.
3. The dissertation must not exceed 15,000 words, including footnotes, but excluding bibliography, appendices, and edited original texts or documents. The wordcount must be included in the signed declaration (see 6 c) below.
4. The dissertation should be typed in double spacing on A4 white paper using a minimum of 12 font, with a left-hand margin no narrower than 30 mm for single-sided hard copy submissions. Where double-sided copies are submitted, each margin should be a minimum of 40 mm.
5. The dissertation should be presented for examination in soft binding; an appropriate binding (eg unibind or comb) can be produced cheaply and quickly by the Print & Design Unit.
6. The dissertation should contain the following preliminaries:
 - (a) A title-page stating the title of the dissertation, the name of the candidate, the name of the degree, and the date of submission.
 - (b) An abstract of the dissertation, not more than 300 words in length. In the case of fiction, this should consist of a brief synopsis; in the case of poetry, a brief description of the forms and techniques employed, and the themes explored.
 - (c) The following declaration:

‘I hereby certify that this dissertation, which is approximately words in length, has been composed by me, that it is the record of work carried out by me and that it has not been submitted in any previous application for a higher degree. This project was conducted by me at [the University of St Andrews / another location] from [month/year] to [month/year] towards fulfilment of the requirements of the University of St Andrews for the degree of under the supervision of

Date: _____ Signature of candidate: _____
 - (d) Acknowledgements (if any).
 - (e) A list of contents.
 - (f) A list of abbreviations (if any are used).
 - (g) Text of the thesis.
 - (h) Appendices (if any).
 - (i) Bibliography (if any).
7. All dissertations are marked by 2 internal markers and moderated by the External Examiner. Mark sheets with agreed comments will be returned with a copy of the dissertation after the marks are confirmed and available on the student portal (usually mid October).
8. Dissertations should be submitted by noon on **Friday 31 August 2012**. Dissertations sent by post should reach the School PG Office by this date. Only dissertations submitted in both hard copy and electronically via Turnitin will be accepted.

**EN5101 RESEARCH SKILLS FOR CREATIVE WRITING
(20 credits)****SEMESTER 1**

Module Coordinators: Professor Robert Crawford and Professor Don Paterson

Class Hours: See timetable below.

Please note that with so many invited contributors it may occasionally be necessary to re-time some of the classes.

Monday Venue: Room 30, Castle House (unless otherwise stated)

Thursday Venue: Lawson Room, Kennedy Hall (unless otherwise stated)

Other participants: Turan Ali, Jenny Brown, John Burnside, Alice Crawford, Meaghan Delahunt, Douglas Dunn, Rosemary Goring, Elizabeth Henderson, Eleanor Livingstone, Sara Lodge, Jacob Polley and James Robertson.

AIMS

The aims of this course in research training are directed to initiating and enabling students in the understanding and use of the essential skills and resources of research at postgraduate level (and beyond) in Creative Writing. It also aims to familiarize students with the literary marketplace, publishing, and broadcasting.

LEARNING OUTCOMES

By the end of the course students will

1. be familiar with and know how to exploit effectively conventional library resources and remote/electronic resources, including online and CD-ROM databases containing literary works;
2. have been informed of aspects of the history of book production, and the institutions of publishing, and understand key features and developments of the book as an artifact in its historical context.
3. have been made aware of fundamental strategies leading to submission of work to agents, magazines and publishers;
4. have been informed of research strategies pertaining to various literary genres;
5. will have attended and perhaps contributed to the School's Postgraduate Research Seminars (**see Postgraduate Forum** below), where postgraduates, and on occasion members of staff, will present and discuss the content, problems, procedures and rewards of their ongoing research. The Postgraduate Forum aims to create dialogue within the postgraduate community as well as enabling students to see how other postgraduates deploy skills in giving academic presentations;
6. will have been introduced to such activities as book reviewing;

7. will have been introduced to basic procedures relating to submitting proposals for radio broadcasting and the requirements of these media;
8. Finally, students will have had the benefit of putting such skills and resources to practical use by devising and completing, under supervisory guidance, an approved research exercise appropriate to their own areas of interest.

ASSESSMENT

There is one assessed piece of work for this module which must be submitted to the School's Postgraduate office by **Monday 12 December 2011**:

EITHER a bibliographical survey, or editorial exercise, or approved written exercise/essay (which may include a book review or overview of an aspect of contemporary publishing) of no more than 2,500 words on a topic related to the candidate's subject area and appropriate to this module.

OR a piece of original writing (prose or verse) based on research, and where the student discloses and describes the research materials used.

It is important that you make clear in a preface precisely how the piece of assessed work which you are submitting makes use of knowledge or techniques which you have gained from this module, and that you include an appropriate bibliography of sources consulted.

The principal aim of this exercise is for students to demonstrate that they have acquired an appropriate range of research skills, and are familiar with the literary resources available to them. They should also demonstrate competence in referencing and bibliographical style as outlined in the School's 'Guide to Style in Theses and Dissertations'. **Students should discuss a suitable topic with their supervisor and have agreed on a working title by the end of Week 9 of Semester 1.** By this date (**Friday 25 November 2011**) you must register your approved title with the Postgraduate Secretary on pgeng@st-andrews.ac.uk

Although essays for this module will not be graded on the 20-point scale, but as Pass or Fail, successful completion of the assessed work and a pass on this module are **essential prerequisites** of progression to the MLitt.

FEEDBACK

Course Review at final session; questionnaire.

EN5101 RESEARCH SKILLS FOR CREATIVE WRITING TIMETABLE (Semester 1)

Please note that with so many invited contributors it may occasionally be necessary to re-time some of the undernoted classes.

Week	Monday 2 pm Room 30, Castle House (unless otherwise stated)	Thursday 2 pm Lawson Room, Kennedy Hall (unless otherwise stated)
1 (26 Sept)	Welcome and Introduction to the CW MLitt. What are Research Skills for Creative Writing? (Robert Crawford, Don Paterson)	Electronic Resources (Alice Crawford) IN SEMINAR ROOM 3, LIBRARY
2 (3 Oct)	'A writer survives <i>in spite of</i> his beliefs': Politics, Morality and the Spirit in contemporary writing (John Burnside)	Writing and Research (Robert Crawford)
3 (10 Oct)	Literary Journalism (Rosemary Goring and Sara Lodge)	Speechwriting and Talking to Audiences (Sara Lodge)
4 (17 Oct)	Poetry and Prose (Douglas Dunn and Jacob Polley)	Literary Translation (Robert Crawford, Don Paterson)
5 (24 Oct)	History of the Book (Elizabeth Henderson) IN SEMINAR ROOM 3, LIBRARY	The Writer's Voice (Jacob Polley)
6 (31 Oct)	An Economy of Words: How to Survive as a Writer (James Robertson)	Literary Festivals (Eleanor Livingstone)
7	READING WEEK – NO CLASSES	
8 (14 Nov)	Literary Agents (Jenny Brown)	The Literary Debut (Jacob Polley)
9 (21 Nov)	Magazine and Anthology Editing Robert Crawford)	Writing and the Psyche (Meaghan Delahunt)
10 (28 Nov)	The Literary Archive (Chris Jones)	Field Trip: Wilhemina Barns Graham Trust (Meaghan Delahunt)
11 (5 Dec)	Publishing your Work (Don Paterson)	Writing for Radio (Turan Ali)
12 (12 Dec)	Collaborating with Artists (John Burnside)	NO CLASS

EN5004 WRITING POETRY I**(40 credits)****SEMESTER 1**

Module Co-ordinator:	Professor Don Paterson
Other Tutors:	Jacob Polley, Professor Robert Crawford
Class Hours:	Tuesdays 11-1 (technical seminar) Thursdays 11-1 (workshop)
Venue:	Kennedy Hall, Watson Seminar Room
Tutorials:	Fortnightly by appointment (tutor's room)

TEACHABILITY STATEMENT**Aims and Objectives**

This module will serve as an introduction to the writing and reading of poetry, and will aim to give students a good working knowledge of such fundamental topics as the poetic line and the use and manipulation of sound in poetry. Study will be made of image, metaphor, metre and other basic technical matters, and there will be some practical discussion of the functions which poetry and the poet perform in contemporary life.

Learning Outcomes

Students will develop:

1. a wide-ranging knowledge of the techniques used in twentieth century and contemporary poetry from the UK, Ireland and USA, gained by close reading of selected poems;
2. the ability to put these techniques into practice, and so develop and strengthen their own work;
3. proficiency in carrying out sustained pieces of literary research and critical writing;
4. the ability to work in groups, offering considered and considerate criticism of the work of others, and accepting and utilising such criticism themselves;
5. experience of working alone, to deadlines, and managing time efficiently;
6. a sense of the roles, responsibilities, and opportunities available to writers in contemporary society.

The module will also focus on the individual creative process, and work towards establishing an efficient and rewarding working practice, tailored to the needs of the individual writer.

Teaching will be by a) **one two-hour academic seminar per week** b) **one two-hour practical writing seminar (workshop) per week** and c) **fortnightly one-to-one tutorials by arrangement.**

Moodle hosts a discussion forum, and students are strongly encouraged to participate.

TEXTS

There are no 'set texts' for this module. However, students are expected to read widely. For this, the books below are recommended. Students are requested to thoroughly familiarise themselves with the work of their tutors. Students should also read at least one collection a week by a contemporary poet, and keep notes on their reading. Other reading will be suggested as the course progresses.

Anthologies:

The Norton Anthology of Poetry, ed. M. Ferguson, M.J. Salter, J. Stallworthy (5th edition, (Norton, 2005)

The Firebox, ed. Sean O'Brien (Picador, 1998)

Penguin Book of Poetry from Britain and Ireland Since 1945; ed. R. Crawford and S. Armitage (Penguin, 1998)

Twentieth Century American Poetry (McGraw-Hill, 2003); ed. D. Gioia, M. Schoerke, D. Mason

101 Sonnets, ed. Don Paterson, (Faber, 1999)

Emergency Kit: Poems for Strange Times; ed. J. Shapcott and M. Sweeney (Faber, 1996)

The New Penguin Book of English Verse, ed. Paul Keegan (Penguin, 2001)

The Penguin Book of Scottish Verse, ed. R. Crawford and M. Imlah (Penguin, 2006)

The Bloodaxe Book of 20th Century Poetry; ed. Edna Longley (Bloodaxe, 2000)

Wild Reckoning, ed. John Burnside and Maurice Riordan (Calouste Gulbenkian Foundation 2004)

Theory and Practice:

Rhyme's Reason, John Hollander (Yale University Press, 1981)—an amusing guide to traditional metre and form

New Princeton Handbook of Poetic Terms, ed. T.V.F. Brogan (Princeton, 1994)

Poetic Meter and Poetic Form, Paul Fussell (Random House, rev. ed. 1979)

Strong Words: Modern Poets on Modern Poetry, ed. W.N. Herbert and M. Hollis (Bloodaxe, 2000)

Don't Ask me What I Mean: Poets in Their Own Words, ed. C. Brown and D. Paterson (Picador, 2003)

An Introduction to English Poetry, James Fenton (Viking/Penguin, 2002)

The Making of a Poem: A Norton Anthology of Poetic Forms, ed. Mark Strand and Eavan Boland (Norton, 2001)

Figures of Speech: 60 Ways to Turn a Phrase, Arthur Quinn (Lawrence Erlbaum Associates, 1995)

Poetry in Theory: An Anthology 1900-2000, ed. Jon Cook (Blackwell, 2004)

Meter and Meaning: Introduction to Rhythm in Poetry, Derek Attridge, (Routledge, 2003)

The War of Art, Steven Pressfield (Grand Central Publishing, 2003)

Much additional technical and practical material will be available online, and students are strongly encouraged to acquaint themselves with it. Students should be aware, e.g., of the Scottish Poetry Library and its website at www.spl.org.uk.

Essays and reviews of individual contemporary poets can be found in journals such as *Verse*, *Poetry Review*, *Poetry*, *Poetry London*, *TLS*, *London Review of Books*, *The Dark Horse*, *PN Review*, *Scottish Review of Books*, &c.

CLASSES AND TEACHING

The class will meet for up to two hours on both Tuesdays and Thursdays. The Tuesday class takes the form of a seminar; the Thursday class takes the form of a workshop, where students will have an opportunity to present and discuss their own work with guidance of the tutors, and to put new techniques into practice. The Thursday group will be tutored by Robert Crawford, Don Paterson and Jacob Polley in rough rotation.

ALL students are asked to submit a piece of work on a weekly basis; every endeavor will be made to discuss each poem submitted. Tuesday's seminar will be devoted to the topics detailed on the timetable.

Don Paterson and Jacob Polley will be available for one-to-one tutorial consultations by appointment, and students will alternate between them on a one-tutorial-per-fortnight basis, amounting to six sessions of individual tuition per semester. These will be held in DP's office (Kennedy Hall, Room 203) and JP's office (Kennedy Hall, Room 304).

VISITS

Students on the poetry module should take advantage of the opportunity to attend talks and readings given by visiting fiction-writers and script-writers. These will be announced early in the first semester. The student-led Literary Society organises readings as well as theatre trips and other activities.

DUE DATES FOR ASSESSMENTS

Essay by noon on Friday 4 November 2011 (end of Week 6)

Original Writing by noon on Friday 16 December 2011 (end of Week 12)

The essay should be between 3,500 and 5,000 words long, and double-spaced. All essays should be handed in to the School PG Office, Castle House Room 33, and simultaneously submitted via MMS to Turnitin.

Students should submit a group of at least six original poems for their original writing submission, at least two of which the tutors on the course have not seen before.

EN5004 WRITING POETRY I**(Semester 1)****TIMETABLE**

SEMINARS Tuesday 11-1 Watson Room, Kennedy Hall	
Week 1	Overview: poetic technique and the creative process (DP)
Week 2	Sound and Sense 1: the lyric principle (DP)
Week 3	Word and Speech: listening to the language (JP)
Week 4	The Image and the Senses (JP)
Week 5	Line, Breath, Caesura and Cadence (DP)
Week 6	Saying one thing: shaping the poem (JP)
Week 7	READING WEEK – NO CLASS
Week 8	Metaphor, Metonymy and Symbol I: poetic transformation (DP)
Week 9	Writing Nature (JP)
Week 10	Metre I: the rhythm of speech (DP)
Week 11	The Bigger Picture 1: What is the poet's place? (DP)
Week 12	The Bigger Picture 2: What is poetry for? (JP)

Tutorials are by appointment, and usually made via email or at the bi-weekly classes.

EN5005 WRITING POETRY II**(60 credits)****SEMESTER 2**

Module Coordinators: Professor Don Paterson
Jacob Polley

Other Tutors: Professor Robert Crawford

Class Hours: Tuesdays 11-1: Technical Seminar
Thursdays 11-1: Workshop

Venue: Kennedy Hall, Watson Seminar Room

Tutorials: Similar arrangements as for Writing Poetry I.

LEARNING OBJECTIVES

Students will deepen their practical and theoretical knowledge of poetic art, pursued through the study of poetic form and trope. A further and equally important outcome will be the enhancement of the students' own writing.

SYLLABUS

Set texts: See EN5004

DUE DATES FOR ASSESSMENTS

Essay 1 by noon on Friday 9 March 2012 (end of Week 5)

Essay 2 by noon on Friday 27 April 2012 (end of Week 10)

Original Writing by noon on Friday 11th May 2012 (end of Week 12)

Essays should be no longer than 5,000 words and no shorter than 3,500 words. Use double spacing and leave a wide left-hand margin for comments. All essays and assessed original writing should be submitted to the School's postgraduate secretary by noon on the due date. Further guidance will be provided on the sheet offering a range of topics for each essay.

At least six (6) poems to be submitted by noon on **Friday 11 May 2012**. At least one poem **MUST** be a sonnet, **OR** a poem written in a stanza using metre and rhyme. They may include poems discussed in tutorials or in workshops.

EN5005 WRITING POETRY II**(Semester 2)****TIMETABLE**

SEMINARS Tuesday 11-1 Watson Room, Kennedy Hall	
Week 1	Metaphor, Metonymy and Symbol 2: the anatomy of the poetic trope (DP)
Week 2	Dramatic verse and ballad (JP)
Week 3	Metre II: stress and sense-making (DP)
Week 4	Sound and Sense II (DP)
Week 5	Degrees of Freedom: kinds of free verse (JP)
Week 6	The rhetorical figure (DP)
Week 7	Syntax and argument: the poetic sentence (JP)
SPRING VACATION (Saturday 24 March to Sunday 8 April)	
Week 8	Shouted or Whispered - Poetic Address (JP)
Week 9	Translation and the Version (DP)
Week 10	The Meaning of Meaning (JP)
Week 11	How to be Contemporary and the Anxiety of Influence (DP)
Week 12	Poetry and the Spirit (DP, JP)

EN5006 WRITING PROSE I**(40 credits) SEMESTER 1**

Module Co-ordinators: Professor John Burnside
Meaghan Delahunt

Class Hours & Venue: Tuesday 11-1: Seminars
Thursday 11-1: workshops

Venue: Garden Seminar Room

Tutorials: By appointment (tutor's room)

LEARNING OBJECTIVES

The module introduces students to the central concerns and practices in the writing of fiction, both in short story and novel form, as well as exploring the wider field of prose writing, with particular attention paid to the life writing, literary and feature essays and criticism, examining the relationship between 'fact' and 'fiction', raising key questions about history, politics and the writer's art.

Study will be made of style and structuring techniques in particular, looking at character, voice, the sense of place and the novel of ideas. The module will also work towards establishing efficient and rewarding working practices and introduce key ideas relating to the marketing and production of their work. Teaching will be by a) one two hour seminar per week b) one practical writing seminar per week and c) one-to-one tutorials by appointment with individual tutors.

SYLLABUS

Set texts which students must acquire:

1. Mark Twain: *The Adventures of Huckleberry Finn* (Penguin Classics, 2003)
2. Junot Diaz, *Drown* (Riverhead Trade 1997)
3. Andrea Barrett: *Servants of the Map* (Flamingo 2011)
4. A.M.Holmes, *The Safety of Objects* (Granta Books 2004)
5. Guy de Maupassant: *A Parisian Affair and other stories* (Penguin Classics 2004)
6. Alistair Macleod, *Island* (Vintage 2002)
- 7: READING WEEK
8. Janet Malcolm, *The Journalist and the Murderer* (Vintage 1990)
9. Hisaye Yamamoto: *Seventeen syllables and other stories* (Rutgers University Press 2001)
10. David Vann *Legend of a Suicide* (Harper Perennial 2010)
11. Marilynne Robinson: *Housekeeping* (Faber, 2005)
12. Janice Galloway, *This is Not about Me* (Granta Books 2010)

Students are also asked to familiarise themselves with the work of their tutors. Other reading will be suggested as the course progresses. However, for wider reading, the following are recommended:

Anthologies:

The Norton Anthology of American Literature, volumes C, D and E (Norton, 2007)
The Penguin Book of Modern British Short Stories: Malcolm Bradbury (ed)
The Oxford Book of American Short Stories: Joyce Carol Oates (ed)
The Norton Anthology of Short Fiction: Richard Bausch (ed), R.V. Cassill (ed), (Norton, 2006)
The Oxford Book of Japanese Short Stories (Oxford Books of Prose):
 Theodore W. Goossen (ed), (OUP, 1997)
True Tales of American Life: Paul Auster (ed), (Faber, 2002)

Theory and Practice:

Daniel Alarcón: *The Secret Miracle: The Novelist's Handbook*, (Holt McDougal, 2010)
 John Dufresne: *The Lie That Tells The Truth: A Guide to Writing Fiction*, (Norton 2004)
 Raymond Carver: *Call If You Need Me*
 Steven King: *On Writing*
 Michèle Roberts: *Food, Sex and God: On Inspiration and Writing*
 Sue Roe, Susan Sellers, Nicole Ward Jouve ; with Michèle Roberts:
The semi-transparent envelope: women writing - feminism and fiction
The Cambridge Introduction to the American Short Story ed Martin Scofield,
 (Cambridge University Press, 2006)
The Cambridge Introduction to Creative Writing ed David Morley, (Cambridge 2007)

Other texts may be provided for reading / discussion.

CLASSES AND TEACHING

Teaching will consist of two group sessions, of two hours each. The first session will be devoted to the topics detailed on the timetable; the second will focus on how these are put in practice, allowing students an opportunity to discuss their own work, usually in a workshop context. In addition, individual tutors will be available for one-to-one consultations by appointment, to allow for in-depth discussion and analysis of work in progress. Tutorials are held in staff offices.

DUE DATES FOR ASSESSMENTS

Essay 1 by noon on Friday 4 November 2011 (end of Week 6)

Original Writing by noon on Friday 16 December 2011 (end of Week 12)

The essay should be handed in to the School PG Office, Castle House Room 33, and simultaneously submitted via Turnitin.

Students must submit either a) a section from a **work in progress** of around 5,000 words, the work in progress to be a novel, a book-length or similar work of journalism, or a memoir

or b) one or more short stories, to a total of around five thousand words.

EN5006 WRITING FICTION I**(Semester 1)****TIMETABLE**

ACADEMIC SEMINARS Tuesdays 11-1 Kennedy Hall, Garden Seminar Room (Required reading in BOLD)	
Week 1	Regional Writing and Writing the Natural World (JB) Mark Twain: <i>The Adventures of Huckleberry Finn</i>
Week 2	Aspects of the Short Story I (MFD) Junot Diaz: <i>Drown</i>
Week 3	Science, Nature and Writing (JB) Andrea Barrett: <i>Servants of the Map</i>
Week 4	Aspects of the Short Story II (MFD) A. M. Holmes: <i>The Safety of Objects</i>
Week 5	Sex, Love and Society (JB) Guy de Maupassant: <i>A Parisian Affair and other stories</i>
Week 6	Aspects of the Short Story III (MFD) Alistair Macleod: <i>Island</i>
Week 7	READING WEEK – NO CLASS
Week 8	Writing the Self (MFD) Janet Malcolm: <i>The Journalist and the Murderer</i>
Week 9	Drawing from memory (JB) Hisaye Yamamoto: <i>Seventeen syllables and other stories</i>
Week 10	The novel - fact & fiction (MFD) David Vann: <i>Legend of a Suicide</i>
Week 11	Writing childhood (JB) Marilynne Robinson: <i>Housekeeping</i>
Week 12	Memoir (MFD) Janice Galloway: <i>This Is Not About Me</i>

Tutorials are by appointment, and usually made via email or at the bi-weekly classes.

EN5007 WRITING FICTION II**(60 credits)****SEMESTER 2**

Module Co-ordinators:	Professor John Burnside Lesley Glaister
Class Hours:	Tuesdays 2-4 pm: Seminars Thursdays 2-4 pm: Workshops
Venue:	Garden Seminar Room
Tutorials:	By appointment (tutor's room)

LEARNING OBJECTIVES

This module develops and extends the ideas and practices introduced in EN5006, with special consideration given to life writing in various forms, including memoir, travel writing and the relationships between memory, history, documentary writing and the art of fiction.

SYLLABUS

Set texts which students must acquire:

1. Henry James: *The Turn of the Screw* (Penguin Classics 2003)
2. Russell Hoban: *Riddley Walker* (Bloomsbury 2002)
3. Mervyn Peake: *The Gormenghast Trilogy* (Vintage 2007)
4. Kazuo Ishiguro: *Remains of the Day* (Faber and Faber 2010)
5. Dashiell Hammett: *The Maltese Falcon* (Orion 2002)
6. Shirley Hazzard: *The Transit of Venus* (Virago Modern Classic 1995)
7. Rupert Thomson: *This Party's Got To Stop*, (Granta, 2011)
8. Louis Erdrich: *Love Medicine* (4th Estate 2009)
9. Kay Redfield Jamison: *An Unquiet Mind*, (Picador 2011)
10. Simon Mawer: *The Glass Room* (Abacus 2011)
11. George Orwell: *Homage to Catalonia*, (Penguin Modern Classics 2000)
12. Tim Winton: *Dirt Music* (Picador 2008)

Students are also asked to familiarise themselves with the work of their tutors. Other texts will be suggested for reading/discussion.

CLASSES AND TEACHING

Teaching will consist of two group sessions, of two hours each. The first session will be devoted to the topics detailed on the timetable; the second will focus on how these are put in practice, allowing students an opportunity to discuss their own work, usually in a workshop context. In addition, individual tutors will be available for one-to-one consultations by appointment, to allow for in-depth discussion and analysis of work in progress. Tutorials are held in staff offices.

DUE DATES FOR ASSESSMENTS**Essay 1 by noon on Friday 9 March 2012 (end of Week 5)****Essay 2 by noon on Friday 27 April 2012 (end of Week 10)****Original Writing by noon on Friday 11th May 2012 (end of Week 12)**

Essays should be no longer than 5,000 words and no shorter than 3,500 words. Use double spacing and leave a wide left-hand margin for comments. All essays and assessed original writing should be submitted to the School's postgraduate and research secretary before 12 noon on the due date. Further guidance will be provided on the sheet offering a range of topics for each essay.

Students must submit either a) a section from a **work-in-progress** of around five thousand words, the work in progress to be a novel, a book-length or similar work of journalism, or a memoir **or** b) one or more short stories, to a total of around five thousand words.

EN5007 WRITING FICTION II

(Semester 2)

TIMETABLE

SEMINARS Tuesdays 2-4 pm, Garden Seminar Room (Required reading in BOLD)	
Week 1	The truth of fiction, the problem of trust (JB) Henry James: <i>The Turn of the Screw</i>
Week 2	Dialect and Voice (LG) Russell Hoban: <i>Riddley Walker</i>
Week 3	Genre: Writing Fantasy (JB) Mervyn Peake: <i>The Gormenghast Trilogy</i>
Week 4	Narrative Position I (LG) Kazuo Ishiguru: <i>Remains of the Day</i>
Week 5	Genre: Crime and Society (JB) Dashiell Hammett: <i>The Maltese Falcon</i>
Week 6	Style (LG) Shirley Hazzard: <i>The Transit of Venus</i>
Week 7	Life Writing I (JB) Rupert Thomson: <i>This Party's Got to Stop</i>
SPRING VACATION (Saturday 24 March to Sunday 8 April)	
Week 8	Narrative Position II (LG) Louis Erdrich: <i>Love Medicine</i>
Week 9	Life Writing II (JB) Kay Redfield Jamison: <i>An Unquiet Mind</i>
Week 10	Structure I (LG) Simon Mawer: <i>The Glass Room</i>
Week 11	Life Writing III (JB) George Orwell: <i>Homage to Catalonia</i>
Week 12	Structure II (LG) Tim Winton: <i>Dirt Music</i>