

### Course Overview

**Course Title:** Fiction in all its Forms: UEA Creative Writing Summer School

**Credit Value:**  
10 UCU equivalent to 5 ECTS

**Course Level:**  
Undergraduate

**Period:**  
Summer (2-week course)

**Course Dates:**  
Sunday 5 July – Sunday 19 July 2026

### Course Description and Learning Outcomes

#### Course Description

UEA is recognised today as the home of Creative Writing across the globe. We pioneered the teaching of the subject in Europe more than 50 years ago when our first student was Ian McEwan, who went on to win the Booker Prize and become one of Britain's most well-known authors. Since then, we have trained countless award-winning writers, including Sir Kazuo Ishiguro, the 2017 Nobel Laureate for Literature. Although we teach all forms of writing, it is fiction especially which we have defined over the last fifty years. This course therefore gives an opportunity for undergraduate students to experience our Creative Writing workshops and pedagogy while gaining experience of writing the form with which UEA is most associated.

Fiction is ever-expanding as a form, encompassing new possibilities all the time. Today, indeed, the boundary between fiction and non-fiction is becoming blurred. Fiction now takes inspiration from personal memoir or essay, and those forms are inspired by the structures and genres of fiction in turn. One of the areas in which fiction and non-fiction meet most energetically is in *place writing* - and it is this form which will be at the heart of this Summer School. Place is imbued with memory and imagination; it is fraught with questions of ownership, access, and power; it embodies histories both recent and ancient; and the writing of place is given added urgency in the era of Climate Crisis. You will leave the Summer School not only a more confident writer in general, but with a particular flare for taking inspiration from places.

UEA, Norwich and Norfolk are also the ideal places to inspire your writing. UEA is set in an iconic brutalist campus, an intellectual and architectural feat that continues to provoke and prompt thinking. Our Sainsbury Centre Art Gallery is one of the first buildings of Lord Norman Foster, now Britain's most famous living architect. The whole presentation of its world-class art collections is being rethought, and it has recently been described as 'Britain's most radical museum'. You'll also visit our renowned British Archive for Contemporary Writing, which is not only home to a fascinating and diverse array of writers' archives (ranging from Nobel Prize Winning novelist, Doris Lessing's, to the archive of Lee Child, renowned British thriller writer), but is also actively rethinking what an 'archive' of the contemporary world should look like. Norwich was England's second city until the Industrial Revolution, and it is

	<p>therefore replete with rich historic architecture and heritage. It is also a UNESCO City of Literature - the first in England - in recognition of Norwich's remarkable contribution to world literature from the fourteenth century onwards, when Julian of Norwich became the first woman to write a book in English.</p> <p>You will therefore come away from the course a more confident fiction writer all round; more aware of how to give feedback in the workshop; and more alive to the nuances and writerly potential of places in particular.</p>
<b>Course Schedule</b>	<p><b>Week 1</b></p> <p><b>Monday:</b> Introduction to your writing group; Norwich tour; self-directed writing session.</p> <p><b>Tuesday:</b> Introductory fiction writing workshop; self-directed writing afternoon; keynote lecture on Norwich as a 'City of Stories'.</p> <p><b>Wednesday:</b> Visit to British Archive for Contemporary Writing; writing workshop in response; self-directed writing.</p> <p><b>Thursday:</b> Visit to the Sainsbury Centre Art Gallery; seminar focussed on taking inspiration from objects/art/museums; self-directed writing.</p> <p><b>Friday:</b> Morning spent writing; creative writing workshop, share your writing and offer critique of others; keynote lecture on authors' careers.</p> <p><b>Week 2</b></p> <p><b>Monday:</b> Day-long visit to Holkham Estate to gather inspiration.</p> <p><b>Tuesday:</b> Seminar exploring writing inspired by historic places; writing workshop in response to Holkham visit; self-directed writing session.</p> <p><b>Wednesday:</b> Chance to revisit British Archive for Contemporary Writing, Sainsbury Centre, or Norwich; creative writing workshop; keynote lecture on the future of fiction in the age of AI.</p> <p><b>Thursday:</b> Writing workshop on techniques of revision/editing; opportunity to revise, refine and edit your writing in response to feedback.</p> <p><b>Friday:</b> Summative Assessment Day - present your work to your peers and a panel of experts.</p>
<b>Prerequisites</b>	<p>The course is pitched at undergraduate degree level in the UK. This means we would usually expect students to have undertaken some kind of prior introduction to composition/writing, but this is not an essential prerequisite - on a course like this, students may discover skills as writers they never knew they had before, perhaps having never been exposed to this kind of writing opportunity. Many students taking the course will be majoring in the Arts and Humanities, but again this is not an essential prerequisite. Our Master's programmes often see writers from a hugely diverse array of backgrounds, and this kind of disciplinary diversity can greatly enrich a workshop conversation. Although this is pitched at undergraduate level in the UK, we anticipate Final Year students specialising in writing or the creative arts will still be able to gain a huge amount from the course. They will be exposed to a host of new inspirations and benefit from the unrivalled training on offer in UEA's Creative Writing workshops.</p>

	<p>English language proficiency requirement: we accept a wide range of English Language qualifications equivalent to IELTS Academic minimum overall band score of 6.5 with minimum of 6.0 in each component.</p>
<p><b>Learning Outcomes</b></p>	<p>Upon completion of this course, students will be able to</p> <ol style="list-style-type: none"> <li>1. <b>Employ craft skills</b> in both fiction and non-fiction, including characterisation, setting, structure, narrative voice and descriptive language.</li> <li>2. <b>Experiment with different genres and forms</b>, producing short creative pieces in fiction (e.g. short stories, novel openings) and non-fiction (e.g. memoir, personal essay or place writing).</li> <li>3. <b>Generate and develop original ideas</b>, using prompts, exercises, and guided workshops to begin drafting work.</li> <li>4. <b>Revise and edit creative writing</b> with attention to clarity, structure, and style, informed by feedback from peers and tutors.</li> <li>5. <b>Engage in constructive workshop discussion</b>, offering and receiving feedback with respect, clarity and attention to craft.</li> <li>6. <b>Reflect critically on their own creative practice</b>, identifying strengths, areas for development and possible next steps as writers.</li> <li>7. <b>Develop confidence as writers and readers</b>, through sharing work in supportive peer groups and end-of-course readings.</li> <li>8. <b>Produce a small portfolio of work-in-progress</b> (fiction or non-fiction) demonstrating experimentation, development and awareness of their own emerging voices as writers.</li> </ol>
<p><b>Core Reading List</b></p>	<p>This is a sample of some of the key reading of the course. It will be suggested that you complete much of this key reading as background before you arrive. The dossier of writing inspired by your locality is designed to offer short extracts that you can engage with during class sessions or reflect on in your own self-directed learning time. Some of this may be set for 'Homework' reading or for study during Self-Directed Writing Sessions.</p> <ul style="list-style-type: none"> <li>• Chapter 2 from <i>The Art of Writing Fiction</i> by Andrew Cowan – observation exercises</li> <li>• George Saunders, <i>A Swim in a Pond in the Rain</i> – analysis of the short story form</li> <li>• From <a href="#">Lit Reactor, 'How to Write a Short Story: A Writer's Ultimate Guide'</a>.</li> <li>• James Wood, <i>How Fiction Works</i> – extracts on narration and point of view</li> <li>• Vivian Gornick, <i>The Situation and the Story</i> (Creative non-fiction)</li> <li>• Noreen Masud, <i>Flat Places</i> – extract on the relationship between inner and outer landscapes, between place and subject</li> </ul> <p>An additional dossier of fiction and non-fiction set in Norwich will also be shared with you for study during the course.</p>

<p><b>Course Assessment</b></p>	<p>The course is assessed using a combination of formative and summative work.</p> <p>During the course, you will be asked to produce three pieces of writing in response to the following challenges:</p> <ol style="list-style-type: none"> <li>1. A story set in/about Norwich (fiction) - c.750-1000 words.</li> <li>2. Response to an archival document or documents in the British Archive for Contemporary Writing - 500 words.</li> <li>3. Respond to an object in the Sainsbury Centre (fiction or non-fiction) - c.500-750 words.</li> <li>4. An observational piece based on the field trip to the Holkham Estate (fiction or non-fiction) - c.500-750 words.</li> </ol> <p>The purpose of <b>formative work</b> is to assist students in developing an understanding and ideas for the summative assessment. Formative assessment of your work in progress (written in response to the above prompts) will happen in the workshop sessions. You will be asked to share your writing with your group and each member of the group will have the chance to give feedback; the seminar tutor will lead the discussion and also contribute their own feedback. In turn, you will give feedback on other writers' work in your group. This meticulous process of reciprocal feedback is a vital part of the creative workshop environment. It develops not only your own skills as a writer, but also your ability as an editor - to practice the art of constructive critique.</p> <p>For your <b>summative assessment</b>, you will be asked to select <i>one</i> of your submissions and polish/edit it to your satisfaction. You will then be asked briefly to introduce your piece, reflecting on its genesis, form and intentions, and indicating how you have responded to feedback. You will then perform it out loud to your peers and an assembled panel of experts. The panel will grade your work and give feedback to the group according to the assessment criteria below. If you are worried about performing out loud, it will be possible to record your work. This finale event will constitute a celebration of the new writing produced by this Summer School.</p> <p><b>Assessment Criteria (not equally weighted - overall mark rests on the academic judgment in balancing these various criteria).</b></p> <ul style="list-style-type: none"> <li>• Confidence in handling the <b>formal conventions of your chosen fictional form</b>, whether that is characterisation, structure, setting, narrative voice or description. [Learning Outcome 1]</li> <li>• Understanding of the <b>contemporary potential of fiction</b>, including how fiction blurs into memoir and other non-fictional forms. [Learning Outcome 2]</li> <li>• <b>Ability to take inspiration from an object, place or setting</b>, and in some respect to give voice to it in your writing. [Learning Outcome 3]</li> <li>• Ability to <b>reflect on your own writing</b>, including its inspiration and form, and how you have responded to feedback. [Learning Outcomes 4-6]</li> <li>• Confidence in the <b>uniqueness of your own developing voice</b> as a writer. [Learning Outcomes 7-8]</li> </ul>
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<p><b>Modes of Course Delivery and Credits</b></p>	<p>The course has been devised by our world-renowned Creative Writing team from UEA's School of Literature, Drama and Creative Writing. The teaching methods during the Summer School are designed to offer a diversity of learning methods, but all will enhance your creativity and reflective capacities:</p> <ul style="list-style-type: none"> <li>• <b>Writing Workshops:</b> Perhaps the core of the course's teaching, workshops are an opportunity for you to write and also to share your writing and give feedback on your peers' work.</li> <li>• <b>Seminars:</b> Led by a UEA tutor, these are discussion sessions designed to focus on key critical issues; you will likely read short texts in these classes to prompt and deepen discussion.</li> <li>• <b>Keynote Lectures:</b> Designed to provoke thought and conversation, you'll hear from experts at UEA or in the writing industry. These are designed to give you food for reflection on your own work and help to put it in a wider and deeper context. These will give you the chance to hear about topics ranging from Norwich as a site of literary inspiration to the way in which AI is reshaping fiction.</li> <li>• <b>Self-Directed Writing Sessions:</b> opportunities for you to make progress on your own writing as you see fit, with opportunity to share and discuss work in collaborative spaces if you choose.</li> <li>• <b>Summative Assessment:</b> The final day of the Summer School, devoted to presenting your work and hearing that of others.</li> <li>• <b>Site-Specific Research and Discovery Sessions:</b> Opportunities not just to visit key sites that will provide inspiration for your writing (British Archive for Contemporary Writing, Sainsbury Centre, Norwich, Holkham Estate), but also to learn how to make the most of these opportunities for research - to see the world as a writer.</li> </ul>
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### Credits

1 UK credit = 10 hours of work

This Summer School is estimated to be 10 credits in a UK context. This is broken down as follows:

Mode of learning	Hours	Credits
Pre-reading (before the course begins)	30 hours	3
Seminars, Workshops and Lectures	26.5 hours	2.65
Self-Directed Writing Sessions	12.5 hours	1.25
Summative Assessment	6 hours	0.6
Site-Specific Research and Discovery Sessions	15 hours	1.5
Homework	10 hours	1
<b>Totals</b>	<b>100 hours</b>	<b>10</b>

### Provisional Schedule (subject to change)

Sunday 5 July – Sunday 19 July

Sunday 5 July						
Arrivals and Check-In; Campus Orientation						
WEEK 1	Breakfast	09:30-12:00	12:00-14:00	14:00-16:30	16:30-17:30	Evening
<b>Monday</b>	Breakfast on campus  Right to Study checks	Programme Welcome; Introduction to course and your writing group, chance to meet your tutors. Discussion of pre-reading. Sharing of initial reflections on place-based writing.	Lunch break	Walking tour of Norwich; gathering notes and inspiration; recording your observations and seeing the world as a writer. Visit to the National Centre for Writing.	Self-directed writing session - begin sketching some initial ideas on your story set in Norwich.	Optional dinner and social programme, or free time
<b>Tuesday</b>	Breakfast on campus	Workshop: Introduction to forms: flash fiction, short story, novella, novel and creative non-fiction with short exercises.	Lunch break	Self-directed writing session - continue work on your story set in Norwich, building on the morning's insights and inspiration.	Keynote Lecture: Norwich, the City of Stories [on Norwich as a writer's inspiration].	Optional dinner and social programme, or free time
<b>Wednesday</b>	Breakfast on campus	Exploration of the British Archive for Contemporary Writing. Discover the range of collections, from Suffragette archives to the papers of Nobel-Laureate author Doris Lessing or significant contemporary writers who have studied at UEA. Insight from a collections curator.	Lunch break	Writing Workshop - developing writing in response to your discoveries in the British Archive for Contemporary Writing.	Self-directed writing session - continue work on your Norwich story or your archive-inspired piece.	Optional dinner and social programme, or free time
<b>Thursday</b>	Breakfast on campus	Visit to the Sainsbury Centre Art Gallery to discover their collections - guided tour by one of the gallery curators.	Lunch break	Seminar focussed on exploring writing that takes inspiration from objects, art and galleries.	Self-directed writing session - continue work on your three projects.	Optional dinner and social programme, or free time
<b>Friday</b>	Breakfast on campus	Morning spent writing - continue work on any of your projects.	Lunch break	Creative Writing Workshop - sharing your writing projects with your peers for feedback and giving feedback (formative feedback).	Keynote Lecture: from a UEA-affiliated writer about the practicalities of a career as a writer and opportunities for further study at BA and MA level.	Optional dinner and social programme, or free time

Saturday	Social Programme / Cultural Excursion: Day-long visit to Cambridge					
Sunday	Free time					
WEEK 2	Breakfast	09:30-12:00	12:00-14:00	14:00-16:30	16:30-17:30	Evening
Monday	Breakfast on campus	Day-long visit to Holkham Estate in North Norfolk (one hour's drive from Norwich) - exploring the Estate and finding opportunities for writing.	Lunch break	Day-long visit to Holkham Estate in North Norfolk (one hour's drive from Norwich) - exploring the estate and finding opportunities for writing.	Day-long visit to Holkham Estate in North Norfolk (one hour's drive from Norwich) - exploring the estate and finding opportunities for writing.	Optional dinner and social programme, or free time
Tuesday	Breakfast on campus	Seminar - exploring writing inspired by historic places and heritage.	Lunch break	Writing Workshop - shaping your writing in response to Holkham Estate.	Self-directed writing session - continue work on any of your four projects.	Optional dinner and social programme, or free time
Wednesday	Breakfast on campus	Re-visit opportunity: chance to deepen your understanding of the Sainsbury Centre, British Archive for Contemporary Writing, or the city of Norwich.	Lunch break	Creative Writing Workshop - sharing your writing projects with your peers for feedback and giving feedback.	Keynote Lecture and Discussion: Fiction in the Age of AI, exploring the impact of technology on writing.	Optional dinner and social programme, or free time
Thursday	Breakfast on campus	Writing Workshop: Techniques for Revision/Editing.	Lunch break	Opportunity to refine and edit your Writing in response to feedback; preparing your introductory remarks.		Optional dinner and social programme, or free time
Friday	Breakfast on campus	Final Presentations: Sharing your Writing with peers and the expert panel.	Lunch break	Feedback, testimonials, certificates and celebration.		Celebratory End of Workshop Dinner
Saturday	Optional Social Programme or Free time					
Sunday 19 July	Departure					