

**MST IN CREATIVE WRITING  
2016 ENTRY**

<b>Contents</b>	<b>Page</b>
A Message from the Course Director.....	1
Key Facts .....	2
Useful Contacts.....	2
About the MSt in Creative Writing.....	3
Student Successes .....	5
Who Should Apply?.....	8
What Does the Course Cover?.....	9
How Is the Course Assessed? .....	10
Course Submission Requirements .....	10
How Is the Course Structured? .....	11
Who Are the Tutors? .....	13
Library and Computing Facilities.....	23
Provision for Students with Disabilities .....	23
College Affiliation.....	24
Fees and Funding .....	24
English Language Ability .....	27
How to Apply.....	28
Frequently Asked Questions .....	30
Student Comments.....	37



# **A MESSAGE FROM THE COURSE DIRECTOR, DR CLARE MORGAN**

Dear Prospective Applicant,

Thank you for your interest in Oxford University's Master of Studies in Creative Writing.

The MSt is an exciting addition to the internationally renowned postgraduate courses offered by the University. It is a part-time course of two years' duration. It is a rigorous course, and one which makes significant demands of its students in both writerly and critical-analytical terms.

The course focuses around a series of Residences and Guided Retreats, encompassing workshops, seminars, one-to-one tutorials, and input by visiting readers and speakers. These intensive writerly and critical experiences are designed to encourage the growth of a vibrant writing community which will help focus each student's efforts on developing his or her unique and distinctive writerly voice.

Oxford provides an excellent milieu in which to pursue your writerly and critical interests, with numerous readings and literary events, within and outside the University, and a broad constituency of writers resident in the city.

I hope you will feel you would like to join us, and I look forward to receiving your application.

With best wishes,

**Dr Clare Morgan**  
**Director, MSt in Creative Writing**

## KEY FACTS

<b>Length</b>	2 years part-time
<b>Start Date</b>	Friday 23 September 2016
<b>Year 1 Residences</b>	1: Friday 23 Sept – Monday 26 Sept 2016 2: Friday 20 Jan – Monday 23 Jan 2017 3: Monday 2 May - Thurs 5 May 2017
<b>Guided Retreat</b>	Sunday 2 July 2017 – Tuesday 4 July 2017
<b>Year 2 Residences</b>	Dates TBC
<b>Venue</b>	OUDCE, Rewley House, 1 Wellington Square, Oxford OX1 2JA
<b>Fee</b>	Fees for 2016-17 will be approximately £6,160 (EU students); £9,640 (non-EU students). This comprises the following: University composition fee: £4,660 (EU); £8,140 (non-EU) and the College fee: approximately £1,500 (EU and non-EU).
<b>Closing dates for applications</b>	22 January & 11 March 2016

## USEFUL WEBSITES

<b>Website</b>	<a href="http://www.conted.ox.ac.uk/mstcw">www.conted.ox.ac.uk/mstcw</a>
<b>Course blog:</b>	<a href="http://blogs.conted.ox.ac.uk/mstcw/">http://blogs.conted.ox.ac.uk/mstcw/</a>
<b>Informational video:</b>	<a href="https://youtu.be/Av3VOtd1Rs0">https://youtu.be/Av3VOtd1Rs0</a>
<b>Virtual open event:</b>	<a href="http://www.conted.ox.ac.uk/cwopenday">www.conted.ox.ac.uk/cwopenday</a>

## USEFUL CONTACTS

Course Director	<b>Dr Clare Morgan</b> <a href="mailto:clare.morgan@conted.ox.ac.uk">clare.morgan@conted.ox.ac.uk</a>
Programme Administrator	<b>Ms Rebecca Rue</b> <a href="mailto:rebecca.rue@conted.ox.ac.uk">rebecca.rue@conted.ox.ac.uk</a> Tel. 01865 280145
Graduate Admissions	<b>The Graduate Admissions Office</b> <a href="http://www.graduate.ox.ac.uk/ask">www.graduate.ox.ac.uk/ask</a> Tel. 01865 270059

## ABOUT THE MST IN CREATIVE WRITING

Oxford University's Master of Studies in Creative Writing is a two-year, part-time course offering a unique combination of high contact hours, genre specialization, and critical and creative breadth. The emphasis of the course is cross-cultural and cross-genre, pointing up the needs and challenges of the contemporary writer who produces his or her creative work in the context of a global writerly and critical community. The MSt offers a clustered learning format of five Residences, two Guided Retreats and one Placement over two years. The Research Placement, a distinguishing feature of the course, offers between one and two weeks' hands-on experience of writing in the real world. Students may undertake their placement in a literary agency, a publishing house, the offices of a literary periodical, a theatre company, a screen production company, or other relevant organization. Placement organisations to date have included the BBC, Random House, Carcanet, the Poetry Society, the Literary Review, the Paris Review, AM Heath agency, Felicity Bryan agency, Pegasus Theatre, Bankside Films, the Jaipur Literary Festival, and the Aldeburgh Literary Festival.

The Residences and Retreats are generally focused around weekends, and take place in late September, mid-January, late April and early July in Year One; and early October, late March and early July in Year Two. The Research Placement will usually be between September and mid-February of Year Two.

Year One's focus of experimentation and exploration is followed by the Year Two focus on sustained work in the student's genre of choice. The two-year span of the course allows time for new approaches to consolidate and for developments to be assimilated into each writer's technical and imaginative capability.

The Residences in particular offer an intensive workshop- and seminar-based forum for ideas-exchange and for the opening up of creative and critical frameworks within which to develop writerly and analytical skills. There is a strong element of one-to-one tutorial teaching, and tutorials take place within Residences and Retreats, and relate to the on-going work produced for the course. Each student is assigned a supervisor who works closely with him or her throughout the development of the Year Two Final Project and Extended Essay. This intensive, one-to-one input, combined with the highly interactive workshop and seminar sessions, are a distinguishing feature of the course.

We offer our up-coming students a full day of induction and orientation to the course, during which they have the opportunity to meet each other and the pro-

gramme director and tutors. A library tour and e-resources session, and an introduction to usage of the dedicated course website are provided. There is an induction seminar, where students are able to experience a taste of the hands-on methods of the writing workshops. In the evening of the induction day, students and tutors enjoy a buffet and reception, followed by tutor readings. On the third evening of the Residence all MSt students are encouraged to give a short reading of their work to an audience of their colleagues and others.

In Year Two of the course we engage top agents and publishers to meet our students and share their views of contemporary issues in writing and publishing. Among those who have joined us to date are Victoria Hobbs (AM Heath), Clara Farmer (Editorial Director, Chatto), Stuart Williams (Publishing Director, Bodley Head), Alex Bowler (Editorial Director, Jonathan Cape), Juliet Mabey (Editorial Director, Oneworld Publications), Jon Riley (Editor-in-Chief, Quercus), Euan Thorneycroft (AM Heath Agency) and Caroline Wood (Felicity Bryan Agency).

Each Residence and Retreat features guest speakers and readers. Among those we have welcomed are: Philip Pullman, Professor Gerard Woodward, Kate Williams, Emma Henderson, Professor Kirsty Gunn, Philip Gross, Tim Pears, Patrick Gale, Fred D'Aguiar, Rhianna Pratchett, Tony Grisoni, Ramita Navai, and Sadie Jones. Students are also invited to participate in the Masterclasses arranged by the Kellogg College Centre for Creative Writing. Invited 'Masters' for these events have included: Professor Sir Andrew Motion, Julian Barnes, Simon Armitage, Julie Myerson, Gary Geddes and John Barr, President of the Poetry Foundation of America. Students and alumni also regularly attend the seminar series put on by the Writing Centre, among whose speakers have been Professor Susan Sellers, Professor Elleke Boehmer, Professor Belinda Jack, Professor Thomas Glave, Eleanor Dymott, Professor David Morley, Professor Patrick McGuinness, Professor Sunetra Gupta, Francesca Kay, and Ruth Fainlight. For more information on the Centre for Creative Writing at Kellogg College please see [www.kellogg.ox.ac.uk/research/creative-writing](http://www.kellogg.ox.ac.uk/research/creative-writing).

The MSt has enjoyed a very strong application field since its inception, attracting record interest in recent years from a global constituency of writers.

The course's emphasis on critical analysis as well as on writerly and creative excellence attracts students of commensurately strong academic potential as well as of significant creative promise. This combination of academic rigour

and creativity is a central distinctive feature of the course. The resulting emphasis on exploration and the development of an individual writerly voice serves to attract particularly talented students from around the world as well as a strongly diverse group of UK students of varied backgrounds and ethnicity.

As a matriculated student of Oxford University and a member of an Oxford College you will have access to the full range of library, social, pastoral and other facilities enjoyed by graduate and undergraduate students.

## STUDENT SUCCESSES

Nine cohorts of students have so far graduated, and our students have already achieved significant writerly successes.

### Fiction

Our fiction writers have achieved high-profile publication, with one 2014 graduate recently signing a two-book deal with Jonathan Cape, and another 2014 graduate signing two-book deals with Knopf Random House (USA) and Chicken House (UK and Europe) – her debut novel will be appearing in 2016. One alumnus' novel recently secured a major deal with Bloomsbury and will be published in 2015 in the UK, USA and India. Both a 2011 and 2012 graduate have secured two-book deals with Quercus, and a Canadian graduate sold her first novel in a three-book deal in Canada. A native-speaking student from the Netherlands published her first novel both in Belgium and the Netherlands (published in Dutch, in a translation by the author, originally written in English while at Oxford). One 2011 alumnus' first novella was published in 2013. A 2007 alumnus' second book was published recently by Cillian Press. A 2007 alumnus has signed with Amsterdam publishing house Prometheus for her second novel. A 2008 alumnus' fourth book came out several months ago in the Czech Republic. A 2009 alumnus has published three novels with Harlequin.

Places our prose writers have been published include *Structo*, *The Future Fire*, the *Mays Anthology*, *De Revisor*, *Vestoj*, *A Joyful Archipelago*, *Blood Ink Crime Writing Anthology*, *Litro*, *The Rumpus*, *Newsweek*, *Which Travel*, *Drum Literary Magazine*, *Flash: The International Short-short Story Magazine*, *-ality*, *Carillon Magazine*, *Skyline 2014 anthology*, the *Warwick Review*, *The International Journal of Literature and Aesthetics*, *Northern Liberties Review*, *The Irish Literary Review*, *Annexe Magazine*, *Gutter*, *Cannon's Mouth Journal* and *Rock Ink Roll Anthology*.

## Poetry

An alumnus' collection was published by *Eyewear* in 2013, and a current student's third poetry collection came out in September 2014 with Gatehouse Press. Another alumnus' collection was published in 2014 by Templar Press after he won the Templar Portfolio Award. One student's poetry collection has been translated into Japanese and re-published as a bilingual version, and another has had her poem sequence, based on her first year portfolio, accepted for publication as a chapbook by Dancing Girl Press. Another graduate has published his poetry in book form with Carcanet/Oxford Poets.

Awards received by students and graduates specializing in poetry include the Ruth Lilly Fellowship from the Poetry Foundation of America, shortlisting for the 2012 Fish Publishing Flash Fiction prize, shortlisting for the Lightship International Poetry Prize 2012, commendations in the Cardiff International Poetry Competition 2012, winning the 2012 Edward Stanley Award, the Dorothy Sargent Rosenberg Prize for young poets of unusual promise, and shortlisting for the Patrick Kavanagh Poetry Award. A student was also nominated for the Hennessey Literary Award in the Emerging Poetry category.

Publications in which our poets have appeared include *The Spectator*, *Vallum Magazine*, *Poetry Review*, *Chattahoochee Review* *Irish Special*, *Cinnamon Press*, *Other Poetry*, *The Moth*, *Embers of Words*, *Heart Shoots Anthology*, *Shearsman*, *Smiths Knoll*, *Ash Magazine*, *Terry Hetherington Young Writer's Award anthology*, *The Frogmore Papers*, *Cadaverine*, *Streetcake Magazine*, *Inkapture*, *Catechism*, *The Poor Press*, *Agenda*, *Magma*. *Poetry London*, *The American Literary Review*, *Poetry Review*, *Domestic Cherry 3 Anthology*, *Ash Magazine*, *Southword*, *The Frogmore Papers*, *Far Off Places*, *Ariadne's Thread*, *The Lamp*, *Ambit*, *The Lumen*, *Acumen Literary Journal*, *Popshot Magazine*, and *The Chicago Review*.

## Drama

Our dramatists have had plays staged in significant theatrical venues. One alumnus' play was performed as part of a showcase of new writing at the Soho Theatre. An alumnus' commission for the Hong Kong Arts Festival was the first ever English play commissioned and produced by the Hong Kong Arts Festival and was performed in April 2014. One alumnus has run storytelling workshops for the National Theatre. A 2010 graduate is now an award-winning playwright who has had four stage plays produced and three radio plays recorded.



Awards our students and alumni have received include the Alfred Fagon Award for the best play by a writer of African and Caribbean descent, a nomination for a Princess Grace Award for playwriting, Best Play (awarded by Meera Syal) at the Oxford University New Writing Festival 2012, and longlisting for the King's Cross Award for New Writing 2012.

### **Prizes and Shortlistings**

Students and alumni have won a wide range of prizes. These successes include winning the Gregory O'Donoghue Prize, the Writers' Village International Short Fiction Award 2014, the Parallel Universe Poetry Competition, the Martin Starkie Prize, the International Jane Martin Poetry Prize, the Heritage Arts Radio play competition, the Cascade Pictures Writer's Couch pitching competition, first prize in the Poetry Book Society Student Poetry Competition, the Miracle Poetry Competition, Best Photography Book Award from POYi (Pictures of the Year international), and the Yeovil Literary Prize for Poetry. Two alumni have won the Oxford University's DL Chapman Memorial Prize, another was a finalist in the 2013 Writers at Work Fellowship Competition, and another won the London Fringe Festival's Short Fiction Award. Alumni have been awarded a Toshiba Studentship, a Hawthornden Fellowship, and funded residencies at the Banff Centre, Canada, and at the Expansionists Project, Whitstable.

Students and alumni have had their work shortlisted across the genres for, among others, the Asham Award, the Bridport Prize, the Bridport Prize for Flash Fiction, the Fish Flash Fiction prize, the Yeoville Literary Prize, the Oxonian poetry prize, the Fish Short Story Prize 2013, the Big Issue in the North's New Writing Award, the Oxonian review, and the Aesthetica Creative Writing Competition. A 2010 graduate was short-listed for the Crime Writers' Association Debut Dagger award 2011. Two alumni were longlisted for the Dylan Thomas Prize, and one was shortlisted. An alumnus' debut novel also made the longlist for the Not the Booker Prize.

### **Destinations**

Many of our graduate students have signed with agents, and each year a number go on to undertake doctoral study in creative writing or English Literature. Our graduates have obtained positions in publishing, media and the creative arts industries, as well as teaching positions in tertiary education.

## WHO SHOULD APPLY?

We are looking for writers with a proven record of commitment to their craft. You should be a keen reader, and bring an open-minded, questioning approach to both reading and writing. You will not necessarily have yet achieved publication, but you will have written regularly and read widely over a sustained period. You will be keen to dedicate time and energy and staying-power to harnessing your talent, enlarging your skills and aiming your writerly production at consistently professional standards. You will probably have a first degree (2:1 or above) or equivalent, but we welcome applications from those who can supply other evidence of suitability.

The high number of contact hours are concentrated into Residences and Retreats. Students should be at a stage in their writing where, with appropriate guidance, they can undertake agreed assignments, projects and essays between meetings. There is regular one-to-one guidance on submitted work within each gathering, and in addition, students have office hours with the programme Director or Senior Course Tutor. Tutors, while being happy to help with questions and problems, do not offer regular office hours outside the Residences and Retreats. There is a dedicated Course Website for provision of up-to-date information; contact and exchange between students; and contact between students and tutors. The course, however, is not a ‘distance-learning’ course.

The MSt is unlikely to be suitable for those who are just starting out on their writerly and critical development. Applicants for all courses are required to declare whether they are already registered, or intend to register, for another course with the Department or elsewhere, which would run concurrently with the course being applied for. Concurrent registration will only be permitted where those responsible for decisions on admission are satisfied that it will not adversely affect the student’s ability to study for either award.

To help you assess whether the MSt is right for your stage of development, please consult the website for our Undergraduate Diploma in Creative Writing: [www.conted.ox.ac.uk/dipcw](http://www.conted.ox.ac.uk/dipcw) or contact the MSt Course Administrator Rebecca Rue ([rebecca.rue@conted.ox.ac.uk](mailto:rebecca.rue@conted.ox.ac.uk)).

If you have specific questions on the appropriateness of your qualifications or experience, please see the FAQ page of this document. If, having looked at both courses and the FAQ page, you still have unanswered questions, contact the

MSt Course Director, Dr Clare Morgan, who will be pleased to advise (clare.morgan@conted.ox.ac.uk).

A virtual open day was recorded which addresses the structure of the course and answers a range of frequently asked questions. To view this open day go to [www.conted.ox.ac.uk/cwopenday](http://www.conted.ox.ac.uk/cwopenday).

## **WHAT DOES THE COURSE COVER?**

The first year concentrates on prose fiction, poetry, dramatic writing and narrative non-fiction. There is a significant critical reading and analysis component, which is linked to the writerly considerations explored in each of the genres. Students are expected to engage fully with all genres, in a spirit of exploration and with the aim of discovering what impact and relevance unaccustomed genres have for the development of their individual writerly voice. This necessarily involves undertaking assignments and exercises in areas that are new to students, and do not relate directly to any work they may have in progress. Students may be able to continue with their own longer term pieces-in-progress but the concentration of Year One teaching is on producing new work and the exercises and assignments, which should take priority, reflect this emphasis.

The second year offers specialization in a single genre, again accompanied by a significant critical element focused around issues of interest to the individual student and related to the genre of choice.

Specialization choices are as follows:

- The novel
- Short fiction
- Radio drama
- TV drama
- Screenwriting
- Stage drama
- Poetry
- Narrative non-fiction

In Year Two, the specialization in the genre of students' choice provides an opportunity for significant concentration on either new work, or, subject to consultation with the supervisor, on existing work-in-progress.

## HOW IS THE COURSE ASSESSED?

The MSt is by coursework assessment. In Year One, four Assignments (two creative, two critical), one Creative Writing Portfolio and one Critical Essay are submitted. Work is set during each Residence and handed in for assessment before the next meeting. Feedback on work submitted is given during tutorials within the Residence or Retreat. In Year Two, submissions comprise one Placement Report, one Extended Critical Essay, and a Final Project – a substantial body of creative work in the genre of choice. You will be allocated a Supervisor to guide and advise you on your creative and critical work throughout the second year.

## COURSE SUBMISSION REQUIREMENTS

Students are set specific creative and critical work to be completed between Residences and handed in to set deadlines (see “How is the Course Structured?” above). Year One creative submissions must be in more than one genre. In Year Two, submitted work focuses around your genre of choice (see “What Does the Course Cover?” above).

### **During Year One:**

- 4 x 2500-word assignments (2 creative writing and 2 critical analysis)
- 1 x 7000-word portfolio of creative writing
- 1 x 4000-word extended critical essay

### **During Year Two:**

- 1 x 2500-word report of Placement
- 1 x final creative writing project amounting to:  
approximately 25,000 words of prose fiction, or narrative non-fiction, OR  
a piece or pieces of radio drama totalling approximately 90 minutes duration or up to 18,000 words OR  
stage play of 90 minutes’ duration (23,000 – 25,000 words) OR  
TV play of 90 minutes’ duration (approx 18,000 words) OR  
screenplay (entire, c. 110 to 120pp; approx 25,000 words) OR  
a collection of poetry of between 40 and 60 pages AND between 600 and 1,200 lines
- AND
- 1 x 5000-word extended essay on a genre-related critical approach of own choice.

# HOW IS THE COURSE STRUCTURED?

## 2016-2017 YEAR I

Term One	Term Two	Term Three	Summer Vac
Residence 1: four days	Residence 2: four days	Residence 3: four days	Guided Retreat: three days
Day 1: Induction; visiting reader/speaker; office hours	Day 1: Writerly work- shops in Prose; critical reading seminars; visiting reader/speaker; office hours	Day 1: Writerly work- shops in Prose; critical reading seminars; visiting reader/speaker; office hours	Day 1: Writerly work- shops in Prose; critical reading seminars; visiting reader/speaker; office hours
Day 2: Writerly workshops in Prose; critical reading seminars; evening event; office hours	Day 2 Writerly work- shops in Prose; critical reading seminars; visiting reader/speaker; office hours	Day 2: Writerly work- shops in Prose; critical reading seminars; visiting reader/speaker; office hours	Day 2: Tutorial guidance on portfolio and extended essay; visiting reader/ speaker; office hours, showcase celebration
Day 3: Writerly workshops in poetry; critical reading seminars; visiting reader/speak- er; office hours	Day 3: Writerly work- shops in poetry; critical reading seminars; visiting reader/speaker; office hours	Day 3: Writerly work- shops in poetry; critical reading seminars; visiting reader/speaker; of- fice hours	Day 3: Tutorial guidance on portfolio and extended essay; visiting reader/ speaker; office hours; group reprise guided by Course Director
Day 4: Writerly workshops in drama; critical reading and cross- genre seminars; office hours; group reprise	Day 4: Writerly work- shops in drama; critical reading and cross-genre semi- nars; office hours; group reprise	Day 4: Writerly work- shops in drama; critical reading and cross-genre semi- nars; office hours; group reprise	Days 1-3: Dedicated time for writing
	Two Tutorials	Two Tutorials	Two Tutorials
Submissions: Two assignments (one critical, one creative) in late November	Submissions: Two assignments (one critical, one creative) in March		Submissions: Portfolio (crea- tive); Extended Essay I (critical); both in August

## 2017-2018 YEAR 2

Term Four	Term Four/ Five	Term Six	Guided Retreat
Residence 4: four days	Research Placement (1 – 2 weeks)	Residence 5: four days	Guided Retreat: three days
Day 1: Writerly work- shops in genre of choice; critical reading seminars; visiting reader/ speaker; office hours	Submission: Report on Research Placement at end March	Day 1: Writerly workshops in genre of choice; critical reading semi- nars; visiting reader/ speaker; office hours	Day 1: Supervision guid- ance on final project and extended essay; visiting reader/speaker; dedicated time for writing, office hours
Day 2: Writerly work- shops in genre of choice; critical reading seminars; visiting reader/ speaker; office hours		Day 2: Writerly workshops in genre of choice; critical reading semi- nars; visiting reader/ speaker; office hours	Day 2: Supervision guid- ance on final project and extended essay; visiting reader/speaker; dedicated time for writing; office hours; showcase celebration
Day 3: Writerly work- shops in genre of choice; critical reading seminars; visiting reader/ speaker; office hours		Day 3: Writerly workshops in genre of choice; critical reading and cross-genre seminars; office hours	Days 3: Supervision guid- ance on final project and extended essay; visiting reader/speaker; dedicated time for writing; office hours; group reprise guided by Course Director
Day 4: Writerly work- shops in genre of choice; critical reading seminars; office hours; group reprise		Day 4: Writerly workshops in genre of choice; critical reading and cross-genre seminars; office hours; group reprise	Submissions: Final Project (crea- tive); Extended Essay 2 (critical); by third Friday in Sept
Supervisions	One Guidance Tutorial	Supervisions	Supervisions

## WHO ARE THE TUTORS?

### **Course Director : Clare Morgan, MA, MPhil, DPhil, FRSA**

Clare Morgan is a fiction writer and literary critic. Her novel, *A Book for All and None* was published by Weidenfeld and Nicolson in 2011. She has published a collection of stories, *An Affair of the Heart*, and her short fiction has been widely anthologised, appearing in the British Council's *New Writing* series, *The New Penguin Book of Welsh Short Stories*, and the Library of Wales anthology *Story* (2014), as well as being commissioned by BBC Radio 4. She is former Chair of the Literature Bursaries panel of the Arts Council of Wales, and Literary Mentor for the Arts Councils of England and Wales. She has run workshops and given presentations throughout the USA, continental Europe and in Japan on her research interest, poetry and business, and her book on the subject, *What Poetry Brings to Business*, is published by University of Michigan Press. Other scholarly publications include an essay on Margiad Evans for University of Wales Press centenary collection, essays on *Romance and the Post-Modern Novel*, on Friedrich Nietzsche, and on *Virginia Woolf and the neo-romantic imagination*. Dr Morgan reviews regularly for the *Times Literary Supplement* and is a Fellow of Kellogg College and a Fellow of the Royal Society of Arts.

### **Senior Course Tutor: Amal Chatterjee, MA, MLitt**

Amal Chatterjee was born in Sri Lanka and grew up in Kolkata/Calcutta, India. The author of a novel, *Across the Lakes*, and a historical study, *Representations of India, 1740 - 1840*, and editor and contributor to *Writers on Writing*, he received a Scottish Arts Council Writers Bursary, and was short-listed for the Crossword India Best Novel Award and for the Creative Scotland Awards in 2001. Now based in Amsterdam, he reviews for the Dutch newspaper, *Trouw*, and is working on a novel.

### **Senior Course Tutor: Jane Draycott, MA**

Jane Draycott is a 'Next Generation' poet (Arts Council/Poetry Book Society 2004), and has a particular interest in combined arts and collaborative work. Nominated three times for the Forward Prize for Poetry, her latest collection '*Over*' was shortlisted for the 2009 T.S. Eliot Prize. Previous collections include *The Night Tree*, *Prince Rupert's Drop* and, from Two Rivers Press, *Tideway* and *Christina the Astonishing* (with Peter Hay and Lesley Saunders). Her audio work with Elizabeth James has won several awards and in 2002 she was winner of the Keats Shelley Prize for Poetry. Her translation of the medieval dream-vision *Pearl* (2011) was a Stephen Spender Prize-winner. In 2014 she was awarded the International Hippocrates Prize for Poetry and Medicine.

## ***Tutors for individual subject areas include:***

### **Rebecca Abrams**

Rebecca Abrams is the author of five works of fiction and non-fiction. Her most recent novel, *Touching Distance* (Macmillan, 2008) was shortlisted for the 2009 McKitterick Prize and won the 2009 MJA Open Book Award for Fiction. She taught on the Writing Programme at the University of Warwick, and was a First Story Writer-in-Residence for several years. An award-winning journalist in print and radio, Rebecca is a former columnist on the *Daily Telegraph* and a regular reviewer of fiction and non-fiction for the *Financial Times*, *The Guardian*, *The New Statesman*, and the *Jewish Chronicle*.

### **Sarah Bakewell, FRSL**

Sarah Bakewell, is a non-fiction writer whose works include *How to Live: A Life of Montaigne* (London: Chatto & Windus, 2010; New York: Other Press, 2011), *The English Dane* (London: Chatto & Windus, 2005), and *The Smart* (London: Chatto & Windus, 2001). *How to Live* won the Duff Cooper Prize for Non-Fiction in 2010 and the U.S. National Book Critics Circle Award for Biography in 2011, and was shortlisted for the Costa Biography Award and the Marsh Biography award. It has been translated into 12 languages. She also writes for the *Guardian*, the *Financial Times*, the *New York Times Book Review*, the *Sunday Times*, the *Independent*, and the *Times Literary Supplement*.

### **Anna Beer, MA, PhD, FRSA**

Anna Beer is a biographer and literary critic. She was University Lecturer in Literature at the Department for Continuing Education, Oxford, between 2003 and 2010, and remains a Fellow of Kellogg College and of the Royal Society of Arts. Her biography of John Milton (*Milton: Poet, Pamphleteer and Patriot*) was published in 2008 by Bloomsbury in the UK and the US, following the success of her earlier life of the wife of Sir Walter Raleigh (*Bess*, published by Constable, UK and Random House, US in 2004). Her next book, which explores the life and work of eight female composers, will appear in the spring of 2016 with Oneworld Publications.

### **Caroline Bird**

Caroline has had four collections of poetry published by Carcanet. Her first collection *Looking Through Letterboxes* was published in 2002 when she was only 15. Her second collection, *Trouble Came to the Turnip*, was published in September 2006 to critical acclaim. *Watering Can* (2009) achieved a 'Poetry



Book Society Recommendation’ and her fourth collection, *The Hat-Stand Union*, (2013) was described by Simon Armitage as ‘spring-loaded, funny, sad and deadly.’ She won a major Eric Gregory Award in 2002 and was short-listed for the Geoffrey Dearmer Prize in 2001. She was short-listed for the Dylan Thomas Prize in 2008 and 2010, and was the youngest writer on the list both times. She was one of the five official poets at London Olympics 2012. Her poem, *The Fun Palace*, which celebrates the life and work of Joan Littlewood, is now erected on the Olympic Site outside the main stadium. She is also a playwright: in February 2012, her Beano-inspired musical, *The Trial of Dennis the Menace* was performed in the Purcell Room at the Southbank Centre. Caroline’s new version of *The Trojan Women* premiered at the Gate Theatre at the end of 2012. Her original play, *Chamber Piece*, was a finalist for the Susan Smith Blackburn prize 2014, and toured as part of Lyric Hammersmith’s Secret Theatre season. In 2013, Caroline was short-listed for Most Promising New Playwright at the Off-West-End Awards. She is currently writing a radical new adaptation of *The Wonderful Wizard of Oz* for Northern Stage.

### **Wendy Brandmark, MA**

Wendy Brandmark is a fiction writer, reviewer and lecturer. Her latest novel, *The Stray American*, was published by Holland Park Press in 2014. Her novel, *The Angry Gods*, was published by Dewi Lewis in the UK and the US, and her short stories have appeared widely in anthologies and journals, including *Riptide Magazine*, *The Massachusetts Review*, *Stand Magazine* and *The Warwick Review*. She finished a collection of short stories with the support of an Arts Council writer’s grant. In 2013 she was fellow at the Virginia Centre for the Creative Arts, and in 2014 she was awarded a writing residency at the Tyrone Guthrie Centre in Ireland. She has reviewed fiction for a range of magazines and newspapers, including *The Times Literary Supplement*, *The Literary Review* and *The Independent*. She is former director of the creative writing programme at Birkbeck College’s Faculty of Continuing Education. She now teaches fiction writing at the City Lit. She is currently working on both short stories and a new novel.

### **Ben Brown, MA**

Ben Brown is a playwright who read Law at Worcester College and has taught at Brasenose and Balliol. His last play, *Three Days in May* (national tour and West End), won the Time Out/Whatsonstage Best New Play Award in 2012. His other plays include *All Things Considered* (Hampstead Theatre and productions in Paris, Heidelberg and Sydney), *Larkin With Women* (TMA Best New Play)

and *The Promise* (Orange Tree Theatre). He also works as a screen consultant for Curtis Brown and Cuba Pictures. *All Things Considered* is being revived in August 2015 by Esk Valley Theatre with the support of Arts Council England.

### **Patrick Collins**

Patrick Collins is an award-winning writer of thirty stage plays. He is founder and artistic director of the Broken Lace Theatre Company, which workshops new stage scripts in conjunction with their author as well as mounting productions of both contemporary and classic plays in small-scale venues.

### **Nicoletta Demetriou, PhD**

Nicoletta Demetriou is a research fellow in Ethnomusicology and Life Writing at Wolfson College, Oxford. She studied music in Cyprus, Greece, and Austria, and holds a PhD in Ethnomusicology from the School of Oriental and African Studies, University of London, and an MA in Life Writing from the University of East Anglia. Nicoletta's work on Lawrence Durrell and the years he spent in Cyprus in the 1950s was awarded the Lorna Sage Memorial Fund Research Project Award by the University of East Anglia in 2010, and earned her the Alistair Horne Visiting Fellowship at St. Antony's College, Oxford, for the academic year 2011-12. She is currently working on a new project that combines Ethnomusicology and Life Writing, partly funded by the British Academy. Aside from writing, Nicoletta is also an active performer of Cypriot folksong.

### **Abigail Docherty**

Abigail Docherty is currently working on her doctorate in Playwriting at Newcastle University. In 2016 she will be Writer on Attachment to the Live Theatre Company in Newcastle. She was the Pearson Playwright in Residence at the Tron Theatre, Glasgow in 2012. Her 2010 play *Sea, Land and Sky* won the Tron's Open Stage Award, and is published by Bloomsbury. For BBC Radio 4 she has written numerous plays, including *Ursula and Boy* and *Edward, Edward*.

### **Frank Egerton, MA**

Frank Egerton studied English at Keble College, Oxford, and from 1995 to 2008 reviewed fiction for publications that included *The Times*, *TLS* and *Financial Times*. He is interested in both the close examination of fiction and how technologies such as ebooks and print-on-demand are changing the publishing industry and offering fresh opportunities to writers. He is a member of the Society of Authors and AWP, and is a former editor of the Oxford Writer. He was chair of Writers in Oxford from 2008 to 2010. His first novel *The Lock* was

published in paperback in 2003, the ebook version having been an Independent e-Book Awards finalist in Santa Barbara in 2002. His second novel *Invisible* was published in 2010. He recently founded the micro-publishing imprint StreetBooks, and in 2013 had success with the novel *A Conscious Englishman* by Margaret Keeping, which was widely reviewed. As well as teaching creative writing, he is a librarian and subject consultant with Bodleian Libraries.

### **Jonathan Evans**

Jonathan Evans has written over seventy commissioned scripts for a number of popular TV dramas. He also writes for children, most recently the BAFTA-winning Tracy Beaker Returns. His comedy feature film script, *Act Your Age*, was developed with the UK Film Council. He has written an animation feature script for Neomis Animation, Paris, as well as many shorter animation episodes for European TV. Jonathan has worked as a television storyliner for Pearson Television, Grundy and Hewson International and has assessed movie scripts for Buena Vista.

### **Roopa Farooki**

Roopa Farooki is the author of six critically acclaimed novels (*The Good Children*, *The Flying Man*, *Half Life*, *The Way Things Look to Me*, *Corner Shop*, and *Bitter Sweets*). She has been shortlisted for the Orange Award for New Writers and the Muslim Writers' Awards, and has also been longlisted for the Orange Prize (twice), the DSC South Asian Literature Prize and the Impac Dublin Literary Award. Her books have been published internationally in thirteen countries across Europe, and in the US, and she has written for the *Guardian*, *Telegraph* and *Daily Mail*. In 2013 she was awarded the John C Laurence Prize from the Authors' Foundation for writing which improves understanding between races, and an Arts Council Literature award. She has been the Royal Literary Fund Fellow for the University of Kent, and is studying medicine at St George's University of London. Her sixth novel, *The Good Children*, was named an "outstanding book of the year" by the Daily Mail, in their 2014 Books of the Year feature.

### **James Hawes MA, PhD**

James Hawes studied German at Hertford College, Oxford, before taking a postgraduate certificate in Practical Theatre and a PhD on Kafka and Nietzsche. He was a full time university lecturer for seven years until his first novel, *A White Merc with Fins*, was published in 1996. He has had two feature films released (starring Joseph Fiennes and Michael Sheen respectively) and was

co-producer on both. His sixth novel with Jonathan Cape, *My Little Armalite* was published in 2008, as was his controversial biography *Excavating Kafka*, which became the basis of a BBC TV documentary. In February 2014 Simon & Schuster published his latest book *Englanders and Huns*, a richly-illustrated re-telling of the cultural lead-up to WW1. He is Director of Creative Writing at Oxford Brookes University.

### **Eileen Horne, MA**

Eileen Horne is a writer and editor with long experience in radio and television; MacLehose Press will publish her first narrative non-fiction book, *Zola and the Victorians*, in November 2015. She has also co-written a 'how-to book' about selling creative material (*The Pitch*, Faber 2006) and she has taught story-editing, pitching and adaptation in the media and academic sector both in the UK and in Europe. Prior to her focus on writing, she was a successful independent film and TV producer for twenty years, founding her own company, Monogram Productions in 1997.

### **Belinda Jack, DPhil**

Belinda Jack is Fellow and Tutor at Christ Church, University of Oxford. Her highly successful publications include *The Woman Reader*, *George Sand: A Woman's Life Writ Large* and *Negritude and Literary Criticism: The History and Theory of "Negro-African" Literature in French*. *The Woman Reader* was selected as a Choice Outstanding Academic 2012 title. As well as her five books, Professor Jack is widely published through her many articles, essays, chapters and reviews. Her recent articles and reviews have appeared in *The Wall Street Journal*, *Literary Review*, *Times Literary Supplement*, *Times Higher Education Supplement*, *BBC History Magazine* and *Littérature*. She is a regular on the BBC and international radio and television, as well as a frequent speaker at literary festivals throughout the British Isles and beyond. In 2013 Professor Jack was appointed the Gresham Professor of Rhetoric.

### **Alice Jolly, MA**

Alice Jolly graduated from Oxford University with an MA in Modern History in 1989. She has published two novels (*What the Eye Doesn't See* and *If Only You Knew*) with Simon and Schuster. Her plays include *Love Match* and *Before The Fire Burns Out* both of which were funded by The Arts Council and performed at the Cheltenham Everyman and the Cheltenham Festival of Literature. Her monologue *A Blue Bonnet for Samuel* has been performed at the Tristan Bates Theatre and at The Space, both in London. She is publishing a memoir with Unbound in 2015 and is currently working on a new novel.

### **Emma Jones, PhD**

Emma Jones is from Sydney, and studied at the universities of Sydney and Cambridge. Her first book, *The Striped World*, was published by Faber & Faber in 2009, and won the Forward Prize for Best First Collection, the Queensland Premier's Award for Best Collection, and the Anne Elder Award, and was shortlisted for the John Llewellyn Rhys Prize, among others. She has held writing fellowships in Cambridge, the Lake District, Rome and Riga, and is at work on a second book.

### **Marti Leimbach**

Marti Leimbach is the author of several novels including the international bestseller *Dying Young*, which was translated into over fifteen languages and made into a major motion picture starring Julia Roberts. In 2006 she published *Daniel Isn't Talking*, which is also widely translated, and a Waterstones summer read bestseller. *The Man From Saigon* was published by Fourth Estate/Harper Collins (UK) and Nan A. Talese/Random House in 2010 and her most recent novel, *A Thousand Dollars*, will be available by the same publishers in 2016. Born in Washington DC, Marti graduated from Harvard and Radcliffe Colleges and was a Regent's Fellow in the Creative Writing Program at the University of California, Irvine. Marti was shortlisted in the category of Innovation in Teaching in the Department for Continuing Education as part of the Oxford University Student Union Teaching Awards.

### **Jenny Lewis, MA, MPhil**

Jenny Lewis is a poet, playwright and songwriter. Her recent work includes *After Gilgamesh* (Mulfran Press, 2011) a verse drama for Pegasus Theatre, Oxford, *Taking Mesopotamia* (Oxford Poets/ Carcanet, 2014) and two pamphlets, published by Mulfran Press, with the Iraqi poet Adnan al-Sayegh – *Now as Then: Mesopotamia-Iraq* (2013) and *Singing for Inanna* (2014). Jenny is currently working on a modern retelling of the Epic of Gilgamesh for a PhD at Goldsmiths College, London University. She is a Core Writing Tutor for Pegasus Theatre, Oxford.

### **Helen Marshall**

Helen Marshall is an award-winning author, editor, and bibliophile. Her poetry and fiction have been published in *The Chiaroscuro*, *Abyss & Apex*, *Lady Churchill's Rosebud Wristlet*, *Tor.com* and has been reprinted in several *Year's Best* anthologies. Her debut collection of short stories *Hair Side, Flesh Side* (ChiZine Publications, 2012) was named one of the top ten books of 2012 by

*January Magazine* and won the British Fantasy Sydney J. Bounds Award. Her second collection *Gifts for the One Who Comes After* (ChiZine Publications, 2014) won the Shirley Jackson Award and has been short-listed for the World Fantasy Award, the British Fantasy Award, the Bram Stoker Award and the Aurora Award.

### **Jamie McKendrick**

Jamie McKendrick was born in Liverpool in 1955, lives in Oxford and has published six books of poetry including *The Marble Fly* (1997), which won the Forward Prize, and most recently *Out There* (2012) which won the Hawthornden Prize. A selected poems, *Sky Nails*, was published by Faber in 2001. He edited *The Faber Book of 20th-Century Italian Poems* in 2004, and his translations of Giorgio Bassani's *The Garden of the Finzi-Continis*, *The Gold-Rimmed Spectacles* and *The Smell of Hay* are published by Penguin Modern Classics. His translation of Valerio Magrelli's poems, *The Embrace*, won the Oxford-Weidenfeld Prize and the John Florio Prize. He has also translated Pasolini's verse play *Fabrication*, and most recently *Archipelago*, the poems of Antonella Anedda.

### **Jamie Nuttgens, MA**

Jamie began working as an Assistant Director in Theatres including Soho Poly and Sheffield Crucible before creating his own Arts-Council funded Touring Theatre Companies. He wrote and directed his first short film, *Drumming Monkey* – starring Richard Wilson – going on to study Screenwriting at the National Film & Television School and producing his first TV film for the BBC, the award-winning *Hitting The Spot*. Joining BBC Drama, Jamie quickly moved up the ranks from Script reader, to Script Editor, to Producer, on projects in the UK and New Zealand from BBC perennial, *Casualty*, to Jimmy McGovern's *The Lakes* and Minette Walters' *The Scold's Bridle*. At ITV he produced the UK's longest running police series, *The Bill*, and a successful spin-off series, *Burnside*. In Film he has notably produced (and edited) the films of UK Indian writer/director, Smita Bhide, from her award-winning shorts including *Another Planet* (Gold Award Goa 2011), to her first Feature Film, *The Blue Tower*, winning best UK Feature 2008 at London's Raindance Film Festival. In 2011 he developed and co-produced *Red Riding*, a series of three feature films for Channel 4, adapted from David Peace's Gothic Noir novels, with Michael Winterbottom's Revolution Films. Jamie is now developing a slate of feature and TV projects at various budget levels through his production company, Monkey In Heaven Films, and working with emerging talent on a slate of low

budget multi-cultural projects set in the UK and India. He is also currently Programme Leader in Screenwriting at the Met Film School at Ealing Studios.

### **Tina Pepler, PhD**

Tina Pepler is a dramatist who works in radio and television. She has written extensively for BBC radio – original plays, dramatisations, and drama-documentaries. Her television work includes *Say Hello to the Real Dr Snide*, an original play for Channel 4; a two-hour historical drama-documentary, *Princes in the Tower*; and several episodes of the Victorian/Edwardian investigative drama-documentary series *A Most Mysterious Murder* which she co-wrote with Julian Fellowes. She also co-authored with him an episode of his television series *Downton Abbey*. Her episode of ITV's new drama series *Home Fires* was transmitted in May 2015. Recent radio work includes the drama-documentaries *Forgiving*, *Crisis* and *Syria: Bread and Bombs* (BBC Radio 4). She is a Consultant Fellow of the Royal Literary Fund and an Advisory Fellow on the RLF's Higher Education Panel.

### **John Retallack**

The author of twelve plays, his work has been translated several languages and performed all around the UK as well as in Germany, Austria, Sweden, Holland and France. He has toured and directed productions in many countries including India, Japan and America as well as throughout Europe. His work has been awarded several prizes, including two Herald Angels, two Olivier awards and a Fringe First. From 1977 – 85 he was the founding director of the still flourishing Actors Touring Company (ATC). He was Artistic Director of Oxford Stage Company (at the Oxford Playhouse) from 1989 – 1999. From 2001–11, he was the founding director of the London-based Company of Angels which continues to produce new and experimental work for young audiences. Since 2010, John has been an Associate Artist at Bristol Old Vic. Five of his plays for Company of Angels are published by Oberon Books and two by Methuen.

### **George Szirtes, FRSL**

George Szirtes is a poet and translator. His fifteen books of poetry include *The Slant Door*, (Secker 1979) which was awarded the Faber Prize, *Selected Poems* (OUP, 1996), *Reel* (Bloodaxe, 2004) which was awarded the T. S. Eliot Prize, *New and Collected Poems* (Bloodaxe, 2008), *The Burning of the Books and Other Poems* (Bloodaxe, 2009) and *Bad Machine* (2013) both the last also shortlisted for the T S Eliot Prize. A study of his work, *Reading George Szirtes*, by John Sears was published by Bloodaxe in 2008. He has edited many

poetry anthologies, including *New Order: Hungarian Poets of the post-1989 Generation* (2010). His translation work includes books by poets such as Ágnes Nemes Nagy, Ottó Orbán and Zsuzsa Rakovszky and several novels by Márai, Krúdy, Krasznahorkai and others for which he has received various prizes, most recently the Best Translated Book Award in the USA in 2013. His study of poetry and politics, *Fortinbras at the Fishhouses*, was published in 2010. His children's book, *In the Land of Giants* (2012) won the CLPE Prize for best book of poetry for children. He is a Fellow of the Royal Society of Literature.

### **Sam Thompson, DPhil**

Sam Thompson is a fiction writer and tutor. His novel, *Communion Town* (Fourth Estate, 2012), was longlisted for the Man Booker prize. He has written for publications including *Guernica*, the *London Review of Books*, the *Times Literary Supplement* and *The Guardian*, and for a radio series, *Dreaming the City*, broadcast on BBC Radio 4 in June 2013. He is a Lecturer in English at St Anne's College, Oxford.



## **LIBRARIES AND COMPUTING FACILITIES**

Registered students receive an Oxford University card, valid for one year at a time, which acts as a library card for the Departmental Library at Rewley House and provides access to the unrivalled facilities of the Bodleian Libraries which include the central Bodleian, major research libraries such as the Sackler Library, Taylorian Institution Library, Bodleian Social Science Library, and faculty libraries such as English and History. Students also have access to a wide range of electronic resources including electronic journals, many of which can be accessed from home. Students on the course are entitled to use the Library at Rewley House for reference and private study and to borrow books. The loan period is normally two weeks and up to eight books may be borrowed. Students will also be encouraged to use their nearest University library. More information about the Continuing Education Library can be found at [www.conted.ox.ac.uk/studentsupport/library](http://www.conted.ox.ac.uk/studentsupport/library) where there is also a link to the Bodleian Libraries.

The University card also provides access to facilities at Oxford University Computing Service (OUCS), 13 Banbury Road, Oxford. Computing facilities are available to students in the Students' Computing Facility in Rewley House and at Ewert House.

## **PROVISION FOR STUDENTS WITH DISABILITIES**

The Department's aim is to treat all students equally and we welcome applications from students with disabilities. Individual student needs are taken into account as far as possible, providing necessary adaptations and assistance within the resources available. For example, if practical work such as excavation or surveying would present difficulties, other types of work can be arranged. If you disclose your disability on your application form (which will be confidential) we will aim to make reasonable adjustment to ensure all academically capable students are able to participate.

### **Learning difficulties, e.g. dyslexia**

If you have a learning difficulty, there are ways in which the Department can support you in your study. Please discuss with us how we may be able to help you before you start your course. We can refer you to an educational psychologist for assessment, if needed, and aim to have any assistance identified available for you from the beginning of your studies. Financial assistance may be available for the cost of the assessment.

For matters relating to disability or learning difficulty, please contact the Access Officer on 01865 280355 or via email at [registry@conted.ox.ac.uk](mailto:registry@conted.ox.ac.uk).

You can also obtain information from:

**Disability Advisory Service**  
**3 Worcester Street, Oxford, OX1 2BX;**  
**Telephone: 01865 280459;**  
**email: [disability@admin.ox.ac.uk](mailto:disability@admin.ox.ac.uk);**  
**web: [www.ox.ac.uk/students/shw/das/](http://www.ox.ac.uk/students/shw/das/)**

## COLLEGE AFFILIATION

All students studying for a master's degree must be a member of a college. A number of Oxford colleges accept applications from part-time postgraduates whereas others do not: please consult the graduate prospectus or enquire with individual colleges. The majority of part-time MSc students in Archaeology have chosen to apply to Kellogg College and many of the tutors and lecturers are members of the College. Kellogg is dedicated to graduate part-time students and has developed a unique expertise in attending to the intellectual, social, IT and welfare needs of part-time, mature graduate students. If a college choice is not specified on your application, it will be automatically sent to Kellogg if places are still available there.

## FEES AND FUNDING

The fee comprises the University composition fee (set at half the full-time rate) plus the college fee. In 2016-17 approximate fees are to be as follows:

	<b>EU Students</b>	<b>Non-EU Students</b>
University composition fee	£4,660	£8,140
Estimated Kellogg College fee*	£1,500	£1,500
<b>Total</b>	<b>£6,160</b>	<b>£9,640</b>

\* Note that college fees vary.

Please note that, prior to matriculation, all students must provide financial guarantees to their College proving that they have sufficient funds to undertake their proposed course of study.

### Fee status

The level of fee you pay (Home/EU or Overseas/Non-EU) is determined by your citizenship and your residency. If you are unsure whether or not you

are eligible to pay ‘Home/EU’ or ‘Non-EU/overseas’ fees, please read the UKCISA guidance notes to help establish your fee status at [www.ukcisa.org.uk/](http://www.ukcisa.org.uk/). Alternatively, you can visit the main University Fee Status website at [www.ox.ac.uk/feesandfunding/fees/information/feestatus/](http://www.ox.ac.uk/feesandfunding/fees/information/feestatus/).

### **Funding and Financial Assistance**

For information on funding, please visit OUDCE funding pages:

[www.conted.ox.ac.uk/students/sourcesoffunding/index.php](http://www.conted.ox.ac.uk/students/sourcesoffunding/index.php)

From here there is also a link to the Oxford Fees, Funding and Scholarship Search: [www.ox.ac.uk/feesandfunding/search/](http://www.ox.ac.uk/feesandfunding/search/)

For information on Professional and Career Development Loans, visit:

[www.gov.uk/career-development-loans/overview](http://www.gov.uk/career-development-loans/overview) or contact Careers Advice on 0800 100 900. Our learning provider registration number is: 6434.

### **Other Bursaries and Grants**

Information about funding and scholarships for Home students can be found at [www.admin.ox.ac.uk/postgraduate/finance/home.shtml](http://www.admin.ox.ac.uk/postgraduate/finance/home.shtml). All students (both home and international) should visit the University website (International Office and Student Funding) where funding information for all can be found: [www.admin.ox.ac.uk/io/scholinfo.shtml](http://www.admin.ox.ac.uk/io/scholinfo.shtml). International students should look at the website [www.ukcosa.org.uk/pages/advice.htm](http://www.ukcosa.org.uk/pages/advice.htm) (Sources of Funding.) This website also gives very helpful general information for overseas students planning to study in Great Britain.

While studying at Oxford you will have access to the following University and Government hardship funds, subject to eligibility, should your financial circumstances change unexpectedly.

### **Government Access to Learning Funds (ALF)**

The Access to Learning Fund is provided by the government to assist UK undergraduates and postgraduates who experience financial difficulty. All undergraduates and postgraduates who have Home fee status or indefinite leave to remain are eligible to apply as are suspended students.

For further details of eligibility and how to apply see [www.ox.ac.uk/feesandfunding/ugcurrent/targeted/hardship/alf/](http://www.ox.ac.uk/feesandfunding/ugcurrent/targeted/hardship/alf/).

## **University Hardship Fund (UHF)**

The University Hardship Fund aims to assist students who experience unexpected financial difficulties due to circumstances which could not have been predicted at the start of your course.

For more information of eligibility and how to apply see:

[www.ox.ac.uk/feesandfunding/ugcurrent/targeted/hardship/uhf/](http://www.ox.ac.uk/feesandfunding/ugcurrent/targeted/hardship/uhf/)

If you are experiencing unexpected financial difficulties, you should first contact the Academic Administrator at your College.

Other financial support for students at Kellogg College:

## **Kellogg College Hardship Funding**

If you have any concerns about your financial situation, you are welcome to discuss this at any time confidentially with College. We recognise that circumstances can change and it may be that, if you experience an exceptional change, College may be able to assist you. You are required to contact your college before making any application to the University Hardship Fund (UHF).

## **Kellogg College Research Support Grants**

Research Support Grants can provide money towards study expenses to a value of £250 per annum for Masters students. If you require further information please consult Kellogg College's Student Handbook or contact the Academic Office.

## **Scholarships offered by Kellogg College**

Kellogg College offers a number of generous scholarships. These are usually for those applying to study, rather than for students who have already started their course. For up to date information about scholarships offered by Kellogg College please see [www.kellogg.ox.ac.uk/scholarships](http://www.kellogg.ox.ac.uk/scholarships).

## **Funding for International Students**

Oxford University International Office provides funding information for international students at [www.admin.ox.ac.uk/io/funding/index.shtml](http://www.admin.ox.ac.uk/io/funding/index.shtml) or via the link to Funding from the homepage, [www.admin.ox.ac.uk.io](http://www.admin.ox.ac.uk.io). Students from the United States of America should also investigate: [www.studentaid.ed.gov](http://www.studentaid.ed.gov). For Canadian student loan applications, please contact Jenny Carter ([jenny.carter@admin.ox.ac.uk](mailto:jenny.carter@admin.ox.ac.uk)) for advice.

## **Non-EU students**

Non-EU students must get an appropriate visa to cover their time in England before coming to the UK. As the MSt is a two-year, part-time course, it does not have the number of teaching hours per week required for a student visa. An alternative may be a short-term student visa (previously called a student visitor visa) to enable you to come to England for the periods required over the duration of the programme. For visa information, refer to [www.ukvisas.gov.uk](http://www.ukvisas.gov.uk). The UKCISA website at [www.ukcisa.org.uk/index.htm](http://www.ukcisa.org.uk/index.htm) also contains useful information for both EU and non-EU students new to the UK.

## **ENGLISH LANGUAGE ABILITY**

The University only accepts certain standardised test results: IELTS Academic, TOEFL iBT, the Cambridge Certificate of Proficiency in English (CPE) and the Cambridge Certificate in Advanced English (CAE). All of these tests are accepted for both admissions and visa purposes.

For IELTS you should take the IELTS Academic option and not the new IELTS UKVI or IELTS Life Skills options.

The University of Oxford is continuing to accept TOEFL iBT tests for admissions and visa purposes for students starting degree-level courses in 2015.

- IELTS Academic - 7.5 (Minimum 7.0 per component)
- TOEFL iBT (Internet-based) - 110 (Minimum component scores: Listening: 22, Reading: 24, Speaking: 25, Writing: 24)
- Cambridge Certificate of Proficiency in English - 191 (Minimum 185 per component). CPE taken before Jan 2015: Grade C
- Cambridge Certificate of Advanced English - 191 (Minimum 185 per component). CAE taken before Jan 2015: Grade A

If your first language is English and you have always been a resident and citizen of the UK, or another majority English-speaking country as defined by the UKVI, you do not need to supply test results or request a waiver. Current Oxford graduate students applying for readmission do not need to supply new English language results. Please go here for further information: <http://www.ox.ac.uk/admissions/graduate/applying-to-oxford/application-guide#englishproficiency>.

## HOW TO APPLY

### **Application Form and supporting materials**

The University requires online applications. Paper applications are only acceptable in exceptional cases where it is not possible for you to apply online. The online application form is obtained by going to the Application and Admissions procedure section of the online prospectus, at Graduate Admissions Office, [www.ox.ac.uk/admissions/postgraduate\\_courses/](http://www.ox.ac.uk/admissions/postgraduate_courses/). For a full explanation of application methods, see [www.admin.ox.ac.uk/postgraduate/apply/forms](http://www.admin.ox.ac.uk/postgraduate/apply/forms).

### **Paper applications**

If it is not possible for you to apply online, a paper application form can be requested from the Graduate Admissions Office. Please contact the Graduate Admissions Office at:

The Graduate Admissions Office  
University Offices  
Wellington Square  
Oxford OX1 2JD  
Tel: 01865 270059

Please note that in order to submit a paper application you must be able to pay the application fee by credit or debit card using our online store. If this is not possible, you may pay by cheque or bankers draft drawn on a UK bank account. You will need to submit the application form and all supporting materials:

- Three references

Note: If you anticipate having difficulty providing three referees who have an informed view of your academic ability and suitability for this Programme of Study, please contact the Programme Administrator for advice.

- Transcripts of previous higher education results.
- Current CV/resume
- A statement (see application form) of your reasons for applying to the course. This should include what you feel the course would offer you and your writing, and what you feel you could bring to the course.
- A portfolio of creative writing for assessment. This can be in any of the three genres, or in more than one, and should consist of approximately 2000 words of prose fiction or narrative non-fiction, or ten short poems, or fifteen minutes' equivalent of drama.

Please note that supporting materials cannot be returned. Please also note that no correspondence can be entered into, should your application be unsuccessful.

### **Application Deadlines**

As outlined in the Application Guide ([www.ox.ac.uk/admissions/postgraduate\\_courses/apply/application\\_guide.html](http://www.ox.ac.uk/admissions/postgraduate_courses/apply/application_guide.html)), each programme of study assesses applications in batches or groups known as ‘application deadlines’. This is to ensure that the assessment of applications complies with current Equal Opportunities legislation in the United Kingdom. If you have any queries about application deadlines, please contact the Graduate Admissions Office.

For your application to be considered in the first batch of applications, your completed application form and supporting materials (two copies) must reach the Graduate Admissions Office by 22 January 2016. If you miss this deadline and places are still available, your application will be considered after 11 March 2016. As there are limited places on this course, applicants are strongly advised to apply by the January 2016 deadline.

### **Supporting materials**

If you need to post paper copies of supporting materials, these materials should be sent to:

The Graduate Admissions Office  
The University Offices  
Wellington Square  
Oxford OX1 2JD

If you have any questions about the progress of your application, please contact the Graduate Admissions Office, tel: 01865 270059.

For general enquiries and queries about the progress of your application, contact the MSt in Creative Writing Programme Administrator, Rebecca Rue (tel: 01865 280145; email [rebecca.rue@conted.ox.ac.uk](mailto:rebecca.rue@conted.ox.ac.uk)).

## FREQUENTLY ASKED QUESTIONS

A virtual open day was recorded which addresses the structure of the course and answers a range of frequently asked questions. To view this open day go to [www.conted.ox.ac.uk/cwopenday](http://www.conted.ox.ac.uk/cwopenday).

### **How much influence do colleges have on the success of an application?**

None. Applications are only considered by a college once a student has been offered a place.

### **For the application, can I submit the first chapter of my first novel (on which I am working now)?**

Your submitted work should aim to demonstrate the strengths of your writing and your current writing interests.

Please note that if you submit substantially more than 2000 words, only the first section would be read by the interview panel. For full course details, including enrollment requirements, please see [www.conted.ox.ac.uk/mstcw](http://www.conted.ox.ac.uk/mstcw).

### **How long should my statement of purpose be?**

The statement of purpose needs to be full enough to give an appropriate picture of the matters you address. There is no fixed length but around a page is suggested.

### **When would I find out whether I have been accepted or not into the course?**

That depends, among other things, on how many applications we receive, the strength of the field, and the number of candidates we call for interview. We will do our best not to keep you waiting unduly, but some applicants are placed on a waiting list and final places may in some cases be confirmed as late as July or August.

### **On average, how many people apply and how many are accepted?**

In recent years, we have usually received around 200 applications for 30 places.

### **Must I supply three references and must they be strictly academic?**

We're looking for referees who could give insight into a candidate's writerly and academic capabilities. These referees would usually be academics who have taught the candidate, or appropriately qualified/experienced people who



can comment on a candidate's commitment to creative writing and suitability to pursue a course of this nature at graduate level.

Full details are in the Application Guide: [www.ox.ac.uk/admissions/graduate/applying-to-oxford/application-guide](http://www.ox.ac.uk/admissions/graduate/applying-to-oxford/application-guide).

**Do I need to send a proof of my knowledge of English, if I have my degree from an English speaking university, but I am national from a non-English-speaking country?**

Successful applicants whose first language is not English would need to provide proof of their language ability at the higher standard. Please see [www.ox.ac.uk/admissions/graduate/international-students](http://www.ox.ac.uk/admissions/graduate/international-students) for more information.

**I noticed there are two course application deadlines, January and March. Is there any benefit to early submission?**

There are two application deadlines, in January and March, and both application deadlines relate to the same start date of September of the same year. The likelihood of being accepted for the MST is not reduced by applying by the second deadline. However students wishing to be considered for some scholarships (e.g. the Clarendon scholarship) need to apply by the first deadline.

**It would be terribly costly for me to fly in for each residency, so I have a strong desire to relocate to the UK. What type of visa would I be eligible to apply for?**

For visa enquiries, please contact [student.immigration@admin.ox.ac.uk](mailto:student.immigration@admin.ox.ac.uk) in the first instance. Because the MST is a part-time course, we do not issue a CAS and international students will not be able to get a Tier Four visa to enable them to come and live in the UK.

**Will the University or my college provide accommodation outside of the residences?**

The University doesn't offer accommodation for part-time postgraduates - see [www.admin.ox.ac.uk/graduateaccommodation/graduate/eligible/](http://www.admin.ox.ac.uk/graduateaccommodation/graduate/eligible/). However, depending on the specific college students apply for, there may be some accommodation through college for students.

**Do I have to live in Oxford to attend the course?**

No. Students need to be resident in Oxford for the duration of the Residences and Retreats only (accommodation for these events is pre-arranged and included in the fees quoted).

**Is there a minimum cut-off for what your university average needs to be in order to be accepted?**

Students often come to the course with a high 2:1 or a first, but people with lower results or with no degree have been accepted if they can prove their suitability in other ways.

**Can I send you a sample of my work to assess my level and suitability for the course and/or for your comments and critique?**

Unfortunately we are unable to read or discuss applicants' work outside the formal application process, nor can we offer feedback on an individual's work either before application or after an unsuccessful application.

**I took my first degree/other formal qualification a long time ago and transcripts may not be available. What can I do?**

A transcript is an official record from your current or former institution outlining the marks or grades you have achieved during study. A degree certificate is not a transcript, and we will not be able to accept one in lieu of a transcript. If an institution cannot supply a transcript, we'd need confirmation in writing (e-mail is quickest) from the undergraduate institution that they cannot do so, and confirming any details they still have on record for the student (i.e. qualification achieved, date achieved etc.). If transcripts or confirmation aren't supplied, the application will be marked as "incomplete" by Graduate Admissions and we unfortunately can't consider it.

**What funding is available?**

You may be eligible to apply for a Clarendon Scholarship: [www.ox.ac.uk/clarendon/about](http://www.ox.ac.uk/clarendon/about). The following website may also have some useful information: [www.ox.ac.uk/students/fees-funding/search](http://www.ox.ac.uk/students/fees-funding/search).

**In a typical cohort, how many students are accepted for the course and what is usual the percentage numbers of poets, novelists, and dramatists?**

There are around fifteen students in a cohort. The percentage of poets to novelists and dramatists varies every year.

**I mostly write for a younger audience (children & YA). Would there be resources for me in Oxford's programme? Would I be out of place?**

We don't specifically offer a children's or young adult writing option at the moment, but it is possible to explore specific interests within the structure of the course.

**I'm wondering how important previous qualifications are to the selection process, and whether it is possible to gain access to the course based on the quality of one's writing alone?**

We are pleased to receive applications from a very diverse range of candidates - the ages and backgrounds of our students vary widely, and participants on the course have included writers with a rich variety of different academic and professional levels of experience.

We're looking for candidates who can demonstrate evidence of sustained commitment to creative reading and writing. Applicants do not need to be previously published, but the MSt is unlikely to be suitable for those who are just starting out on their writerly and critical development.

**What does "clustered learning format" mean – am I right in thinking there aren't day-to-day classes but instead residences only during the two year program? If live in another country then I would not live at Oxford for two years, but instead just fly in for these residences during the two years. Is that correct?**

Attendance is compulsory at all of the residences and retreats, and the dates are not flexible. The high number of contact hours in the MSt are concentrated into the residences and retreats. You would also be expected to come to Oxford for a day in order to matriculate (there are several possible dates for this) and there is a one to two week research placement, which usually takes place at some point between September - February of Year Two. The course is not a 'distance-learning' course, and tutors, while being happy to help with questions or problems, do not offer regular weekly 'office hours'.

**Why is the programme organised in the "clustered learning format"?**

We have put together a very carefully planned programme which mimics the way a writer works in 'real life' - that is, enjoying periods of intense stimulation and then facing the challenges of that central writerly requirement - the need to wrestle with the ways and means of producing a piece of writing.

**Can you give more particulars about the books we will be reading and examining during the course?**

We provide detailed course content to registered students, and unfortunately we aren't able to publish reading lists to non-members of the course.

**During the residencies, what is the format of learning? Is it lecture style, or do you have writing workshops, where everyone offers critique on a**

**classmate's work?**

The tuition of the MSt is highly interactive, whether in writing workshops or critical seminars. Visiting readers and speakers also address the group.

**What are the nationalities of students attending this course?**

We have a wide range of nationalities and cultures on the course. In recent years, we have had students from (among other countries) the UK, USA, Finland, the Philippines, Denmark, Greece, Canada, Israel, Ireland, Italy, Australia, Kenya, Nepal, Peru, the Indian sub-continent, Cyprus, Qatar, Afghanistan, and France.

**Can I take the course as a one year full time option?**

This is not currently possible.

**Would I be able to engage in other postgraduate studies during the same time as the program?**

We would strongly advise against this. The MSt, although offered part-time, is a very intensive course.

**Do students on the course have full time jobs?**

Many of our students hold down full time jobs, but - although part-time - the course is intensive and time consuming, with deadlines to be met and regular assignments and projects to be completed, so careful time-management is needed.

**What would you say is the typical student-professor ratio? How much access do students have to professors outside of structured times of instruction/tutoring?**

We have designed the intensive format to capitalize on Tutor input and guidance, but to leave the student plenty of scope for individual exploration and development. This means that but there are substantial elements of time where the student is expected to be getting on with her or his own creative and critical work, according to pre-agreed directions and criteria.

Group work with a tutor is usually to a maximum of 15, however, there is considerable 1:1 tuition (all assessed work is subject to 1:1 discussion).

During Year Two each student is assigned a supervisor to guide the year-long development of the substantial creative project and its accompanying critical essay.

### **I haven't been published. Is that a handicap?**

No.

### **Career destinations - where do graduates tend to work after the graduation?**

Our graduates are achieving high levels of success in their writing, in all genres (see pages 5-7 of this brochure for more information). Graduates also go on to doctoral study, to jobs in publishing, and to positions in academe or the creative arts industries.

### **I would like to hear more about the placements - the range of placements, the length of placements and the way in which placements are found and allocated to students.**

The Research Placement offers between one and two weeks' hands-on experience of writing in the real world. Students may undertake their placement in a literary agency, a publishing house, the offices of a literary periodical, a theatre company, a screen production company, or other relevant organization. Students receive guidance on how to set up their placement, which need not be in the UK. The course team offers help and support in identifying and taking up suitable opportunities.

### **What support does the course include for getting published?**

In Year Two of the course we engage top agents and publishers to meet our students and share their views of contemporary issues in writing and publishing. For more information on this, see page four of this brochure. Graduating students read new work at a "showcase" led by a well-known writer and attended by agents and publishers, as well as members of the public.

### **I'm not a recent graduate – in fact, I'm quite well on into middle life – will my age count against me? Conversely, would being young count against me? What is the age range of your students?**

The course is open to writers of all ages and from a wide variety of backgrounds. We're looking for writers who can demonstrate a sustained commitment to creative writing and reading, and who are at a stage where they will benefit from immersion in the stimulation and challenges of the course.

### **I'm really a committed poet/ fiction writer/dramatist. Will I really have to work seriously in more than one genre?**

Yes. Cross genre exploration is a central principle of the course. In Year One particularly, students are encouraged to experiment as widely as possible beyond the limits of what they have hitherto felt their writing might be aiming to

do, while in Year Two they work on material and genre-specialisation of their own choosing.

**I'm writing a lot, and I used to read widely, but that has gone by the board over recent years. If I were asked in interview to name some contemporary poets and fiction writers I've read recently, or contemporary dramatists whose work I'm familiar with, I'd be hard pressed. Is the course for me?**

Critical reading of texts is a fundamental part of the critical analytical development of students at Master's level. We are looking for writers who are also keen and consistent readers, and who have a strong potential for thinking and writing critically as well as creatively.

**I am a journalist, and have written many creative articles and features. I'm keen to widen my writing now, in the kinds of directions the Oxford MSt would take it. Will a portfolio of my journalism be an appropriate submission with my application?**

You should submit a portfolio which demonstrates your work in prose, poetry or drama (see detail of application guidelines). A portfolio which consisted only, or largely, of journalism would not be appropriate.

**The photos show an old building - are there physical access facilities for disabled students?**

We are committed to offering advice and support to any student who has a disability or learning difficulty. For more information please see [www.conted.ox.ac.uk/students/accessibility.php](http://www.conted.ox.ac.uk/students/accessibility.php).

**I have more questions – who should I ask?**

Please contact Rebecca Rue, the course administrator ([Rebecca.Rue@conted.ox.ac.uk](mailto:Rebecca.Rue@conted.ox.ac.uk)). If you have any specifically academic (rather than administrative or logistical) questions she will be happy to forward them on to Dr Morgan.

## STUDENT AND GRADUATE COMMENTS

### **Paula B Stanic**

Winner of the 2008 Alfred Fagon Award for best play by a writer of African or Caribbean descent, for *What's Lost*, and the 2010 Adrienne Benham Award.

‘Best of all were some inspiring tutors and the very generous writers in my year who really listened and pushed each other. The late night conversations were invaluable.’

### **David Krump**

Poetry published widely; two plays staged. Awards include the Ruth Lilly Poetry Fellowship and the Lorine Niedecker Award.

‘Now, as a graduate, I find highest value in the individuals I met. While I still consider many of the tutors and fellow graduates as mentors, I also consider them friends, and that, as Frost says, “has made all the difference”.’

### **Sarah Darby**

Shortlisted for the Crime Writers Association debut Dagger awards for *Hide and Seek*.

‘One of the great benefits was the individual time with expert novelists and poets. A lasting advantage is having a core group of writer-readers to call on if something isn’t quite working.’

### **Annette Pas**

‘[I am] very grateful to everyone in Oxford and to the wonderful learning experience we had there... I think it still makes a big difference in terms of courage and inspiration, I have been writing ever since and still often think back on our talks and the discussions we had then, the assignments we did, the different perspectives we learnt to use and experiment with - all things that I learnt there and am still gaining so much from.’

### **Clare Tetley**

‘I was drawn to the Oxford MSt’s requirement to work across genres which I knew would both stretch and enlighten. What it offered me more than anything was the freedom to explore and experiment, which has been fundamental to my development as a writer.’

**Stephanie Scott**

‘The format of the course has encouraged a sustained development of my writing over a period of time. The Oxford course mimics the life of a writer as it really happens, and at the same time offers flexibility as to where you live and how you organize your life.’

**Michael Schuller**

‘The range and variety of the group – coming from so many different countries and backgrounds – offers truly exciting opportunities for the kind of exchanges that really accelerate your development as a writer.’

**Fortuna Burke**

‘I have increased confidence in writing as well as approaching industry professionals. I can take this forward in pursuing writing as a serious career.’

**Abigail Green-Dove**

‘What does the course offer? Self-discipline, professionalism and confidence – but more than that, a talented and diverse group with whom you bond very quickly and get to know as well as you know your friends from home.’

**Jennifer Thorp**

Winner of the London Short Fiction Award 2010 for *Coming into Senses*.

‘I doubt there’s a more suitable MSt in the United Kingdom for work which challenges boundaries and takes risks.’