Master of Studies in Creative Writing
Course Brochure 2021 entry
**Oxford University**  
**Master of Studies in Creative Writing 2021 entry**

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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, Master of Studies in Creative Writing
KEY FACTS

**Length**  
2 years part-time

**Start Date**  
Saturday 25 September 2021

**Year 1 Residences**  
Residence 1: Saturday 25 September to Tuesday 28 September 2021  
Residence 2: Friday 21 January to Monday 24 January 2022  
Residence 3: Sunday 24 April to Wednesday 27 April 2022  
Guided Retreat: Sunday 3 July to Tuesday 5 July 2022

**Year 2 Residences**  
Dates TBC

**Venue**  
OUDCE, Rewley House, 1 Wellington Square, Oxford OX1 2JA

**Application deadlines**  
Late January and early March 2021 (exact dates TBC)

**Fees**  
Fees for 2020-21 were £7,030 (EU students); £11,025 (non-EU students). Fees for 2021-22 will be confirmed in September 2020.

For up-to-date info on fees, please see [www.ox.ac.uk/admissions/graduate/fees-and-funding/fees-and-other-charges](http://www.ox.ac.uk/admissions/graduate/fees-and-funding/fees-and-other-charges)

USEFUL WEBSITES

Course website: [www.conted.ox.ac.uk/mstcw](http://www.conted.ox.ac.uk/mstcw)  
Course blog: [http://blogs.conted.ox.ac.uk/mstcw](http://blogs.conted.ox.ac.uk/mstcw)  
Informational video: [https://youtu.be/Av3V0td1Rs0](https://youtu.be/Av3V0td1Rs0)  
Virtual open event: [www.conted.ox.ac.uk/cwopenday](http://www.conted.ox.ac.uk/cwopenday)

USEFUL CONTACTS

Course Director, Dr Clare Morgan  
clare.morgan@kellogg.ox.ac.uk

Programme Administrator, Ms Rebecca Rue  
mstcreativewriting@conted.ox.ac.uk  
01865 280145

Graduate Admissions queries  
[www.graduate.ox.ac.uk/ask](http://www.graduate.ox.ac.uk/ask)  
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 usually 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 programme 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 (Publishing Director, Granta), 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’Aguilar, Rhianna Pratchett, Ramita Navai, and Sadie Jones. Students have also participated in 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, Professor David Morley, Professor Patrick McGuinness, Professor Sunetra Gupta, Francesca Kay, Ruth Fainlight and Professor Tabish Khair. For more information on the Centre for Creative Writing at Kellogg College please see https://www.kellogg.ox.ac.uk/kellogg-centres/centre-for-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

Thirteen 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, including a Booker Prize shortlisting; a two-book deal with Jonathan Cape; two-book deals with Knopf Random House (USA) and Chicken House (UK and Europe); a major deal with Bloomsbury; a two-book deal with Quercus, and a three book deal with Quercus. Other imprints with which our students and alumni have published include Unnamed Press; Unbound; John Murray; Knopf; Alcemi Press; Cillian Press; Marshall Cavendish; Palimpsest Press; V & A Publishing; HarperCollins India; Riverrun; Harlequin; and Penguin Books India.


Poetry

Our poets have also published widely with, among others, Eyewear; Gatehouse Press; Templar Press; Dancing Girl Press; Carcanet/Oxford Poets; Red Mountain Press; Poetry Salzburg; Emma Press; Unsolicited Press; Albion Beatnik Press; Bloomsbury; and Southward Press.

Awards received by students and graduates specializing in poetry include the Ruth Lilly Fellowship from the Poetry Foundation of America, shortlisting for the Dorothy Sargent Rosenberg Prize for young poets of unusual promise, the Hippocrates Prize for Poetry and Medicine, the International Jane Martin Poetry Prize, the Templar Portfolio Award, and shortlisting for the Patrick Kavanagh Poetry Award. A student was also nominated for the Hennessey Literary Award in the Emerging Poetry category. A current student was selected for the Poetry Ireland Introductions Series 2017.


Drama

Our dramatists have had plays staged in significant theatrical venues, including the Soho Theatre and the Hong Kong Arts Festival. 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. One graduate produced a short film in 2015 which premiered at Raindance in London. One alumni’s play was performed as part of Theatre503’s Rapid Write Response, and another edited and contributed to a collection of plays by British East Asian playwrights, published by Oberon Books.

Awards our students and alumni have received include the Royal Court’s 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, and longlisting for the King’s Cross Award for New Writing. One alumnus was selected as part of the ‘Migration Matters’ Festival for a weeklong residency, while another wrote a film which won ‘corporate gold’ at the Cannes Festival.

**Prizes and Shortlistings – Poetry, Prose and Drama**

Students and alumni have won a wide range of prizes. These successes include winning the Waterstones Children’s Book Prize 2017, the Bridport Prize for Poetry, the Gregory O’Donoghue Prize, the Writers’ Village International Short Fiction Award 2014, the Editors Prize from the Poetry Foundation, the Hippocrates Prize, the Parallel Universe Poetry Competition, the Martin Starkie 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, and the Yeovil Literary Prize for Poetry. Two alumni have won the Oxford University’s DL Chapman Memorial Prize, 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 British Library’s Michael Marks Poetry Award, the Sunday Times Short Story Prize, the Costa Award, the Dylan Thomas Prize, Not the Booker Prize, the Sunday Times/EFL short story prize 2017, the Asham Award, the Bridport Prize, the Bridport Prize for Flash Fiction, the Fish Flash Fiction prize, the Oxonian poetry prize, the Fish Short Story Prize, the Big Issue in the North’s New Writing Award, the Oxonian review, the Aesthetica Creative Writing Competition, and the Crime Writers’ Association Debut Dagger award 2011.

For more information about alumni and tutor successes visit the course blog at blogs.conted.ox.ac.uk/mstcw.

**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 or contact the MSt Senior Course Administrator Rebecca Rue (mstcreativewriting@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 Programme Administrator, Rebecca Rue, who will be pleased to advise (mstcreativewriting@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.
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 new work. Subject to consultation with the Programme Director, existing work-in-progress may sometimes be considered suitable for development.

HOW IS THE COURSE ASSESSED?

The MSt is marked 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 90-110 minutes’ duration (approx 15,000 – 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?

### 2021-2022 YEAR 1

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<th>Summer Vacation</th>
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<td>Residence Two: 4 days</td>
<td>Residence Three: 4 days</td>
<td>Guided Retreat: 3 days</td>
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<td><strong>Day 1:</strong> Induction; visiting reader/speaker; office hours</td>
<td><strong>Day 1:</strong> Writerly workshops in Prose; critical reading seminars; visiting reader/speaker; office hours</td>
<td><strong>Day 1:</strong> Writerly workshops in Prose; critical reading seminars; visiting reader/speaker; office hours</td>
<td><strong>Day 1:</strong> Tutorial guidance on portfolio and extended essay; critical reading seminars; visiting reader/speaker; office hours</td>
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<td><strong>Day 2:</strong> Writerly workshops in Prose; critical reading seminars; evening event; office hours</td>
<td><strong>Day 2:</strong> Writerly workshops in Prose; critical reading seminars; visiting reader/speaker; office hours</td>
<td><strong>Day 2:</strong> Writerly workshops in Prose; critical reading seminars; visiting reader/speaker; office hours</td>
<td><strong>Day 2:</strong> Visiting reader/speaker; office hours, showcase celebration</td>
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<tr>
<td><strong>Day 3:</strong> Writerly workshops in poetry; critical reading seminars; visiting reader/speaker; office hours</td>
<td><strong>Day 3:</strong> Writerly workshops in poetry; critical reading seminars; visiting reader/speaker; office hours</td>
<td><strong>Day 3:</strong> Writerly workshops in poetry; critical reading seminars; visiting reader/speaker; office hours</td>
<td><strong>Day 3:</strong> Tutorial guidance on portfolio and extended essay; visiting reader/speaker; office hours; group reprise guided by Course Director</td>
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<tr>
<td><strong>Day 4:</strong> Writerly workshops in drama; critical reading and cross-genre seminars; office hours; group reprise</td>
<td><strong>Day 4:</strong> Writerly workshops in drama; critical reading and cross-genre seminars; office hours; group reprise</td>
<td><strong>Day 4:</strong> Writerly workshops in drama; critical reading and cross-genre seminars; office hours; group reprise</td>
<td><strong>Days 1-3:</strong> Dedicated time for writing</td>
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- Two Tutorials
- Two Tutorials
- Two Tutorials

**Submissions:**
- Two assignments (one critical, one creative) in late November
- Two assignments (one critical, one creative) in March
- Submissions: Portfolio (creative); Extended Essay 1 (critical); both in August
## HOW IS THE COURSE STRUCTURED?

### 2022-2023 YEAR 2

<table>
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<td>Residence Four: 4 days</td>
<td>Research Placement (1 – 2 weeks)</td>
<td>Residence Five: 4 days</td>
<td>Guided Retreat: 3 days</td>
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<tr>
<td><strong>Day 1:</strong> Writerly workshops in genre of choice; critical reading seminars; visiting reader/ speaker; office hours</td>
<td>Submission: Report on Research Placement at end March</td>
<td><strong>Day 1:</strong> Writerly workshops in genre of choice; critical reading seminars; visiting reader/ speaker; office hours</td>
<td><strong>Day 1:</strong> Supervision guidance on final project and extended essay; visiting reader/speaker; dedicated time for writing, office hours</td>
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<tr>
<td><strong>Day 2:</strong> Writerly workshops in genre of choice; critical reading seminars; visiting reader/ speaker; office hours</td>
<td><strong>Day 2:</strong> Writerly workshops in genre of choice; critical reading seminars; visiting reader/ speaker; office hours</td>
<td><strong>Day 2:</strong> Supervision guidance on final project and extended essay; visiting reader/speaker; dedicated time for writing; office hours; showcase celebration</td>
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<tr>
<td><strong>Day 3:</strong> Writerly workshops in genre of choice; critical reading seminars; visiting reader/ speaker; office hours</td>
<td><strong>Day 3:</strong> Writerly workshops in genre of choice; critical reading and cross-genre seminars; office hours</td>
<td><strong>Days 3:</strong> Supervision guidance on final project and extended essay; visiting reader/speaker; dedicated time for writing; office hours; group reprise guided by Course Director</td>
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<tr>
<td><strong>Day 4:</strong> Writerly workshops in genre of choice; critical reading seminars; office hours; group reprise</td>
<td><strong>Day 4:</strong> Writerly workshops in genre of choice; critical reading and cross-genre seminars; office hours; group reprise</td>
<td>Submissions: Final Project (creative); Extended Essay 2 (critical); by third Friday in Sept</td>
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<td>Supervisions</td>
<td>One Guidance Tutorial</td>
<td>Supervisions</td>
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WHO ARE THE TUTORS?

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

Clare Morgan is a fiction writer, literary critic, and founder of the MSt in Creative Writing. Her most recent novel, *A Book for All and None* (Weidenfeld & Nicolson), was shortlisted for the Author’s Club Best Novel award. She has published a collection of stories, *An Affair of the Heart*, and her short fiction has been widely anthologized, and broadcast on BBC Radio 4. Her book, *What Poetry Brings to Business*, was published by University of Michigan Press. Clare is a member of Oxford University’s English Faculty and Director of the Kellogg College Centre for Creative Writing, where she is convenor of a popular seminar series. She is former Chair of the Literature Bursaries Panel of the Arts Council of Wales, Literary Mentor for Southern Arts and Literature Wales, and literary assessor for the Welsh Books Council. She is an Academician for the Rathbones-Folio Prize Academy, and reviews occasionally for the *Times Literary Supplement* and other periodicals. She is currently working on a new novel and publishing on creative writing and on poetry and business, in collaboration with the Boston Consulting Group. Her chapter ‘Poetry and Business: Thinking Beyond the Facts’ appears in *Humanizing Business* (Springer, U.S.A. 2020)

**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 has had a Scottish Arts Council Writers Bursary, and was short-listed for the Crossword India Best Novel Award and for a Creative Scotland Award. Amal has also written short plays, staged in London in 2017 and 2018. Currently based in Amsterdam, he has reviewed for the Dutch newspaper *Trouw*, and advises the literary festival of the Hague. Amal is currently working on short and long fiction, and drama.

**Senior Associate Tutor: Jane Draycott, MA**

Jane Draycott has a particular interest in combined arts and collaborative work. Her most recent collection is *The Occupant* (Carcanet, 2016), a Poetry Book Society Recommendation, containing work written during her time as Writer in Residence in Amsterdam. Previous collections include *Over* (shortlisted for the 2009 T.S. Eliot Prize), *The Night Tree*, *Prince Rupert’s Drop* and, from Two Rivers Press, *Tideway and Christina the Astonishing* (with Peter Hay and Lesley Saunders). Nominated three times for the Forward Prizes for Poetry, her translation of the medieval dream-vision *Pearl* (2011) was a Stephen Spender Prize-winner. Other awards include the Keats Shelley Prize for Poetry, the International Hippocrates Prize for Poetry and Medicine, and several awards for her audio work with Elizabeth James. *Storms Under the Skin* (Two Rivers Press), her 2017 translations from the work of artist-poet Henri Michaux, is a PBS Recommendation. She is an Advisory Fellow for the Royal Literary Fund.
Tutors for individual subject areas include:

Rebecca Abrams

Rebecca Abrams is the author of six works of fiction and non-fiction. Her novel, *Touching Distance* (Picador, 2009) was shortlisted for a McKitterick Prize for Literature and won the MJA Open Book Award for Fiction. Her most recent publications include *Jewish Treasures of Oxford Libraries* (co-editor, Bodleian Libraries, 2020), *The Jewish Journey: 4000 years in 22 objects* (Ashmolean Museum, 2017) and *When Parents Die* (Taylor & Francis, 2012, 3rd edition), shortlisted for a MIND Award. Rebecca has taught creative writing at Oxford University since 2008. She was Royal Literary Fund Fellow at Brasenose College, Oxford from 2017-2020, Honorary Teaching Fellow on the acclaimed Writing Programme at Warwick University from 2005-8, First Story Writer-in-Residence at Larkmead School in Abingdon from 2010-12, and Gladstone’s Library Writer-in-Residence from 2013-14. A former columnist on the *Daily Telegraph*, she is also a journalist of many years’ standing, the recipient of an Amnesty International Press Award, and a regular literary critic for the *Financial Times*.

Lucy Atkins

Lucy Atkins is a feature journalist, *Sunday Times* book critic and the award-winning author of seven non-fiction titles and four novels. Her debut novel *The Missing One* (Quercus 2014) was a UK bestseller and *The Night Visitor* (Quercus 2017) has been optioned for television. Her latest novel is *Magpie Lane* (Quercus 2020). Lucy has written features and criticism for newspapers including *The Guardian*, *The Times*, *The Sunday Times*, *The Telegraph*, *The Express*, *The Times Literary Supplement* and many UK magazines. She judged the Costa Book Awards in 2017 and chairs events at literary festivals such as Cheltenham, Charleston and Oxford.

Caroline Bird

Caroline Bird is a poet and playwright. She has five collections of poetry published by Carcanet. Her most recent, *The Air Year*, was published in February 2020. Her fifth collection, *In These Days of Prohibition*, was shortlisted for the 2017 TS Eliot Prize and The Ted Hughes Award. A two-time winner of the Foyles Young Poets Award, her first collection *Looking Through Letterboxes* was published in 2002 when she was 15. She won a major Eric Gregory Award in 2002 and was shortlisted for the Geoffrey Deamer Prize in 2001 and the Dylan Thomas Prize in 2008 and 2010. She was one of the five official poets at the 2012 London Olympics.

Wendy Brandmark, MA

Wendy Brandmark is a novelist and short story writer. Her collection of short stories, *He Runs the Moon: Tales from the Cities*, was longlisted for the 2017 Edgehill Short Story Prize. She won first prize for the short story in the Bridport Prize in 2016. Her short stories have appeared widely in anthologies and journals, including *Riptide Journal*, *North American Review*, *The Massachusetts Review*, and *Stand Magazine*. She has been a recipient of an Arts Council award towards the writing of short fiction. Her last novel, *The Stray American* (Holland Park Press, 2014), was longlisted for the
Jerwood Fiction Uncovered Prize. Her novel, *The Angry Gods* (Dewi Lewis Publishing, 2003), explored racism and difference in New York City in the 1950s and 1970s. She has had writing residencies at the Oberpfälzer Künstlerhaus in Germany, the Virginia Centre for the Creative Arts, and the Tyrone Guthrie Centre in Ireland. Her fiction reviews have appeared in 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 a short story collection and a new novel.

Ben Brown, MA

Ben Brown read Law at Worcester College and taught at Brasenose and Balliol before his first two plays were produced by Alan Ayckbourn at the Stephen Joseph Theatre. His play, *Three Days in May* (national tour and West End), won the Whatsonstage Best New Play Award and, translated as *3 Dias En Mayo*, the Mexican Theatre Critics Best Play Award in 2016. His other plays include *All Things Considered* (Hampstead Theatre and productions in Paris, Heidelberg and Sydney), *Larkin With Women* (TMA Best New Play and Express Play of the Year) and *The Promise* (Orange Tree Theatre). He also works as a screen consultant for Cuba Pictures, the production arm of Curtis Brown.

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 the *Financial Times*. He is interested in both the close examination of fiction and how technologies such as ebooks and print-on-demand have changed the publishing industry, 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. Also in 2010, he founded the micropublishing imprint StreetBooks. In 2016 he was co-investigator on a digital project looking at narrative shapes, and has recently completed a memoir entitled ‘Trust: A Family Story’. Events from ‘Trust’ form part of justthoughtsnstuff.blogspot.com, a blog he wrote between 2010 and 2020, now a self-contained born-digital work about the past ten years of his life. He is a member of Common Room at Kellogg College. As well as teaching creative writing, he is a librarian and subject consultant with the Bodleian Libraries.

Jonathan Evans

Jonathan Evans has written more than a hundred and fifty commissioned scripts, from children’s animation and live action family comedy, through continuing drama for adult audiences to feature films. His writing for children includes the BAFTA and RTS-winning *Tracy Beaker Returns*. His comedy feature film script, *Act Your Age*, was developed with the UK Film Council after winning their national ‘25 Words’ competition. He has written many 11-minute animation episodes across various series for European television. Jonathan has worked as a television story-liner for Freemantle, Grundy and Hewson International, and has assessed feature film scripts for Buena Vista.
Roopa Farooki, MBBS MA Oxon

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) published with Headline and Pan Macmillan. She has been shortlisted for the Orange Award for New Writers and the Muslim Writers’ Awards, and also been longlisted for the Women’s 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, The Telegraph and The Times. In 2013 she was awarded the John C. Laurence Award from the Authors’ Foundation for writing which improves understanding between races, and an Arts Council Literature award. She is a Royal Literary Fund Fellow and her sixth novel, The Good Children, was called ‘the outstanding novel of the year’ by John Harding of The Daily Mail, in their Books of the Year feature. Roopa is also a recently qualified Junior Doctor working for the NHS in London and Kent. Following her 2016 shortlisting for the Commonword Prize for Children’s Fiction, Roopa is currently working on diverse fiction for young people. Her new children’s series, The Double Detectives Medical Mysteries, was launched by Oxford University Press in 2020.

Colin Grant

Colin Grant is an historian and author of five books, including Negro with a Hat: The Rise and Fall of Marcus Garvey and the memoir Bageye at the Wheel, which was short-listed for the PEN/Ackerley prize 2013. His latest book, Homecoming: Voices from the Windrush Generation was published in October 2019.

Marybeth Hamilton, PhD

Marybeth Hamilton is a writer and cultural historian and the author of two non-fiction books: In search of the blues (2007) and When I’m Bad I’m Better: Mae West, Sex and American Entertainment. She is an associate member of the History faculty at Oxford University and an Honorary Research Fellow at Birkbeck College, University of London. A longtime member of the editorial collective of History Workshop Journal, she also serves as Coordinating Editor of HWJ’s digital magazine History Workshop Online and as producer and presenter of the History Workshop Podcast and has written and presented several documentary features for BBC Radio.

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 fifth novel, Speak for England (2005), predicted Brexit and has been adapted by Andrew Davies, though not yet produced. 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. Englanders and Huns, a richly-illustrated re-telling of the cultural lead-up to WWI, which was shortlisted for the Paddy Power Political Books of the Year 2015. His latest book,
The Shortest History of Germany (2017), has been translated into over a dozen languages, and was the official #8 UK non-fiction paperback bestseller of 2018. He is Director of Creative Writing at Oxford Brookes University and has been External Examiner on many other creative writing programmes, including the MA at the University of East Anglia.

Ella Hickson

Ella is an award-winning writer whose work has been performed throughout the UK and abroad. Her most recent play, Swive, opened at Shakespeare's Globe in the autumn of 2019. Previously that year, Anna, played at The National Theatre. Oil opened at The Almeida Theatre in October 2017 and The Writer opened there in Spring 2018. She is developing new work for The National Theatre, The Old Vic and Manhattan Theatre Club. She is also developing various projects for TV and film. Ella was a Thornton Wilder Fellow, and has twice been a MacDowell Colony Fellow.

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 six 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. Professor Jack was the Gresham Professor of Rhetoric from 2013 to 2017. Her latest book, Very Short Introduction to Reading (OUP), was published in April 2019. She is currently working on a biography of Colette.

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. Alice won the V. S. Pritchett Memorial Prize awarded by The Royal Society of Literature in 2014. She published a memoir, Dead Babies and Seaside Towns, with Unbound in July 2014, which won the Pen / Ackerley Award in 2015. Her novel Mary Ann Sate, Imbecile was published by Unbound in 2018. It was on the long list for the Ondaatje Prize in 2019 and was also runner up for the Rathbones Folio Prize in 2019. Between the Regions of Kindness was published in 2019 by Unbound and Alice is currently working on a new novel about Dr Asperger.

Anjali Joseph

Anjali Joseph is an award-winning novelist. Her first novel, Saraswati Park won the Desmond Elliott Prize, the Betty Trask Prize, and the Vodafone Crossword Book Award for Fiction in India. Another
Country, her second novel was long listed for the Man Asian Literary Prize. The Living appeared in 2016; an extract from the novel appeared in GRANTA’s India issue earlier that year. Extracts from her new novel, Everlasting Lucifer, appear in the anthology Others and Harvard Review. She read English at Trinity College, Cambridge, and has taught English at the Sorbonne and creative writing at the University of East Anglia, where she did an MA in creative writing and a PhD in Creative and Critical Writing including a long essay on Jean Rhys, spaces, and difference. She has taught at the Arvon Foundation, was a visiting Distinguished Writer at Widener College in the United States, and occasionally reviews fiction, including for the Times Literary Supplement.

Marti Leimbach

Marti Leimbach is the author of seven novels, including Waterstone's bestseller, Daniel Isn’t Talking, and the New York Times bestseller, Dying Young, which was also made into a film starring Julia Roberts. Widely translated, and published worldwide, Marti's upcoming novel, Dragonfly Girl, will be published by Katherine Tegen Books/Harper Collins in 2021.

Jenny Lewis, MA, MPhil

Jenny Lewis is a poet, playwright and translator who teaches poetry at Oxford University. She has seven plays and poetry cycles performed at major UK theatres including the Leicester Haymarket, the Royal Festival Hall, the Polka Theatre, London (for children) and Pegasus Theatre, Oxford where Jenny was a Core Writing Tutor for 20 years. Her first book of poetry, When I Became an Amazon (Iron Press, 1996) was broadcast on BBC Woman’s Hour, translated into Russian, made into an opera and first performed by the Tchaikovsky Opera and Ballet Company of Perm, Russia in 2017. Jenny has published three further collections Fathom and Taking Mesopotamia (Oxford Poets/ Carcanet, 2007/2014) and Gilgamesh Retold (Carcanet Classics, 2018) which was a New Statesman Book of the Year, a Carcanet Book of the Year and an LRB Bookshop Book of the Week on publication. Jenny has also published three chapbooks from Mulfran Press in English and Arabic with the exiled Iraqi poet Adnan Al-Sayegh – Now as Then: Mesopotamia-Iraq (2013), Singing for Inanna (2014) and The Flood (2017) which are part of the award-winning, Arts Council-funded ‘Writing Mesopotamia’ project aimed at fostering friendship between English and Arabic-speaking communities. Her translation (with Ruba Abughaida) of Al-Sayegh’s work, Let me tell you what I saw...! Extracts from Uruk’s Anthem, is forthcoming from Seren in October 2020.

Kate Longworth

Kate Longworth was born in Manchester, where she spent her youth acting and later teaching with community drama groups. She studied theatre to doctoral level, whilst working at the Oxford Playhouse and watching everything from student productions to touring plays from across the world. Kate went on to work as Senior Editor for Oberon Books, one of the foremost publishers of new writing for the theatre, recently bought by Bloomsbury. She is a champion of new writing for the stage, and has judged new writing competitions, arranging for publication and agent representation where possible.
Harry Man, MA

Harry Man is a poet, editor and translator. His first book of poetry, *Lift* (Tall Lighthouse, 2013), won the Bridges of Struga Award. His work has appeared in *Magma, Poetry International, Poems in the Waiting Room,* and *New Welsh Review,* and at London’s Southbank Centre among other places. He has also been a Hawthornden Fellow, a TOAST poetry fellow and he has collaborated with contemporary dance choreographers, scientists and visual artists. He was an artist-in-residence at the Middlesbrough Institute of Modern Art and Hurst Castle and a poet in residence at the Wordsworth Trust. *Finders Keepers,* a collaboration with the illustrator Sophie Gainsley was shortlisted for the Ted Hughes Award for New Work in Poetry. His most recent books are *Thereafter* (‘Deretter’) a book-length elegy written with Norwegian poet Endre Ruset, published by Flamme Forlag in Norway and Hercules Editions in the UK.

Jamie McKendrick

Jamie McKendrick was born in Liverpool in 1955, lives in Oxford and has published seven books of poetry including *The Marble Fly* (1997), which won the Forward Prize, *Out There* (2012), which won the Hawthornden Prize and most recently *Anomaly* (2018). A selected poems, *Sky Nails,* was published by Faber in 2001 and a new *Selected Poems* was published in 2016. 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, The Smell of Hay, Within the Walls, Behind the Door* and *The Heron* are published by Penguin Modern Classics. They are now gathered together in a single volume *The Novel of Ferrara* published also by Norton in the States. His translation of Valerio Magrelli’s poems, *The Embrace,* won the Oxford-Weidenfeld Prize and the John Florio Prize. He has translated Pier Paolo Pasolini’s verse play *Fabrication,* and most recently *Archipelago,* the poems of Antonella Anedda, which also won the John Florio Prize. *The Foreign Connection,* a book of his writings on poetry and art, is due to be published in 2020.

Peter Moore

Peter Moore is a non-fiction writer. His books *Endeavour* (2018) and *The Weather Experiment* (2015) have been Sunday Times Top Ten Bestsellers and his debut, *Damn His Blood,* was serialised as a BBC Radio 4 Book of the Week. His work has been translated widely and *The Weather Experiment* was chosen as one of the *New York Times*’s 100 Notable Books of 2015. He freelances regularly for *The Literary Review,* presents a podcast called *Travels Through Time* and has been a writer in residence at Gladstone’s Library in Flintshire.

Helen Mort

Helen Mort was born in Sheffield. Her first collection, *Division Street* (Chatto & Windus, 2013), won the Fenton Aldeburgh Prize and was shortlisted for the TS Eliot Prize and the Costa Prize. Her second collection, *No Map Could Show Them* (Chatto & Windus, 2016), is a PBS Recommendation. Helen is a former Poet in Residence at The Wordsworth Trust and Douglas Caster Cultural Fellow at the University of Leeds and now lectures at Manchester Metropolitan University. Her first novel, *Black Car Burning,* was published in 2019 by Chatto & Windus.
Barney Norris

Barney Norris was born in Sussex in 1987. After leaving university he founded the touring theatre company Up in Arms. His plays include ‘Nightfall’ (The Bridge Theatre); ‘While We’re Here’ (Up in Arms at the Bush and on tour); ‘Echo’s End’ (Salisbury Playhouse); ‘Eventide’ (Up In Arms, Arcola and on tour) and ‘Visitors’ (Up in Arms, Arcola and on tour – Winner of the Critics’ Circle Award for Most Promising Playwright and nominated for an Evening Standard Award). He has also adapted Ishiguro’s The Remains of the Day and Lorca’s Blood Wedding. His novels The Vanishing Hours, Turning For Home and the bestselling Five Rivers Met on a Wooded Plain are published by Transworld, his non-fiction books The Wellspring: Conversations with David Owen Norris and To Bodies Gone: The Theatre of Peter Gill are published by Seren. He is a Martin Esslin playwright in residence at Keble College, Oxford and a Fellow of the Royal Society of Literature.

Jamie Nuttgens, MA

Jamie Nuttgens is a writer, producer, director and editor with over 25 years’ experience in film and TV. He started in the theatre as Assistant Director at Sheffield Crucible, Soho Poly Theatre and Croydon Warehouse among others, before creating his own Arts Council-funded Touring Theatre Company. He also worked in commercial radio as an award-winning writer/producer. On graduating from the National Film & Television School he joined the BBC Drama department, to script edit Jimmy McGovern’s The Lakes and Casualty. He produced The Bill for ITV for several years and for Channel 4 he co-produced Red Riding, three films based on the novels of David Peace. He won the Raindance Best UK Feature Award for his work with UK Indian writer/director Smita Bhide. He is currently Head of Drama at Ten66 TV developing BAME shows and stories across several platforms, and is also currently Course Leader for MA Screenwriting at the Met Film School, 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 – which have been broadcast on Radio 4, Radio 3 and the World Service. 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 (Channel 4); and several episodes of the Victorian/Edwardian investigative drama-documentary series A Most Mysterious Murder (BBC1), which she co-wrote with Julian Fellowes. She also co-authored with him an episode of his television series Downton Abbey (ITV). Recent radio work includes the drama-documentaries Forgiving, Crisis, and Syria: Bread and Bombs (all BBC Radio 4). Work in development includes a TV drama series about witness protection in the States, and a television adaptation of a novel by Joy Chambers. Her first podcast - a four-part drama - appeared on HistoryHit early in 2019 (and is still there!). She is a Consultant Fellow of the Royal Literary Fund, and with RLF sponsorship has run a series of workshops with refugees in Bristol. Tina has a PhD from Bristol University Drama Department. Her thesis, Discovering the Art of Wireless, was a study of creativity at the BBC in its infancy, with a particular focus on radio drama up until 1929.

Sophie Ratcliffe

Sophie Ratcliffe writes memoir, biography, criticism - and things that are a mixture of all three. She is an Associate Professor at the Faculty of English at the University of Oxford, and has published widely
in the field of literature, emotion and histories of reading. Her first biography, *P. G. Wodehouse: A Life In Letters* (Hutchinson, 2011), took a relatively conventional approach to life-writing. Her recent and more experimental memoir *The Lost Properties of Love: An Exhibition of Myself* (William Collins, 2019) was named as one of *Prospect* magazine’s books of the year. A former judge for the Baillie Gifford and Wellcome Book Prizes, Sophie regularly reviews books for the national press. She is currently working on two projects: an academic book about libraries, children and gender – and something that might resemble a novel.

**John Retallack**

The author of twelve plays, John Retallack’s work has been translated into 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 an Olivier, two Herald Angels, two TMA 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 to 1999. From 2001 to 2011, 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. Six of his plays for Company of Angels are published by Oberon Books and two by Methuen. John’s play, *Hannah and Hanna in Dreamland* opened at the Marlowe Theatre in Canterbury in 2018 and is also published by Oberon Books. His adaptation of J.B. Priestley’s classic novel *The Good Companions* for Radio 4 was broadcast in the same year. He directed *Unicorns, Almost*, Owen Sheers’ play about the poet Keith Douglas for the Hay Festival and received outstanding local and national reviews for his production. *Unicorns, Almost* was revived for the 2019 Edinburgh Festival and broadcast on Radio 3 on May 10th, 2020. He is the Royal Literary Foundation Fellow at Worcester College, Oxford for the period 2019-21. He is currently writing *The Splash*, a modern take on Albert Camus’ novel *The Fall*.

**Tara Stubbs, DPhil**

Tara Stubbs is Associate Professor in English Literature and Director of Studies in English Literature and Creative Writing at OUDCE; and a fellow of Kellogg College. She is interested in modernism, poetry, and transatlantic literature – particularly Irish and American literature. She is the author of *American Literature and Irish Culture, 1910–1955: the politics of enchantment* (MUP, 2013; paperback, 2017) and, with Doug Haynes, *Navigating the Transnational in Modern American Literature and Culture* (Routledge, 2017). Her new book, due out in autumn 2020, is *The Modern Irish Sonnet: Revision and Rebellion* (Palgrave Macmillan, 2020).

**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 TS Eliot Prize. His latest book is *Mapping the Delta* (2016). 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. In 2015 he shared the translator’s prize for his translations of the Man Booker International Winner, László Krasznahorkai, and, in 2016, was awarded the People and Poetry Prize in China. His memoir of his mother, The Photographer at Sixteen, was published to much praise by Maclehose in February 2019.

James Womack

James Womack is a writer, translator and editor. He is the author of four books of poetry from Carcanet: Misprint (2012), On Trust (2017) (longlisted for the 2018 International Dylan Thomas Prize and shortlisted for the 2019 Ledbury Forte Prize for Second Collections), an anthology of verse translations from the Russian of Vladimir Mayakovsky, Vladimir Mayakovsky and Other Poems (2016, longlisted for the 2018 Read Russia Translation Prize), and a selection from the work of Manuel Vilas, Heaven (2020). He has translated fiction and poetry from Russian and Spanish, and won the 2018 PN Review Translation Prize for his version of one of Vilas’s poems. A fifth collection of poems, Homunculus, is due out in September 2020. He is editor and co-owner of the publishing house Calque Press, which publishes translations of Spanish and Russian poetry and ecofiction.

Marian Womack

Marian Womack’s writing features strange landscapes, ghostly encounters, and uncanny transformations through a variety of genres – experimental and hybrid fiction, speculative fiction, ecofiction, and fiction of the Anthropocene. She is interested in the intersection of storytelling with other media, and has collaborated with diverse initiatives, including art installations, video games, or activist campaigns, and she co-runs the publishing project Calque Press. Marian’s short story collection, Lost Objects (Luna Press, 2018), was shortlisted for two BSFA awards and one BSF award. Her novel The Swimmers (Titan Books, Autumn 2020) is a response to Wide Sargasso Sea set in a near-future Andalusia. She has co-edited the international ecofiction anthology An Invite to Eternity: Tales of Nature Disrupted (2019), and she is also the author of a series of gothic/environmental novels featuring female detective Helena Walton-Cisneros in fin-de-siècle London. The first instalment, The Golden Key, an uncanny tale of liminal spaces and environments tainted by human interaction, has just been published by Titan Books (2020). Marian holds a MSt in Creative Writing, and a PhD in Creative Writing and Environmental Humanities. She lives in Cambridge.
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. These include the central Bodleian, major research libraries such as the Sackler Library, Taylor 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 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 Student Support Administrator Rachel Kowalski on 01865 270360 or via email at student.support@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
Web: 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. Many MSt in Creative Writing students have chosen to apply to Kellogg 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 this constituency.

FEES AND FUNDING

Tuition fees for 2021/22 have not yet been agreed. For up-to-date information on fees, please see www.ox.ac.uk/admissions/graduate/fees-and-funding/fees-and-other-charges/tuition-and-college-fees.

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/. Alternatively, you can visit the main University Fee Status website at www.ox.ac.uk/feesandfunding/fees/information/feestatus/.

If you are an applicant from the EU intending to apply for a place to start at Oxford in 2020/21, you are advised to refer to the UKCISA website at www.ukcisa.org.uk/Information--Advice/EEA--Swiss-Students/EU-Referendum.

Funding and Financial Assistance

For information on funding, please visit OUDCE funding pages: 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

For information on Professional and Career Development Loans, visit: 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

All students (both home and international) should visit the University website where funding information can be found: www.ox.ac.uk/admissions/graduate/fees-and-funding.

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 under-graduates 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 https://www.ox.ac.uk/students/fees-funding/assistance/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: https://www.ox.ac.uk/students/fees-funding/assistance/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 https://www.kellogg.ox.ac.uk/study/scholarships/

Funding for International Students

Oxford University provides funding information for international students at https://www.ox.ac.uk/students/fees-funding. Students from the United States of America should also investigate: www.studentaid.ed.gov. For Canadian student loan applications, please contact Student Funding (student.funding@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.gov.uk/apply-to-come-to-the-uk. The UKCISA website at www.ukcisa.org.uk 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.

- 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: 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, http://www.ox.ac.uk/admissions/graduate. For a full explanation of application methods, see www.ox.ac.uk/admissions/graduate/applying-to-oxford.

Paper applications

If it is not possible for you to apply online, in exceptional circumstances 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/graduate/applying-to-oxford/application-guide](http://www.ox.ac.uk/admissions/graduate/applying-to-oxford/application-guide)), 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 the January 2021 deadline. If you miss this deadline, your application will be considered after the March 2021 deadline. 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.

**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, con-tact the MSt in Creative Writing Senior Programme Administrator, Rebecca Rue (tel: 01865 280145; email mstcreativewriting@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.

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 enrolment requirements, please see 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.

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 for more information.

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 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.ox.ac.uk/admissions/graduate/living-in-oxford/accommodation. 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 (email 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. The following website may also have some useful information: 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 the “Student Successes” section 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/non-fiction writer. 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/about/students.

I have more questions – who should I ask?

Please contact Rebecca Rue, Senior Course Administrator (Mstcreativewriting@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 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.’

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.’
**Stephanie Scott**

*Author of What’s Left of Me is Yours, Weidenfeld and Nicolson 2020.*

‘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.’

**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.’

**Lindsey Moore**

‘My life has been so enriched and expanded. My writing evolves daily through the tools that you gave me. Not to mention the wonderful friendships formed throughout our two years together.’

**Bette Adriaanse**

‘The Masters in Oxford, while encouraging creativity, raised the bar on the quality of the finished work and gave me the discipline to be a professional.’

**Jennifer Thorp**

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

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