**MST IN CREATIVE WRITING**  
**2019 ENTRY**

<table>
<thead>
<tr>
<th>Contents</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Message from the Course Director</td>
<td>1</td>
</tr>
<tr>
<td>Key Facts</td>
<td>2</td>
</tr>
<tr>
<td>Useful Contacts</td>
<td>2</td>
</tr>
<tr>
<td>About the MSt in Creative Writing</td>
<td>3</td>
</tr>
<tr>
<td>Student Successes</td>
<td>5</td>
</tr>
<tr>
<td>Who Should Apply?</td>
<td>7</td>
</tr>
<tr>
<td>What Does the Course Cover?</td>
<td>8</td>
</tr>
<tr>
<td>How Is the Course Assessed?</td>
<td>9</td>
</tr>
<tr>
<td>Course Submission Requirements</td>
<td>10</td>
</tr>
<tr>
<td>How Is the Course Structured?</td>
<td>11</td>
</tr>
<tr>
<td>Who Are the Tutors?</td>
<td>13</td>
</tr>
<tr>
<td>Library and Computing Facilities</td>
<td>24</td>
</tr>
<tr>
<td>Provision for Students with Disabilities</td>
<td>24</td>
</tr>
<tr>
<td>College Affiliation</td>
<td>25</td>
</tr>
<tr>
<td>Fees and Funding</td>
<td>25</td>
</tr>
<tr>
<td>English Language Ability</td>
<td>28</td>
</tr>
<tr>
<td>How to Apply</td>
<td>28</td>
</tr>
<tr>
<td>Frequently Asked Questions</td>
<td>31</td>
</tr>
<tr>
<td>Student Comments</td>
<td>38</td>
</tr>
</tbody>
</table>
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

Length 2 years part-time
Start Date Friday 20 September 2019
Year 1 Residences
Residence 1: Friday 20 Sept - Monday 23 Sept 2019
Residence 2: Friday 17 Jan - Monday 20 Jan 2020
Residence 3: Sunday 26 April - Weds 29 April 2020
Guided Retreat Sunday 28 June - Tuesday 30 June 2020
Year 2 Residences Dates TBC
Venue OUDCE, Rewley House, 1 Wellington Square, Oxford OX1 2JA
Closing dates for applications Friday 25 January & Friday 1 March 2019

Fees Fees for 2018-19 were £6,445 (EU students); £10,135 (non-EU students). This comprises the following: University composition fee: £4,945 (EU); £8,635 (non-EU) and the College fee: approximately £1,500 (EU and non-EU). Fees for 2019-20 will be confirmed soon - for up-to-date info on fees, please see www.ox.ac.uk/admissions/graduate/fees-and-funding/fees-and-other-charges.

USEFUL WEBSITES
Website www.conted.ox.ac.uk/mstcw
Course blog: http://blogs.conted.ox.ac.uk/mstcw
Informational video: https://youtu.be/Av3VOtd1Rs0
Virtual open event: www.conted.ox.ac.uk/cwopenday

USEFUL CONTACTS

Course Director Dr Clare Morgan
clare.morgan@kellogg.ox.ac.uk
Programme Administrator Ms Rebecca Rue
rebecca.rue@conted.ox.ac.uk Tel. 01865 280145
Graduate Admissions The Graduate Admissions Office
www.graduate.ox.ac.uk/ask 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 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 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 (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’Aguiar, 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 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 empha-
sis 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**

Eleven 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 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 2015; 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 alumnus’ play was performed as part of Theatre503’s Rapid Write Response, and another edited and contributed to a collection of plays by B:itish 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 Expanionists 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 http://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 Course Administrator Rebecca Rue (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 Programme Administrator, Rebecca Rue, who will be pleased to advise (rebecca.rue@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 neces-
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 110 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
  - 1 x 5000-word extended essay on a genre-related critical approach of own choice.
## HOW IS THE COURSE STRUCTURED?
### 2019-2020 YEAR 1

<table>
<thead>
<tr>
<th>Term One</th>
<th>Term Two</th>
<th>Term Three</th>
<th>Summer Vac</th>
</tr>
</thead>
<tbody>
<tr>
<td>Residence 1: four days</td>
<td>Residence 2: four days</td>
<td>Residence 3: four days</td>
<td>Guided Retreat: three days</td>
</tr>
<tr>
<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>
</tr>
<tr>
<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>
</tr>
<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>
</tr>
<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>Days 1-3: Dedicated time for writing</td>
</tr>
</tbody>
</table>

| Two Tutorials | Two Tutorials | Two Tutorials |

<p>| Submissions: Two assignments (one critical, one creative) in late November | Submissions: Two assignments (one critical, one creative) in March | Submissions: Portfolio (creative); Extended Essay 1 (critical); both in August |</p>
<table>
<thead>
<tr>
<th>Year 2</th>
<th>Term Four</th>
<th>Term Four/Five</th>
<th>Term Six</th>
<th>Guided Retreat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Residence 4: four days</td>
<td>Research Placement (1 – 2 weeks)</td>
<td>Residence 5: four days</td>
<td>Guided Retreat: three days</td>
<td></td>
</tr>
<tr>
<td>Day 1: 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>Day 1: Writerly workshops in genre of choice; critical reading seminars; visiting reader/speaker; office hours</td>
<td>Day 1: Supervision guidance on final project and extended essay; visiting reader/speaker; dedicated time for writing; office hours; showcase celebration</td>
<td></td>
</tr>
<tr>
<td>Day 2: Writerly workshops in genre of choice; critical reading seminars; visiting reader/speaker; office hours</td>
<td>Day 2: Writerly workshops in genre of choice; critical reading seminars; visiting reader/speaker; office hours</td>
<td>Day 2: Supervision guidance on final project and extended essay; visiting reader/speaker; dedicated time for writing; office hours; showcase celebration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 3: Writerly workshops in genre of choice; critical reading seminars; visiting reader/speaker; office hours</td>
<td>Day 3: Writerly workshops in genre of choice; critical reading and cross-genre seminars; office hours</td>
<td>Days 3: Supervision guidance on final project and extended essay; visiting reader/speaker; dedicated time for writing; office hours; group reprise guided by Course Director</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 4: Writerly workshops in genre of choice; critical reading seminars; office hours; group reprise</td>
<td>Day 4: 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>
<td></td>
<td></td>
</tr>
<tr>
<td>Supervisions</td>
<td>One Guidance Tutorial</td>
<td>Supervisions</td>
<td>Supervisions</td>
<td></td>
</tr>
</tbody>
</table>
WHO ARE THE TUTORS?

Course 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 a book on creative writing.

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 Course Tutor: Anna Beer, MA, PhD
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. Her three most significant books in recent years have been her life of the wife of Sir Walter Ralegh, *Bess*, published by Constable, UK, and Random House, US; a biography of John Milton (*Milton: Poet, Pamphleteer and Patriot*) published by Bloomsbury in the UK and the US, and a group biography, *Sounds and Sweet Airs: the Forgotten Women of Classical Music* (Oneworld Publications, 2016). Anna’s next book, to be published in October 2018 by Oneworld, is – probably going to be called – *Patriot or Traitor: the Life and Death of Sir Walter Ralegh*. 
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 in 2013. Nominated three times for the Forward Prize for Poetry, her 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). 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. Her translation of the medieval dream-vision Pearl (2011) was a Stephen Spender Prize-winner. Storms Under the Skin (Two Rivers Press), her 2017 translations from the work of artist-poet Henri Michaux, is a PBS Recommendation.

Tutors for individual subject areas include:

Rebecca Abrams
Rebecca Abrams is the author of six works of fiction and non-fiction and a literary critic for the Financial Times. Her most recent titles include The Jewish Journey: 4000 years in 22 objects (Ashmolean, 2017) and Touching Distance (Picador, 2009), a historical novel, highly praised by Hilary Mantel, shortlisted for the 2009 McKitterick Prize for Literature, and winner of the MJA Open Book Award for Fiction. She is the Royal Literary Fund Writing Fellow at Brasenose College, Oxford, a former Honorary Teaching Fellow on the Warwick Writing Programme, and has previously held posts as First Story Writer-in-Residence (2010-12) and Gladstone’s Library Writer-in-Residence (2013-14).

Caroline Bird
Caroline Bird has had five collections of poetry published by Carcanet. Her first collection, Looking Through Letterboxes, was published in 2002, when she was only 15. Her most recent collection, In These Days of Prohibition, was shortlisted for the TS Eliot Prize 2017. She won a major Eric Gregory Award in 2002 and was shortlisted for the Geoffrey Dearmer Prize in 2001. She was shortlisted 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; her new version of The Trojan Women premiered at the Gate Theatre at the end of 2012 to wide critical acclaim. 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 shortlisted for Most Promising New Playwright at the Off-West-End Awards. She wrote a radical new adaptation of *The Wonderful Wizard of Oz* for Northern Stage in 2015, and is now writing the book and lyrics for *Dennis the Menace the Musical* for The Old Vic.

**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 published by Holland Park Press in 2016 and 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 *North American Review, The Massachusetts Review, Stand Magazine* and *The Warwick Review*. 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 short stories and a new novel.

**Ben Brown, MA**

Ben Brown is a playwright who read Law at Worcester College and taught at Brasenose and Balliol. His last play, *Three Days in May* (national tour and West End), won the Whatsonstage Best New Play Award in 2012 and, translated as *3 Días En Mayo*, the Mexican Theatre Critics Best Play Award 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. *Larkin With Women* is being revived by Richmond Shakespeare Society in September, 2018.
Nicoletta Demetriou, PhD
Nicoletta Demetriou is Research Fellow in Ethnomusicology and Life Writing at Wolfson College, Oxford. She has a PhD in Ethnomusicology from the School of Oriental and African Studies (SOAS), University of London, and an MA in Life Writing from the University of East Anglia. She has written extensively on Cypriot traditional music and musicians, and is co-editor, with Jim Samson, of *Music in Cyprus* (Routledge 2015). Her life-writing pieces have appeared in the *UEA Creative Writing Anthology*, *The Guardian Weekly*, and *Chroniko* (in Greek). She has also written for, and co-edited, ‘Excavating Lives’, a special issue of *a/b: Auto/Biography Studies* (2017). Her current project, *The Cypriot Fiddler*, is a group biography (book and documentary) of professional traditional musicians on both sides of the Cypriot divide. The project was chosen by the British Academy as a case study in 2015, and was featured on the Academy’s blog. *The Cypriot Fiddler* documentary (2016), was entirely funded by members of the public through an online crowd-sourcing campaign. Aside from writing, Nicoletta is also an active performer of Cypriot folksong.

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 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. 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’. 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 commissioned scripts, from short stop-motion animation up to feature films, including many episodes of continuing dramas. 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 an animation feature script for Neomis Animation, Paris, as well as many shorter animation episodes for Caligari Films, Munich. 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
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*, *The Telegraph* and *The Daily Mail*. 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 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 called ‘the outstanding novel of the year’ by John Harding of *The Daily Mail*, in their 2014 Books of the Year feature. Following her 2016 shortlisting for the Commonword Prize for Children’s Fiction, Roopa is currently working on diverse fiction for young people.

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 widely hailed and is the Waterstone’s national non-fiction Book of the Month for April 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 play *Oil* opened at The Almeida Theatre in October 2017 and her most recent show *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 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. Professor Jack was the Gresham Professor of Rhetoric from 2013 to 2017.

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 new novels, *Between The Regions of Kindness* and *Mary Ann Sate, Imbecile*, will be published by Unbound in 2018.

Anjali Joseph
Anjali Joseph is an award-winning novelist. Her first novel, *Saraswati Park* (2010), won the Desmond Elliott Prize, the Betty Trask Prize, and the Vodafone Crossword Book Award for Fiction in India. *Another Country*, her second
novel, appeared in 2012, and was longlisted 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. 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 regularly teaches at the Arvon Foundation, has been 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 several novels including *Age Of Consent*, published in July 2016 by Penguin Random House (USA) and Fourth Estate (UK). Her international bestseller, *Dying Young*, was translated into over fifteen languages and made into a major motion picture starring Julia Roberts. Her novel, *Daniel Isn’t Talking*, was also widely translated and a Waterstones summer read bestseller. Other novels include *The Man From Saigon, Love and Houses, Sun Dial Street* and *Falling Backwards*. 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 has had plays and poetry cycles performed at UK theatres including the Royal Festival Hall, the Leicester Haymarket Theatre and (for children) the Polka Theatre, London. Her first book of poetry, *When I Became an Amazon* (Iron Press, 1996/ Bilingua, Russia 2002), was dramatised, broadcast on BBC Woman’s Hour, translated into Russian and made into an opera which had its world premiere in Perm, Russia, in 2017. Recent work includes *Fathom* (2007) and *Taking Mesopotamia* (2014), both for Oxford Poets/Carcanet; *After Gilgamesh* (2012) and *Stories for Survival* (2015) both for Pegasus Theatre, Oxford, and three chapbooks in English and Arabic, with the exiled Iraqi poet Adnan al-Sayegh published by Mulfran Press: *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 strengthening ties between English and Arabic-speaking communities. Her books have been translated into Farsi and Arabic and published in Iran (Soolar,

**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 and has been translated into German. 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 and he has collaborated with contemporary dance choreographers, scientists and visual artists. He was an artist-in-residence at Hurst Castle and a poet in residence at the Wordsworth Trust. *Finders Keepers*, a collaboration with the illustrator Sophie Gainsley was recently shortlisted for the Ted Hughes 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 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* and *Behind the Door* are published by Penguin Modern Classics. His final novel *The Heron* is forthcoming. 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.

**Peter Moore**

Peter Moore is a non-fiction writer. His debut, *Damn His Blood*, was published by Chatto & Windus in 2012 and was chosen as a BBC Radio 4 Book of the Week. His second book, *The Weather Experiment*, was a *Sunday Times* Bestseller, a *New York Times* Notable Book of 2015 and was adapted by BBC 4 for a three-part television documentary. He reviews regularly for *The Literary Review* and has been a writer in residence at Gladstone’s Library in Flintshire. In 2016 he was awarded a Winston Churchill Fellowship for his third book, *Endeavour*, which will be published in 2018.
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.

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, working on shows like *Casualty* and Jimmy McGovern’s *The Lakes*. 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 for whose company he is a Script Consultant. He is currently developing Animation, TV Pilot and several Feature Projects for Monkey In Heaven Films, and is also currently Programme 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 FGM and the radicalisation of young people and a television adaptation of a novel by Joy Chambers. She is a Consultant Fellow of the Royal Literary Fund, and with RLF sponsorship she is currently working with refugees on a cultural capital project.
John Retallack
The author of twelve plays, his 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 two Herald Angels, an Olivier, 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. Five of his plays for Company of Angels are published by Oberon Books and two by Methuen. Currently, he is directing Owen Sheers’ new play Unicorns, Almost at Hay-on-Wye in May and is under commission to write a sequel to his 2001 Hannah and Hanna for production in September.

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.

James Womack
James Womack is a writer, translator and editor. He is the author of three books of poetry from Carcanet: Misprint (2012), On Trust (2017) (longlisted for the
Samantha Wynne-Rhydderch

Samantha’s poetry collections have been shortlisted for Wales Book of the Year (Not in These Shoes, Picador 2008), the Roland Mathias Prize (Banjo, Picador 2012) and the Michael Marks Award (Lime & Winter, Rack 2014). Her latest publication is Ling Di Long (Rack Press, 2018).
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 Widening Access Assistant on 01865 280355 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. 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

Tuition fees for 2019/20 have not yet been agreed. For up-to-date information on fees, please see http://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 (other than from the UK) intending to apply for a place to start at Oxford in 2019/20, you are advised to refer to the UKCISA website at http://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
Information about funding and scholarships for Home students can be found at 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. International students should look at the website 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/.

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/

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.

**Funding for International Students**
Oxford University International Office provides funding information for international students at www.admin.ox.ac.uk/io/funding/index.shtml or via the link to Funding from the homepage, www.admin.ox.ac.uk.io. 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.ukvisas.gov.uk. The UKCISA website at 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 Admis-
sions procedure section of the online prospectus, at Graduate Admissions Office, www.ox.ac.uk/admissions/postgraduate_courses/. For a full explanation of application methods, see www.admin.ox.ac.uk/postgraduate/apply/forms.

**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/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 the January 2019 deadline. If you miss this deadline and places are still available, your application will be considered after the March 2019 deadline. As there are limited places on this course, applicants are strongly advised to apply by the January 2019 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).
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 enrollment 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.

**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 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/. 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 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 cre-  
ative 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 be-  
yond 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.

I have more questions – who should I ask?
Please contact Rebecca Rue, the course administrator (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 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.’

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.’