### MST IN CREATIVE WRITING  
2018 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, MSt in Creative Writing
KEY FACTS

Length
2 years part-time

Start Date
Friday 21 September 2018

Year 1 Residences
Residence 1: Friday 21 Sept - Monday 24 Sept 2018
Residence 2: Friday 18 Jan - Monday 21 Jan 2019
Residence 3: Sun 28 April - Weds 1 May 2019

Guided Retreat
Sun 30 June - Tues 2 July 2019

Year 2 Residences
Dates TBC

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

Fee
Fees for 2018-19 will be approximately £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). For up-to-date information on fees, please see www.ox.ac.uk/admissions/graduate/fees-and-funding/ tuition-and-college-fees.

Closing dates for applications
Friday 19 January & Friday 9 March 2018

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 Adminstrator
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

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

Fiction


Poetry
An alumnus’ collection was published by Eyewear in 2013, and a current student’s third poetry collection came out in September 2014 with Gatehouse Press. Another alumnus’ collection was published in 2014 by Templar Press after he won the Templar Portfolio Award. One student’s poetry collection has been translated into Japanese and re-published as a bilingual version, and another has had her poem sequence, based on her first year portfolio, accepted for publica-

Awards received by students and graduates specializing in poetry include the Ruth Lilly Fellowship from the Poetry Foundation of America, shortlisting for the 2012 Fish Publishing Flash Fiction prize, shortlisting for the Lightship International Poetry Prize 2012, commendations in the Cardiff International Poetry Competition 2012, winning the 2012 Edward Stanley Award, the Dorothy Sargent Rosenberg Prize for young poets of unusual promise, 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. One alumnus’ play was performed as part of a showcase of new writing at the Soho Theatre. An alumnus’ commission for the Hong Kong Arts Festival was the first ever English play commissioned and produced by the Hong Kong Arts Festival and was performed in April 2014. One alumnus has run storytelling workshops for the National Theatre. A 2010 graduate is now an award-winning playwright who has had four stage plays produced and three radio plays recorded. A 2009 graduate produced a short film in 2015 which premiered at Raindance in London.

Awards our students and alumni have received include the Alfred Fagon Award
for the best play by a writer of African and Caribbean descent, a nomination for a Princess Grace Award for playwriting, Best Play (awarded by Meera Syal) at the Oxford University New Writing Festival 2012, and longlisting for the King’s Cross Award for New Writing 2012. One of our current students has been 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
Students and alumni have won a wide range of prizes. These successes include winning the Gregory O’Donoghue Prize, the Writers’ Village International Short Fiction Award 2014, the Parallel Universe Poetry Competition, the Martin Starkie Prize, the Heritage Arts Radio play competition, the Cascade Pictures Writer’s Couch pitching competition, first prize in the Poetry Book Society Student Poetry Competition, the Miracle Poetry Competition, Best Photography Book Award from POYi (Pictures of the Year international), and the Yeovil Literary Prize for Poetry. Two alumni have won the Oxford University’s DL Chapman Memorial Prize, another was a finalist in the 2013 Writers at Work Fellowship Competition, and another won the London Fringe Festival’s Short Fiction Award. Alumni have been awarded a Toshiba Studentship, a Hawthornden Fellowship, and funded residencies at the Banff Centre, Canada, and at the Expansionists Project, Whitstable. One of our alumni won the Waterstones Children’s Book Prize 2017.

Students and alumni have had their work shortlisted across the genres for, among others, the Asham Award, the Bridport Prize, the Bridport Prize for Flash Fiction, the Fish Flash Fiction prize, the Yeoville Literary Prize, the Oxonian poetry prize, the Fish Short Story Prize 2013, the Big Issue in the North’s New Writing Award, the Oxonian review, and the Aesthetica Creative Writing Competition. A 2010 graduate was short-listed for the Crime Writers’ Association Debut Dagger award 2011. Two alumni were longlisted for the Dylan Thomas Prize, and one was shortlisted. An alumnus’ debut novel also made the longlist for the Not the Booker Prize. A recent graduate was shortlisted for the Sunday Times/EFL short story prize 2017.

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 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 STRUCTURED?
### 2018-2019 YEAR 1

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<th>Term Two</th>
<th>Term Three</th>
<th>Summer Vac</th>
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<td><strong>Residence 1:</strong> four days</td>
<td><strong>Residence 2:</strong> four days</td>
<td><strong>Residence 3:</strong> four days</td>
<td><strong>Guided Retreat:</strong> three 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></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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<td><strong>Day 3:</strong> Writerly workshops in poetry; critical reading seminars; visiting reader/speaker; office hours</td>
<td><strong>Day 3</strong></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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<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></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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<td><strong>Two Tutorials</strong></td>
<td><strong>Two Tutorials</strong></td>
<td><strong>Two Tutorials</strong></td>
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<td><strong>Submissions:</strong> Two assignments (one critical, one creative) in late November</td>
<td><strong>Submissions:</strong> Two assignments (one critical, one creative) in March</td>
<td><strong>Submissions:</strong> Portfolio (creative); Extended Essay 1 (critical); both in August</td>
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### 2019-2020 YEAR 2

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<th>Term Four/Five</th>
<th>Term Six</th>
<th>Guided Retreat</th>
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<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>
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<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; showcase celebration</td>
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<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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<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><strong>Submissions:</strong> Final Project (creative); Extended Essay 2 (critical); by third Friday in Sept</td>
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| Supervisions | One Guidance Tutorial | Supervisions | Supervisions |
**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.
WHO ARE THE TUTORS?

Course Director: Clare Morgan, MA, MPhil, DPhil, FRSA
Clare Morgan is an author, academic and literary critic, and founder of the MSt in Creative Writing. Her most recent novel *A Book for All and None* (Weidenfeld and Nicholson), 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*, commissioned by the global business consultancy, The Boston Consulting Group, was published by University of Michigan Press. Clare gained her M.Phil and D.Phil from Lady Margaret Hall, Oxford, and an M.A. in Creative Writing from University of East Anglia. She is a member of Oxford University’s English Faculty and a Fellow of Kellogg College. She is Director of the Kellogg College Centre for Creative Writing, where she is convenor of a popular seminar series, and is a member of the steering committee for the TORCH funded initiative, *Women in the Humanities*. She has fulfilled a number of public roles in relation to her writing and teaching. She is former Chair of the Literature Bursaries Panel of the Arts Council of Wales, and Literary Mentor for Southern Arts and Literature Wales. She has been engaged as a literary assessor for publications funded by the Welsh Books Council and is now an Academician for the Folio Academy. 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 received a Scottish Arts Council Writers Bursary, was short-listed for the Crossword India Best Novel Award and for a Creative Scotland Award. Now based in Amsterdam, he has reviewed for the Dutch newspaper, *Trouw*, advises the literary festival of the Hague, and is fiction editor for journals in Scotland and other countries. Amal is currently working on short stories and completing a novel.

Senior Course Tutor: Anna Beer, MA, PhD, FRSA
Anna Beer is a biographer and literary critic. She was University Lecturer in Literature at the Department for Continuing Education, Oxford, between 2003 and 2010, and remains a Fellow of Kellogg College and of the Royal Society of Arts. Her biography of John Milton (*Milton: Poet, Pamphleteer and Patriot*) was published in 2008 by Bloomsbury in the UK and the US, following the

*Tutors for individual subject areas include:*

**Rebecca Abrams**
Rebecca Abrams is the author of five works of fiction and non-fiction. Her most recent novel, *Touching Distance* (Picador, 2009), was highly praised by Hilary Mantel, shortlisted for 2009 McKitterick Prize for Literature, and winner of the MJA Open Book Award for Fiction. She is a Royal Literary Fund Fellow-in-waiting, a former Honorary Teaching Fellow on the Warwick Writing Programme, and has previously held posts as a First Story Writer-in-Residence from 2010-12 and the Gladstone’s Library Writer-in-Residence from 2013-14. An award-winning journalist in print and radio, she is the recipient of an Amnesty International Press Award and is a regular literary critic for the *Financial Times*.

**Sarah Bakewell, FRSL**

**Caroline Bird**
Caroline Bird has had four collections of poetry published by Carcanet. Her first collection *Looking Through Letterboxes* was published in 2002 when she was only 15. Her second collection, *Trouble Came to the Turnip*, was published in September 2006 to critical acclaim. *Watering Can* (2009) achieved a ‘Poetry Book Society Recommendation’ and her fourth collection, *The Hat-Stand Union* (2013), was described by Simon Armitage as ‘spring-loaded, funny, sad and deadly.’ She won a major Eric Gregory Award in 2002 and was short-listed for the Geoffrey Dearmer Prize in 2001. She was short-listed for the Dylan Thomas Prize in 2008 and 2010, and was the youngest writer on the list both times. She
was one of the five official poets at London Olympics 2012. Her poem, ‘The Fun Palace’, which celebrates the life and work of Joan Littlewood, is now erected on the Olympic Site outside the main stadium. She is also a playwright: 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 short-listed 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. Her fifth poetry collection, *In These Days of Prohibition*, was published by Carcanet in July 2017.

**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*, published by Holland Park Press in 2016, has been long listed for the 2017 Edgehill Short Story Prize. She won first prize in the short story category of 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), explored racism and difference in New York City in the 1950s and 1970s. She has had writing residencies at 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 Dias 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 Esk Valley Theatre, supported by Arts Council England, from August 10 – September 2, 2017.

**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 on Cypriot traditional music, its history and historiography, and is co-editor, with Jim Samson, of *Music in Cyprus* (Ashgate 2015). Her life-writing pieces have appeared in the *UEA Creative Writing Anthology*, *The Guardian Weekly*, and *Chroniko* (in Greek). She has also co-edited ‘Excavating Lives’, a special issue of *a/b: Auto/Biography Studies*, and is currently co-editing an anthology of writings on Nicosia. Her most recent project, *The Cypriot Fiddler*, tells the life stories 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 British Academy’s blog. *The Cypriot Fiddler* documentary (2016), was entirely funded by members of the public through a crowd-sourcing campaign. Aside from writing, Nicoletta is also an active performer of Cypriot folksong.

**Jane Draycott, MA**

Jane Draycott is a ‘Next Generation’ poet (Poetry Book Society 2004), and has a particular interest in combined arts and collaborative work. Nominated three times for the Forward Prize for Poetry, her collection *Over* was shortlisted for the 2009 T.S. Eliot Prize. Previous collections include *The Night Tree*, *Prince Rupert’s Drop* and, from Two Rivers Press, *Tideway* and *Christina the Astonishing* (with Peter Hay and Lesley Saunders). Her audio work with Elizabeth James has won several awards and in 2002 she was winner of the Keats Shelley Prize for Poetry. Her translation of the medieval dream-vision *Pearl* (2011) was a Stephen Spender Prize-winner. In 2014 she was awarded the International Hippocrates Prize for Poetry and Medicine. Her latest collection *The Occupant* was published by Carcanet Press in 2016.

**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 Prize from the Authors’ Foundation for writing which improves understanding between races, and an Arts Council Literature award. She has been the Royal Literary Fund Fellow for the University of Kent, and is studying medicine at St George’s University of London. Her sixth novel, The Good Children, was called “the outstanding novel of the year” by John Harding of The Daily Mail, in their 2014 Books of the Year feature.
James Hawes MA, PhD
James Hawes studied German at Hertford College, Oxford, before taking a postgraduate certificate in Practical Theatre and a PhD on Kafka and Nietzsche. He was a full time university lecturer for seven years until his first novel, A White Merc with Fins, was published in 1996. He has had two feature films released (starring Joseph Fiennes and Michael Sheen respectively) and was co-producer on both. His sixth novel with Jonathan Cape, My Little Armalite was published in 2008, as was his controversial biography Excavating Kafka, which became the basis of a BBC TV documentary. In February 2014 Simon & Schuster published his latest book Englanders and Huns, a richly-illustrated re-telling of the cultural lead-up to WWI, which was short-listed for the Paddy Power Political Book of the Year 2015. He is Director of Creative Writing at Oxford Brookes University.

Eileen Horne, MA
Eileen Horne is a writer and editor with long experience in radio and television; MacLehose Press published her first narrative non-fiction book, Zola and the Victorians, in November 2015. She has also written TV and radio scripts, including her ‘detective memoir’ The Lost Sister, broadcast on BBC Radio 4 last year. She has co-written a ‘how-to book’ about selling creative material (The Pitch, Faber 2006) and has taught story-editing, pitching and adaptation in the media and academic sector both in the UK and in Europe over the last twenty years. Prior to her focus on writing, she was a successful independent film and TV producer, founding independent production company Monogram Productions Ltd in 1997.

Belinda Jack, DPhil
Belinda Jack is Fellow and Tutor at Christ Church, University of Oxford. Her highly successful publications include The Woman Reader, George Sand: A Woman’s Life Writ Large and Negritude and Literary Criticism: The History and Theory of “Negro-African” Literature in French. The Woman Reader was selected as a Choice Outstanding Academic 2012 title. As well as her five books, Professor Jack is widely published through her many articles, essays, chapters and reviews. Her recent articles and reviews have appeared in The Wall Street Journal, Literary Review, Times Literary Supplement, Times Higher Education Supplement, BBC History Magazine and Littérature. She is a regular on the BBC and international radio and television, as well as a frequent speaker at literary festivals throughout the British Isles and beyond. In 2013 Professor Jack was appointed the Gresham Professor of Rhetoric.
Alice Jolly, MA
Alice Jolly graduated from Oxford University with an MA in Modern History in 1989. She has published two novels (What the Eye Doesn’t See and If Only You Knew) with Simon and Schuster. Her plays include Love Match and Before The Fire Burns Out, both of which were funded by The Arts Council and performed at the Cheltenham Everyman and the Cheltenham Festival of Literature. Her monologue A Blue Bonnet for Samuel has been performed at the Tristan Bates Theatre and at The Space, both in London. 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 novel, Between The Regions of Kindness, will be published by Unbound in 2017.

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), with the paperback available in 2017. 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 is a poet, playwright, children’s author and songwriter who works extensively on multi-media and cross-disciplinary projects. Her first book of poetry, *When I Became an Amazon* (Iron Press, 1996/ Bilingua, Russia 2002) was dramatized and broadcast on BBC Woman’s Hour and the BBC World Service. She has had seven plays and poetry cycles performed at major UK theatres including the Royal Festival Hall, the Leicester Haymarket Theatre and (for children) the Polka Theatre, London. Her verse play *After Gilgamesh*, for Pegasus Theatre, Oxford, was included in an exhibition of innovative new writing at the London Poetry Library, 2012. She has published two further collections, *Fathom* (Oxford Poets/ Carcanet 2007) and *Taking Mesopotamia* (Oxford Poets/ Carcanet, 2014) and three chapbooks in English and Arabic, published by Mulfran Press - *Now as Then: Mesopotamia-Iraq* (2013), *Singing for Inanna* (2014) and *The Flood* (2017). Her award-winning, Arts Council-funded collaboration with the exiled Iraqi poet, Adnan al-Sayegh, ‘Writing Mesopotamia’, has produced a huge range of new creative work and activities with the public including an anthology of ‘words against war’ by Oxfordshire young people, published by the Foreign and Commonwealth Office (2016), a song that has received more than 50,000 hits on YouTube and Arab media and a film poem produced by the Poetry Society (2017). Her new work, *Gilgamesh Retold*, is forthcoming from Carcanet Press in 2018.

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, Poems in the Waiting Room*, and *New Welsh Review*, among other places, and he is a Hawthornden Fellow. He has collaborated with contemporary dance choreographers, scientists and visual artists, and was an artist-in-residence at Hurst Castle. *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* and *Within the Walls* are published by Penguin Modern Classics.
His novels *Behind the Door* and *The Heron* are forthcoming. His translation of Valerio Magrelli’s poems, *The Embrace*, won the Oxford-Weidenfeld Prize and the John Florio Prize. He has also 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 Radio4 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: the biography*, 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 T.S. 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 2008 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 a raft of projects across several platforms 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 Forgive, 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 1989–1999. From 2001–11, he was the founding director of the London-based Company of Angels which continues to produce new and experimental work for young audiences. Since 2010, John has been an Associate Artist at Bristol Old Vic. Five of his plays for Company of Angels are published by Oberon Books and two by Methuen.

George Szirtes, FRSL
George Szirtes is a poet and translator. His fifteen books of poetry include The Slant Door, (Secker 1979) which was awarded the Faber Prize, Selected Poems (OUP, 1996), Reel (Bloodaxe, 2004) which was awarded the T. S. Eliot Prize, New and Collected Poems (Bloodaxe, 2008), The Burning of the Books and Other Poems (Bloodaxe, 2009) and Bad Machine (2013) both the last also shortlisted for the T S Eliot Prize. 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.

**Sam Thompson, DPhil**

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

**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) and an anthology of verse translations from the Russian of Vladimir Mayakovsky, ‘*Vladimir Mayakovsky*’ and Other Poems (2016). He is editor and co-owner of the publishing house Nevsky Prospects, which largely publishes science fiction, weird and slipstream writing in English and Spanish translation, and has introduced writers such as Nina Allan, Lisa Tuttle and Anna Starobinets to an international public. He is currently editing a multi-volume anthology of Russian science fiction from its origins to the present day. As a translator, he has produced versions of contemporary and classic science fiction stories for *Weird Fiction Review*, *The Apex Book of World SF* (ed. Mahvesh Murad, 2015) and *Castles in Spain: An Anthology of Classic Spanish Science Fiction* (ed. Sue Burke, 2016), as well as novels by writers including Sergio del Molino, Roberto Arlt and Silvina Ocampo. He was part of the research team and translated Russian and Spanish texts for *The Big Book of Science Fiction* (ed. Jeff and Ann VanderMeer, Vintage 2016). He regularly writes for magazines including the *Times Literary Supplement* and *Literary Review*, and also specialist publications for science fiction in translation such as *SuperSonic* and *Samovar*. His monograph on W.H. Auden and translation will be published by Oxford University Press in 2018. He has recently completed a science fiction novel.
Samantha Wynne-Rhydderch
Both Samantha Wynne-Rhydderch’s Picador collections, *Not in These Shoes* (2008) and *Banjo* (2012) were shortlisted for Wales Book of the Year. In 2014 her pamphlet *Lime & Winter* was published by Rack Press and was a finalist for the Michael Marks Award. In 2015 Samantha won a Creative Wales Award to write the performance piece *Tango in Stanzas*. 
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](http://www.conted.ox.ac.uk/studentsupport/library) where there is also a link to the Bodleian Libraries.

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

PROVISION FOR STUDENTS WITH DISABILITIES

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

Learning difficulties, e.g. dyslexia

If you have a learning difficulty, there are ways in which the Department can support you in your study. Please discuss with us how we may be able to help you before you start your course. We can refer you to an educational psychologist for assessment, if needed, and aim to have any assistance identified available for you from the beginning of your studies. Financial assistance may be available for the cost of the assessment.
For matters relating to disability or learning difficulty, please contact the 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 2018/19 have not yet been agreed. For up-to-date information on fees, please see www.ox.ac.uk/admissions/graduate/fees-and-funding/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 2018/19, 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 Jenny Carter (jenny.carter@admin.ox.ac.uk) for advice.

**Non-EU students**
Non-EU students must get an appropriate visa to cover their time in England before coming to the UK. As the MSt is a two-year, part-time course, it does
not have the number of teaching hours per week required for a student visa. An alternative may be a short-term student visa (previously called a student visitor visa) to enable you to come to England for the periods required over the duration of the programme. For visa information, refer to www.ukvisas.gov.uk. 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 Admissions 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 2018 deadline. If you miss this deadline and places are still available, your application will be considered after the March 2018 deadline. As there are limited places on this course, applicants are strongly advised to apply by the January 2018 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 (e-mail is quickest) from the undergraduate institution that they cannot do so, and confirming any details they still have on record for the student (i.e. qualification achieved, date achieved etc.). If transcripts or confirmation aren’t supplied, the application will be marked as “incomplete” by Graduate Admissions and we unfortunately can’t consider it.

What funding is available?
You may be eligible to apply for a Clarendon Scholarship: www.ox.ac.uk/clarendon/about. 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 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/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.’