

**MST IN CREATIVE WRITING  
2013 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

<b>Length</b>	2 years part-time
<b>Start Date</b>	Sunday 22 September 2013
<b>Year 1 Residences</b>	1: Sunday 22 September – Weds 25 September 2013 2: Friday 17 January – Monday 20 January 2014 3: Sunday 27 April – Weds 30 April 2014
<b>Retreat</b>	Saturday 28 June – Monday 30 June 2014
<b>Year 2 Residences</b>	Dates TBC
<b>Venue</b>	OULDCE, Rewley House, 1 Wellington Square, Oxford OX1 2JA
<b>Fee</b>	Fees for 2013-14 will be approximately £5,500 (EU students); £8,650 (non-EU students). This comprises the following: University composition fee: £4,225 (EU); £7,325 (non-EU) and the College fee: approximately £1,275 (EU and non-EU). The exact fees will be confirmed in September.
<b>Closing Date for Applications</b>	18 January 2013 and 8 March 2013
<b>Website</b>	<a href="http://www.conted.ox.ac.uk/mstew">www.conted.ox.ac.uk/mstew</a>

## USEFUL CONTACTS

Course Director	<b>Dr Clare Morgan</b> <a href="mailto:clare.morgan@conted.ox.ac.uk">clare.morgan@conted.ox.ac.uk</a>
Programme Administrator	<b>Ms Rebecca Rue</b> <a href="mailto:rebecca.rue@conted.ox.ac.uk">rebecca.rue@conted.ox.ac.uk</a> Tel. 01865 280145
Graduate Admissions	<b>The Graduate Admissions Office</b> <a href="mailto:graduate.admissions@admin.ox.ac.uk">graduate.admissions@admin.ox.ac.uk</a> Tel. 01865 270057 / 59 / 280453

## **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 Macmillan New Writing, Initialise Films, Random House, the BBC, the Literary Review, AM Heath, Pegasus Theatre, the Poetry Society, and Carcanet.

The Residences and Retreats are generally focused around weekends, and take place in late September, mid-January, late April and late June of Year 1; and early October, late March/early April and early July in Year 2. The Research Placement will usually be between September and mid-February of Year 2.

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 2 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 a reading and talk given by a well-known guest writer. 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 2 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 Simon Trewin (United Agents), Victoria Hobbs (AM Heath), Clara Farmer (Editorial Director, Chatto), Stuart Williams (Editorial Director, Harvill Secker), Alex Bowler (Senior Editor, Jonathan Cape), Euan Thorneycroft (AM Heath) and Caroline Wood (Felicity Bryan Agency).

Each Residence and Retreat features guest speakers and readers. Among those we have welcomed are: Professor Sir Andrew Motion, Philip Pullman, Jon Stallworthy, Gerard Woodward, Kate Williams, Emma Henderson, Kirsty Gunn, Philip Gross, Tim Pears, Patrick Gale, Fred D'Aguiar and Sadie Jones. Students are also invited to participate in the Masterclasses arranged by the Kellogg College Centre for Creative Writing. Invited 'Masters' for these events have included: 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 Gerard Woodward, Philip Gross, Francesca Kay, Ruth Fainlight, and Baroness PD James. For more information on the Centre for Creative Writing at Kellogg College please see <http://www.kellogg.ox.ac.uk/researchcentres/creativewriting.php>.

Six cohorts of students have so far graduated, and our students have already achieved significant writerly successes. A 2007 graduate specializing in poetry was awarded the Ruth Lilly Fellowship from the Poetry Foundation of America; another 2007 graduate has published his poetry in book form with Carcanet/Oxford Poets; a 2008 graduate is featured in Bloodaxe's "21 of the most exciting young poets of the 21st century" in the anthology *Voice Recognition*. Another student took part in The Mexican Poets' Tour to mark the bicentennial of Mexico's independence movement and the 100th anniversary of the Mexican Revo-

lution (supported by the National Lottery through Arts Council England, and by the Embassy of Mexico, United Kingdom).

Our fiction writers have achieved high-profile publication with a 2012 graduate securing a two-book deal with Quercus, a 2011 graduate also being published by Quercus, and a Canadian graduate selling her first novel in a three-book deal in Canada. Our short fiction writers have achieved high-profile periodical publication and shortlisting, one of our 2010 graduates winning Oxford University's DL Chapman Memorial Prize with a short story, and a 2011 graduate winning the London Fringe Festival's Short Fiction Award. A native-speaking student from the Netherlands has published her first novel both in Belgium and the Netherlands (published in Dutch, in a translation by the author, originally written in English while at Oxford). A 2010 graduate has been short-listed for the Crime Writers' Association Debut Dagger award 2011.

Our dramatists have had plays staged in significant theatrical venues, and a 2007 graduate has won the Alfred Fagon Award for the best play by a writer of African and Caribbean descent. One alumnus' play opened in February 2010 and sold out. The script is being adapted into a graphic novel, and the show reprised in May and travelled in summer 2010. It was also filmed professionally. He was nominated for a Princess Grace Award for playwriting and was also awarded the Dorothy Sargent Rosenberg Prize for "young poets of unusual promise". A 2012 graduate's play was awarded Best Play by Meera Syal at the Oxford University New Writing Festival 2012 and was longlisted for the King's Cross Award for New Writing 2012.

The MSt has enjoyed a very strong application field since its inception, attracting record interest in 2012 from a global constituency of writers.

The course's emphasis on critical analysis as well as on writerly and creative excellence attracts students of commensurately strong academic potential as well as of significant creative promise. This combination of academic rigour and creativity is a central distinctive feature of the course. The resulting emphasis on exploration and the development of an individual writerly voice serve 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.

## 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. It is likely that you will have a first degree, or equivalent, although in some cases other evidence of suitability may be acceptable.

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: <http://www.conted.ox.ac.uk/dipcw> or contact the MSt Course Administrator Rebecca Rue ([rebecca.rue@conted.ox.ac.uk](mailto:rebecca.rue@conted.ox.ac.uk)).

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

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

A virtual open day was recorded in 2012 which addresses the structure of the course and answers a range of frequently asked questions. To view this open day go to [www.conted.ox.ac.uk/cwopenday](http://www.conted.ox.ac.uk/cwopenday).

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

The first year concentrates on prose fiction, poetry, dramatic writing and narrative non-fiction. There is a significant critical reading and analysis component, which is linked to the writerly considerations explored in each of the three genres. Students are expected to engage fully with all three 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 1 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.

Your specialization choices are as follows:

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

In Year 2, the specialization in the genre of students' choice provides an opportunity for significant concentration on either new work, or, subject to consultation with supervisor, on existing work-in-progress.



## HOW IS THE COURSE STRUCTURED? 2013-2014 YEAR I

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

## 2014-2015 YEAR 2

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

## HOW IS THE COURSE ASSESSED?

The MSt is by coursework assessment. In Year 1, 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 2, 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 1 creative submissions must be in more than one genre. In Year 2, submitted work focuses around genre of choice (see What Does the Course Cover? above).

### **During Year 1:**

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 2:**

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  
two pieces of radio drama, one of 60 minutes duration, one of 30 minutes duration (approx 18,000 words) OR  
stage play of 90 minutes' duration (23,000 – 25,000 words) OR  
TV play of 90 minutes' duration (approx 18,000 words) OR  
screenplay (entire, c. 110 to 120pp; approx 25,000 words) OR  
a collection of poetry of between 40 and 60 pages AND between 600 and 1,200 lines  
AND  
1 x 5000-word extended essay on genre-related critical approach of own choice.

## WHO ARE THE TUTORS?

### *Course Director*

#### **Clare Morgan, MA, MPhil, DPhil, FRSA**

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

### *Senior Course Tutor*

#### **Jane Draycott, MA**

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

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

#### **Rebecca Abrams**

Rebecca Abrams is the author of five works of fiction and non-fiction. Her most recent novel, *Touching Distance* (Macmillan, 2008) was shortlisted for the 2009 McKitterick Prize and won the 2009 *MJA Open Book Award* for

Fiction. An award-winning journalist in print and radio, Rebecca is a former columnist on the *Daily Telegraph* and a regular contributor to the *Guardian*, the *New Statesman*, and the *Jewish Chronicle*.

### **Caroline Bird**

Caroline Bird won the Poetry Society's Simon Elvin Young Poet of the Year Award two years running (1999 and 2000) and an Eric Gregory Award in 2002. Her poems have appeared in *PN Review*, *Poetry Review*, *The North* magazine and in Carcanet's *New Poetries III* anthology (2002). Her first collection, *Looking Through Letterboxes*, was published by Carcanet in 2002. Her second collection, *Trouble Came to the Turnip*, appeared in September 2006. Her poems and a specially-commissioned short story, *Sucking Eggs*, have been broadcast on Radio Four. A member of the Royal Court Young Writers Programme, she has also written four plays: *Nothing to Say*, *The Pie*, *The Lumberjills* and *A Hymn With Drums*.

### **Wendy Brandmark, MA**

Wendy Brandmark is a fiction writer, reviewer and lecturer. Her novel, *The Angry Gods*, was published in the UK and the US, and her short stories have appeared widely in anthologies and journals, including *Critical Quarterly*, *Jewish Quarterly*, *Riptide* (University of Exeter), *The Massachusetts Review* and *Stand Magazine*. She finished a collection of short stories with the support of an Arts Council writer's grant, and is currently working on a new novel. She has reviewed for a range of magazines and newspapers, including *The Times Literary Supplement*, *The Literary Review* and *The Independent*. She is former director of the creative writing programme at Birkbeck College's Faculty of Continuing Education, where she now teaches.

### **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*, he received a Scottish Arts Council Writers Bursary and was short-listed for the Crossword India Best Novel Award (1998) and for the Creative Scotland Awards in 2001. Now based in Amsterdam, he reviews for the Dutch newspaper, *Trouw*, and is working on a novel and a collection of essays entitled *Writers on Writing*.

### **Patrick Collins**

Patrick Collins is an award-winning writer of thirty stage plays. He is founder and artistic director of the Broken Lace Theatre Company, which workshops new

stage scripts in conjunction with their author as well as mounting productions of both contemporary and classic plays in small-scale venues.

### **Abigail Docherty**

Abigail Docherty is currently Pearson Playwright in Residence at the Tron Theatre Glasgow. Her play *Sea and Land and Sky* was the winner of the Tron's 2010 Open Stage competition and is published by Methuen Drama. Recent productions include *Room* (The Tron Theatre), *One Thousand Paper Cranes* (Edinburgh Imagine International Children's Festival 2009; Made in Scotland Edinburgh Festival 2011), and a translation of *Four Parts Broken* by Fernanda Jaber (The National Theatre of Scotland.) She has written several plays for Radio 4 including, most recently, *Ursula and Boy*. Abi is currently under commission to the National Theatre of Scotland

### **Frank Egerton**

Frank Egerton studied English at Keble College, Oxford, and from 1995 to 2008 reviewed fiction for a variety of publications, including *The Times*, *TLS* and *Financial Times*. He is interested in both the close examination of fiction and how recent 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 2003 and the ebook version reached the finals of the Independent e-Book Awards in Santa Barbara. His second novel *Invisible* was published by StreetBooks in October 2010. He is currently working on his third novel and a short film script.

### **Jonathan Evans**

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

### **Jane Griffiths MA, DPhil**

Jane Griffiths, who is a CUF Lecturer in English at Wadham College, is a poet as well as an academic. Her fourth collection of poetry, *Terrestrial Variations*,

was published by Bloodaxe in spring 2012; her previous collection *Another Country: New & Selected Poems* (Bloodaxe, 2008), was shortlisted for the Forward Prize. She has also published widely on the poetry and drama of the fifteenth and sixteenth centuries, and has worked as a printer, bookbinder, and lexicographer.

### **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 May 2010 Simon & Schuster purchased world rights in his next book, on the cultural lead-up to WW1.

### **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 short stories have been shortlisted in competitions and published in a wide variety of publications and her plays have been performed at the Cheltenham Everyman and the Cheltenham Festival of Literature. She is currently working on a new novel.

### **Nikita Lalwani, MA**

Nikita Lalwani's first novel *Gifted* was longlisted for the Man Booker Prize, shortlisted for the Costa First Novel Award and the Sunday Times Young Writer of the Year. It is currently being translated into 16 languages. She has written for the Guardian and New Statesman, and contributed an essay to the non-fiction anthology AIDS SUTRA, published by Random House in 2009, exploring the human stories around the HIV epidemic in India. In 2008 she won the Desmond Elliot Prize for New Fiction, which she donated to human rights organisation Liberty. *Gifted* was adapted for BBC Radio 4 as a drama for Woman's Hour, which won the Best Radio Drama category in the Mental Health Media Awards 2008. In 2009 the Italian translation of *Gifted* won the Edoardo Giallombardo Caiparma prize for Foreign Literature. Her second novel *The Village* was published by Viking UK in June 2012.

### **Marti Leimbach**

Marti Leimbach is the author of several novels including the international bestseller *Dying Young*, which was translated into over fifteen languages and made into a major motion picture starring Julia Roberts. In 2006 she published *Daniel Isn't Talking*, which is also widely translated, with a film adaptation in development. Her most recent novel, *The Man From Saigon*, was published by Fourth Estate (UK) and Nan A. Talese/Random House. She has published many short stories, including most recently in Gargoyle's Spring 2010 collection and Ox-Tale's anthology of short fiction. Born in Washington DC, she graduated from Harvard and Radcliffe Colleges and was a Regent's Fellow in the Creative Writing Program at the University of California, Irvine. Marti has just been 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 screenwriter who has worked extensively in cross-arts performance and community arts theatre. In 2002, she worked with the Oxford Youth Theatre on *Map of Stars*, a poetry and rock musical. Her first collection, *When I Became an Amazon*, (Iron Press 1996 and Bilingua, Russia, 2002) was widely dramatised, and broadcast on BBC Radio 4. Her academic publications include *Synergies: Creative Writing in Academic Practice*, (Chough Press, 2003 and 2004). Her most recent collection, *Fathom* was published by Oxford Poets/Carcenet in 2007. Her collaborative verse drama, *After Gilgamesh* was staged at Pegasus Theatre in March 2011 and published by Mulfran Press. Her new collection, *Taking Mesopotamia*, is forthcoming from Oxford Poets/ Carcanet in 2014.

### **Jamie McKendrick**

Jamie McKendrick was born in Liverpool in 1955, lives in Oxford and has published five books of poetry including *The Marble Fly* (1997), which won the Forward Prize, *Ink Stone* (2003) and most recently *Crocodiles & Obelisks* (2008). A selected poems, *Sky Nails*, was published by Faber in 2001. He edited *The Faber Book of 20th-Century Italian Poems* in 2004, and his translation of Giorgio Bassani's *The Garden of the Finzi-Continis* was published by Penguin Modern Classics in 2007. His translation of Valerio Magrelli's poems, *The Embrace*, won the Oxford-Weidenfeld Prize and the John Florio Prize. His translation of Pasolini's verse play *Fabrication* was staged in London and published in 2010. A new book of poems, *Out There*, will be published in October 2012.



### **Jamie Nuttgens, MA**

Jamie worked as a Director, Actor and Stage and Lighting Designer in Experimental Touring Theatre and as a Commercial Producer/Writer in Independent Commercial Radio before moving into Film, where his track record is principally as a Producer/Director. After graduating from the National Film & Television School he worked in BBC Drama as a Script Editor on shows like “Casualty” and on Drama Serials including Jimmy McGovern’s “The Lakes”. At ITV he produced “The Bill” for several years and a successful spin-off series, “Burnside”, whilst also producing Short Films, particularly those of British Indian Director, Smita Bhide, including “Park Stories” and the award winning “Cup & Lip”. In 2001 he returned to directing for Thames and Sky and also wrote episodes of top-rating TV series. More recently he co-produced “Red Riding”, three features for Film Four with Revolution Films, and produced Smita Bhide’s debut feature, “The Blue Tower”, winning Best UK Feature 2008 at Raindance Film Festival. He is currently developing a raft of projects at all budget levels and is also a regular tutor in Direction and Screenwriting at the National Film & Television School and at the Met Film School at Ealing Studios.

### **Jon Stallworthy FBA, FRSL**

Jon Stallworthy is a Fellow of the British Academy and of the Royal Society of Literature; he is Emeritus Professor of English Literature at Oxford. His Collected Poems, *Rounding the Horn*, was published in 1998 and a subsequent collection, *Body Language*, in 2004. His biography of Wilfred Owen won the Duff Cooper Memorial Prize, the W. H. Smith Literary Award, and the E.M. Forster Award; and his biography of Louis MacNeice, the Southern Arts Literary Prize. He has written two critical studies of Yeats’s poetry, a fragment of autobiography called *Singing School*, and has edited Wilfred Owen’s *Complete Poems and Fragments*, Henry Reed’s *Collected Poems*, and several anthologies.

### **George Szirtes, FRSL**

George Szirtes is a poet and translator. His thirteen 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) and *The Burning of the Books and Other Poems* (Bloodaxe, 2009) also shortlisted for the T S Eliot Prize. A study of his work, *Reading George Szirtes*, by John Sears was published by Bloodaxe in 2008. He has edited many poetry anthologies, including *An Island of Sound: Hungarian Poetry and Fiction before and beyond the Iron Curtain* (2004). 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. His study of poetry and politics, *Fortinbras at the Fishhouses*, was published in 2010. He is a Fellow of the Royal Society of Literature.

**Sam Thompson, DPhil**

Sam Thompson is a fiction writer, reviewer and tutor. His novel, *Communion Town* (Fourth Estate, 2012), was shortlisted for the 2012 Amazon Rising Stars award and longlisted for the Man Booker prize. He has written for publications including *the Times Literary Supplement*, *the London Review of Books* and the *Guardian*. He is a Lecturer in English at St Anne's College, Oxford.

## **LIBRARY AND COMPUTING FACILITIES**

Registered students are eligible to apply for 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 Library and Oxford University Library Services system, as well as 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 Oxford University Library Services.

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, both of which operate extended hours and a booking system.

## **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. If you disclose your disability (confidentially if you wish) we will aim to make reasonable adjustment to ensure all academically capable students are able to participate.

For assistance with any matters relating to disability or dyslexia, you can obtain information from the Disability Office, University Offices, Wellington Square, Oxford, OX1 2JD, telephone: 01865 280459, email: [disability@admin.ox.ac.uk](mailto:disability@admin.ox.ac.uk), web: [www.admin.ox.ac.uk/access](http://www.admin.ox.ac.uk/access) or [www.admin.ox.ac.uk/eop/disab](http://www.admin.ox.ac.uk/eop/disab).

## **COLLEGE AFFILIATION**

It is a requirement of Oxford University that Master of Studies students are matriculated members of the University and one of its colleges. It is suggested

that Master's students based in the Department for Continuing Education apply to become members of Kellogg College as it caters particularly to the needs of mature and part-time students.

Continuing education and life-long learning in Oxford have been formally linked to the collegiate system of the University since 1990, when Kellogg College, the University's 36th college, was established. Please consult [www.kellogg.ox.ac.uk/](http://www.kellogg.ox.ac.uk/).

## **FEES AND FUNDING**

MSt students are required to pay annually the part-time University composition fee for graduate degrees and the separate college fee. Fees are based on public award rates set by the Department for Education.

The University composition fee includes meals and accommodation at Rewley House during Residences and Retreats. (It is a condition of the course that all students must be resident at Rewley House for all Residences and Retreats).

The level of tuition fees you pay (home-EU or non-EU) depends on your residential category. For a detailed classification of home-EU/non-EU status, please refer to [www.admin.ox.ac.uk/gsp/finance/clas.shtml](http://www.admin.ox.ac.uk/gsp/finance/clas.shtml).

## **Financial Assistance**

As a postgraduate student studying on this course at OUDCE you may be able to gain assistance through one of the routes listed below:

- Career Development Loans
- Educational Trusts and Charities
- OUDCE Bursaries

You may find alternative sources of funding by referring to the website at <http://www.prospects.ac.uk>. For further information, please contact the OUDCE Student Adviser on 01865 280355.

## **Other Bursaries and Grants**

Information about funding and scholarships for Home students can be found at <http://www.admin.ox.ac.uk/postgraduate/finance/home.shtml>. All students

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

Through the generosity of the WK Kellogg Foundation, Kellogg College is able to provide some bursaries, as follows:

### *Hardship Bursaries*

The following hardship bursaries are available to matriculated College students for unforeseen hardship or financial emergencies after the start of a course. Please note that, prior to matriculation, all students must provide financial assurances to the College proving that they have sufficient funds to undertake their proposed course of study.

### *The Mawby Fund*

A limited number of bursaries from the College's Russell Mawby Fund are available to students suffering from unforeseen hardship or financial emergencies after the start of a course. Application forms are available from the College Office.

### *Government Access to Learning Funds*

Funding for student hardship is provided by the Government to all universities. Only those from the UK, or those with settled status, or those who are recognised by the Home Office to be legitimate immigrants can apply to the fund. Students from the Channel Islands and Isle of Man are ineligible for support. EU Students who are eligible for the student loan for maintenance will be able to apply to the ALF – but there will be very few who fall into this category. EU students who are eligible for tuition fees only are NOT eligible to apply to the ALF. Application forms are available from the College Office or the Student Funding and International Office of the University, from whom further information can be obtained: <http://www.admin.ox.ac.uk/io/hardship.shtml>, email [student.funding@admin.ox.ac.uk](mailto:student.funding@admin.ox.ac.uk), telephone +44 (0)1865 (2)70105

### *Kellogg Student Support Grants*

This flexible fund provides small sums of money (usually not more than £75 per student per year) to help students with the cost of occasional child care, research expenses, conferences, and travel costs incurred in the course of their studies.

Information and application forms can be obtained from the College Office.

### *Kellogg Alumni Fund*

The Alumni Fund was established in 2003 at the first Gaudy (reunion). The purpose of the fund is to provide financial support for students for items such as books, IT equipment and travel to Oxford in order to meet course requirements. The College Office will call for applications in Hilary Term. For further information contact: +44 (0)1865 612015 (Development Office); [development@kellogg.ox.ac.uk](mailto:development@kellogg.ox.ac.uk) ; +44 (0)1865 612000 (College Office); [college.office@kellogg.ox.ac.uk](mailto:college.office@kellogg.ox.ac.uk).

### *Child Care Fund*

Kellogg students are eligible to apply to the University's Central Childcare Fund. For further details: <http://www.admin.ox.ac.uk/eop/child/>;  
Email: [childcare@admin.ox.ac.uk](mailto:childcare@admin.ox.ac.uk).

## **Funding for International Students**

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

## HOW TO APPLY

### Application Form and supporting materials

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

### Paper applications

If it is not possible for you to apply online, a paper application form can be requested from the Graduate Admissions Office. Please email the Graduate Admissions Office at: [graduate.admissions@admin.ox.ac.uk](mailto:graduate.admissions@admin.ox.ac.uk) or contact:

The Graduate Admissions Office

University Offices

Wellington Square

Oxford OX1 9FB

Tel: (01865 270059 / 60 / 80)

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 10 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.

### **English Language ability**

Prospective students whose first language is not English should note that English language certification at the higher level is required, and any offer of a place will be conditional on the receipt of an original certificate (see Booklet B of the ‘Notes of Guidance’).

### **Application Deadlines**

As outlined in the Application Guide ([http://www.ox.ac.uk/admissions/post-graduate\\_courses/apply/application\\_guide.html](http://www.ox.ac.uk/admissions/post-graduate_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. The MSt in Creative Writing uses application deadlines 3 and 4. 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 deadline for application deadline 3: Friday 18 January 2013. If you miss this deadline and places are still available, your application will be considered after application deadline 4: Friday 8 March 2013.

As there are limited places on this course, applicants are strongly advised to apply by 18 January 2013.

### **Submitting your application**

If you are not applying online, your completed application form and supporting 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; email [graduate.admissions@admin.ox.ac.uk](mailto:graduate.admissions@admin.ox.ac.uk).

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

## **Non-EU Students**

Non-EU students must get an appropriate visa to cover their time in England before coming to the UK. You should apply for the Student Visitor Visa to study on a course that involves less than 15 hours of study a week. For visa information, refer to [www.ukvisas.gov.uk](http://www.ukvisas.gov.uk) and [www.ox.ac.uk/students/international\\_students/](http://www.ox.ac.uk/students/international_students/). The UKCOSA website at [www.ukcosa.org.uk/index.htm](http://www.ukcosa.org.uk/index.htm) also contains useful information for both EU and non-EU students.

## FREQUENTLY ASKED QUESTIONS

A virtual open day was recorded in 2012 which addresses the structure of the course and answers a range of frequently asked questions. To view this open day go to [www.conted.ox.ac.uk/cwopenday](http://www.conted.ox.ac.uk/cwopenday).

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

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

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

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

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

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

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

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

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

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

We have usually received around 150 applications for a 15-person cohort.

### **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: [http://www.ox.ac.uk/admissions/postgraduate\\_courses/apply/application\\_guide.html#areferences](http://www.ox.ac.uk/admissions/postgraduate_courses/apply/application_guide.html#areferences)

**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 [http://www.ox.ac.uk/admissions/postgraduate\\_courses/apply/internat\\_students.html](http://www.ox.ac.uk/admissions/postgraduate_courses/apply/internat_students.html) for more information.

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

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

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

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

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

The University doesn't offer accommodation for part-time postgrads - see <http://www.admin.ox.ac.uk/accommodation/graduate/eligible.shtml>. 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?**

For financial aid information, in the first instance, you should speak to our Student Advisor, Rosie Martin - [Rosie.Martin@conted.ox.ac.uk](mailto:Rosie.Martin@conted.ox.ac.uk) - who will be able to help you with any scholarship queries. You may be eligible to apply for a Clarendon Scholarship: <http://www.clarendon.ox.ac.uk/about/>. The following website may also have some useful information: <http://www.ox.ac.uk/feesandfunding/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 program? 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 very 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 we 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? 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, Poland, the Philippines, Denmark, Greece, Canada, Israel, Ireland, Italy, Australia, Kenya, Nepal, Canada, 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 post-graduate 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 2 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 <http://www.conted.ox.ac.uk/mstew> 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 indentifying and taking up suitable opportunities.

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

In Year 2 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 Simon Trewin (United Agents), Victoria Hobbs (AM Heath), Clara Farmer (Editorial Director, Chatto), Stuart Williams (Editorial Director, Harvill Secker), Alex Bowler (Senior Editor, Jonathan Cape), Euan Thorneycroft (AM Heath) and Caroline Wood (Felicity Bryan Agency). Graduating students read new work at a "showcase" led by a well-known writer and attended by agents and publishers, as well as members of the public.

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

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

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

Yes. Cross genre exploration is a central principle of the course. In Year 1 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 2 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 <http://www.conted.ox.ac.uk/students/accessibility.php>.

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

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



## STUDENT AND GRADUATE COMMENTS

### **Paula B Stanic**

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

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

### **David Krump**

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

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

### **Sarah Darby**

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

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

### **Stephanie Scott**

‘The wide variety of writers, agents, publishers, and producers that we have been introduced to over the course has been truly helpful.’

### **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.’

## **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.’

## **Michael Schuller**

‘The course really allows you to see and read things, and talk to people, about things that you wouldn’t otherwise get the chance to talk about.’

## **Abigail Green-Dove**

‘Within the first day you get to know people like you know your best friends from home. What I have gained from this experience is self-discipline and professionalism and confidence in my writing.’

## **Jennifer Thorp**

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

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