

Creative Writing Opportunities in the United Kingdom 2018

nawe

national association of
writers in education

Creative Writing Opportunities in the UK

In the UK, creative writing—at university, in the schools and many other community contexts—is supported by NAWE, the National Association of Writers in Education. As a national organization, we aim to make fruitful links with individuals and institutions all around the world, and would welcome your involvement. Details of our various offerings are on the following pages.

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National Association of Writers in Education

NAWE is the UK network for writers and writing programs, offering publications, resources, events and services for all those teaching or studying creative writing.

NAWE's mission is to further knowledge, understanding and enjoyment of creative writing and to support good practice in its teaching at all levels.

NAWE promotes creative writing as both a distinct discipline and an essential element in education generally. Our membership includes those working in higher education, the many freelance writers working in schools and community contexts, and the teachers and other professionals who work with them.

We welcome members from overseas, with rates available from just £10.

A weekly e-bulletin offers all the latest news of writer-related opportunities.

Members' own publications, events, and writing programs can be promoted free of charge through the NAWE magazine and on the NAWE website.

Full membership offers free publications and significant discount on conference bookings and other events.

Institutional membership can be tailored to your university's requirements, enabling benefits to be extended to multiple members of staff, and students.

NAWE is a member of the Council for Subject Associations, and a Company Limited by Guarantee. Registered in England and Wales No. 4130442.

NAWE Patrons: Alan Bennett, Gillian Clarke, Andrew Motion, Beverly Naidoo.

Subscribe online at www.nawe.co.uk

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NAWE Conference, 9–11 November 2018

The NAWE Annual Conference will take place this year in the beautiful medieval walled city of York.

Writers worldwide are invited to this essential UK event for writers working or studying in universities and any other educational and community contexts.

The NAWE Conference enables writers to share their various approaches to teaching and developing writing at all levels. We are open to any suggestions in terms of presentation format but we give preference to workshop sessions or discussions where delegates can be most actively involved.

The event runs from Friday lunchtime through to Sunday midday. There will be special events on both evenings. Previous speakers have included Alan Bennett (*The History Boys*), Michael Morpurgo (*War Horse*), Graham Swift (*Waterland*) Andrew Motion and Carol Ann Duffy (UK Poet Laureates).

The conference is a fully residential, catered event, representing exceptional value for money. Day delegates are also most welcome.

“So inspiring!” “So many useful workshops for my teaching and writing.”
– previous conference delegates

If you wish to submit a proposal (deadline 1 May 2018), please refer to the NAWE website: www.nawe.co.uk

Writing in Education

The NAWE magazine features articles on the writer's craft, educational approaches to writing, and a wealth of news items and reviews. It is published in 3 editions each year and mailed free to all qualifying members.

The aim of the magazine is to explore the work of writers and teachers in a wide range of educational and community contexts, and to assist their peer learning. Detailed, in-depth reflection proves most valuable.

Over the past year, the magazine has published a remarkable diversity of contributions, with a selection of articles deriving from the NAWE Annual Conference, and others expanding on NAWE's international panels at AWP Washington 2017, where NAWE brought together leading representatives of creative writing organizations in Australia, Canada, China, the US and the UK, considering in particular how creative writing programs prepare students for lifelong careers in a variety of fields.

Other articles focused on creative writing with dementia sufferers and the chronically ill, depth psychology, screenwriting in schools, and some highly adventurous ficto-criticism. As ever, we also featured a considerable range of articles on the pedagogy of creative writing, and developments in higher education, including practice-based doctoral research.

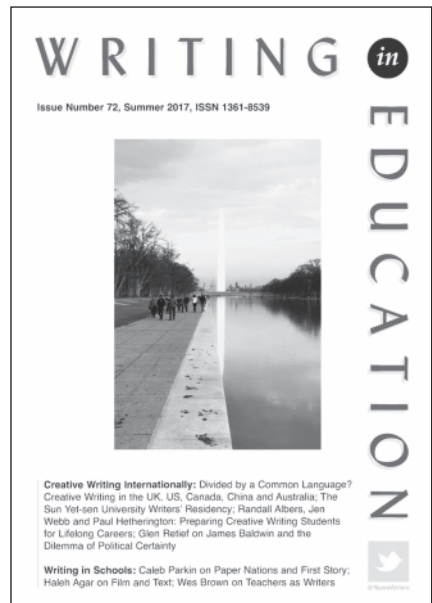
We welcome articles that add an international dimension to this range.

Writing in Education is available as part of a NAWE subscription, or for sale by individual issue.

If you would like to contribute, please visit our [Submittable page](#) where full submission guidelines are available.

<https://nawe.submittable.com>

ISSN 1361-8539



Writing in Practice

The Journal of Creative Writing Research

Writing in Practice is an open access, online, scholarly journal that complements *Writing in Education*, the NAWE magazine distributed to its members. The journal aims to explore the nature of the art of writing, highlighting current academic thinking and practice, and reflecting on this with an international outlook. It also aims to encourage research in the field of creative writing, including practice-based and practice-led research.

We are seeking articles that explore the art of imaginative writing of all kinds, from an authorial perspective, highlighting and evolving current academic thinking and practice. Creative writing itself is welcomed when integral to an article.

We need to know more about the nature of creative practice itself, and writers working within the academy are particularly well equipped to provide the critical insight necessary to the furtherance of creative writing studies.

We welcome articles on all forms of writing, from published and student writers internationally.

We are grateful to the growing number of creative writing academics from around the world who have joined our pool of peer-reviewers, and we would welcome more. Please email info@nawe.co.uk if you would like to be involved.

The journal is published annually, and the next issue will be available at the end of March 2018.

The call for submissions to the fifth issue is now open. Deadline: 16 June

www.nawe.co.uk/writing-in-practice

ISSN 2058-5535



Creative Writing Research

NAWE is actively involved in supporting the study, practice and research of creative writing as a subject area at all levels, nationally and internationally. In the higher education (university) sector it has helped define the criteria for teaching and research, by publishing an influential Benchmark Statement (2008), and also *Beyond the Benchmark* (HEA, 2012), both of which informed the statutory QAA Teaching Benchmark (2016). NAWE is publishing an updated Creative Writing Research Benchmark in 2018.

What is creative writing research?

Creative writing research is predominantly practice-based. The writer is cast as researcher and their creative and artistic process and resulting outputs (novels, scripts, poems, creative nonfiction) are perceived as contributions to knowledge in a similar way to how the research of an academic in history, psychology or literature would be perceived. This practice-based research often also involves a critical or reflective or analytical commentary. Such commentaries can relate to any aspect of the creative work or process.

In this sense, the making of the work itself involves research into the way that it is composed, and the way it is presented, its content, form, craft, and technique. Research can also investigate contexts related to the creative practice. This contextual investigation might be historical, cultural or literary or involve various interdisciplinary investigations. For instance, it might involve psychological or philosophical inquiry. In this way creative writing research—the artistic process and/or the critical reflection—can engage with a range of theoretical positions and disciplinary areas and approaches. Whatever contextual research might be undertaken, creative writing research primarily focuses on, and starts from, the act of writing. This research can result in critical works that stand free from the artistic works that prompted them. But in most cases there is a symbiotic link between the two. Sometimes this gives rise to hybrid creative-critical forms.

Creative writing research may also focus on the teaching and learning of the subject, and its specific theories and pedagogies. This may relate to the way language, form, genre, media and technique stimulate and produce content. How workshop learning operates and growing investigations into the creative process and reflective learning may also prompt branches of research.

For a copy of the NAWE Benchmark Statement, or to view the QAA Benchmark, follow the link on the NAWE homepage: www.nawe.co.uk

Collaborative Play: Prose Poetry as Creative Research

Bookfair Stage Event: Stage 2, Friday 1:30pm–2:45pm

In this event, three poets will showcase work from a project initiated by the International Poetry Studies Institute (IPSI), based at the University of Canberra, in which writers based in the UK, Australia, and Singapore wrote and shared prose poems in the spirit of experimental play. An email exchange, initiated by a small group of colleagues, eventually involved 24 poets from 9 universities, generating over 2500 poems in two years. The discoveries, in terms of personal and collaborative practice, the value of creative play, and the capabilities of the form itself, have been significant.

Most writers work in isolation, poets in particular. That collaboration should prove so fruitful is remarkable, and the numerous published poems and anthologies, journal articles, symposia and other outputs of the project are testament to both the creative engagement and the depth of academic enquiry that has ensued. University partnerships have been developed, and practice-led research—not only in prose poetry but also in creative play—has been widely disseminated.

Paul Hetherington is Professor of Writing at the University of Canberra, head of the International Poetry Studies Institute (IPSI) there, and co-founding editor of the international online journal *Axon: Creative Explorations*. He has published 11 poetry collections and won the 2014 Western Australian Premier's Book Awards (poetry).

Jen Webb is Distinguished Professor of Creative Practice at the University of Canberra, and Director of the Centre for Creative and Cultural Research. Her publications include *Researching Creative Writing* (Frontinus, 2015), *Art and Human Rights: Contemporary Asian Contexts* (with Caroline Turner; Manchester UP, 2016), and many poetry chapbooks.

Paul Munden is Director of the UK's National Association of Writers in Education (NAWE), and currently Postdoctoral Research Fellow (Poetry & Creative Practice) at the University of Canberra. He has published five collections including *Analogue/Digital: New & Selected Poems* (Smith|Doorstop, 2015) and *Chromatic* (UWAP, 2017).

IPSI and NAWE are at booths 1608/10

Undergraduate and graduate programs

141 institutions offering a total of 504 programs...

The UK offers a vast and rich range of creative writing programs, some general, some highly specialized. NAWE acts as a network for them, similar to AWP, and we're particularly keen to foster international exchange, and help writers engage with all that the UK has to offer. Each year we update our online Directory of Writing Programs—504 at the last count: undergraduate and graduate programs, including PhDs—largely studied under low-residency arrangements. In all of these, students are supported to develop their own work under the careful guidance of practising, published writers.

Imagine taking a one-year Masters degree in Britain developing your own work under the guidance of world-class writers; or focusing on your own creative practice in a doctoral degree, submitting a novel, script or collection of poetry with critical exegesis in place of a traditional thesis; or hopping across the pond to take a specialized 3-year BA, spending vacations exploring the inspirational landscapes of your favourite British writers.

Low-residency doctoral degrees

Perhaps most appealing for American teachers and students of creative writing is the range of doctoral degrees, which focus on the production of your own creative research projects. Full-time doctoral degrees are usually completed in three years, but many universities offer online, low-residency or part-time schedules at both Masters and doctoral level, allowing students to study from abroad and organize their research in accordance with other commitments. In Britain, the focus is on your creative work, so a doctoral degree does not include taught courses and term papers. It's all about your own writing, and you have the opportunity to study with some of Britain's finest writers. You may gain experience in a teaching role during the course of the degree and many institutions have exchange networks with other European universities. If you are already well-published, with a number of books, or plays performed, you might like to explore the possibility of a doctorate by published works.

Explore NAWE's online directory of courses: www.nawe.co.uk

For further information, please email: info@nawe.co.uk

Department of English and Creative Writing

The **PhD in CREATIVE WRITING** at Aberystwyth will support you in developing a long-form work of fiction, or a substantial collection of poems and/or short stories. You will be part of a community of writers, scholars and creative practitioners, who will enable you to hone the advanced research skills required to bring to completion your creative project, and the critical analysis of your work required for a doctoral award. Study with us full- or part-time, the choice is yours.

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These programmes are part of a portfolio of creative writing and literary studies courses offered by an exceptional team of academics with an outstanding reputation for the quality of their teaching. Find out more about our PhD and MA programmes, and our Undergraduate courses in English Literature and Creative Writing at: <https://www.aber.ac.uk/english>

Aberystwyth - could we be your next chapter?



Top 25 in the UK
(Times League Table 2017)

Top 10 for English and Creative Writing
(NSS 2017)

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"The course changed my life,"
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CREATIVE WRITING

(FULL TIME & PART TIME)

The distinctive features of the programme are:

- Career focused elements of the programme enable students to move into further study, develop as creative entrepreneurs or situate themselves in employment.
- Teaching encourages focus on the discipline through the consideration of real-world issues.
- All staff teaching on the programme are active researchers.
- Staff are experts in their field and/or industry.
- Personal tutoring and one-to-one support ensure a high level of student support.
- In line with an emphasis on publication, students will benefit from the opportunity to produce material for university publications.
- The contemporary and digital content of the programme allows students to explore developments at the fore of the discipline.
- Blended and remote learning elements, full and part time modes, as well as evening and weekend delivery, promote flexible approaches to learning.

Modules across programmes:

- Literary and Critical Arts Research Methods
- Creative Writing Workshop 1: Narrative Engineering and Construction
- Creative Writing Workshop 2: Developing poetics, growing the text
- "Juvenile Trash": Rethinking Genre Fiction
- Space, Environments and Modernity
- Textual Technologies
- Contesting Identities: Gender and Sexuality in Literature
- J.R.R. Tolkien: Myth and Middle-earth in Context (online delivery)
- Dissertation

More information:

www.cardiffmet.ac.uk/education/courses

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Our two-year *MA in Creative Writing* is taught online, meaning that you will have access to tutorials, workshops and forums wherever you are.

The *MA in Creative Writing* is the ideal next step for writers with experience of Creative Writing at undergraduate level, or for those with a first degree in a relevant subject and appropriate prior writing experience.

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Creative Writing at Royal Holloway

MA in Creative Writing Practice-based PhD programme

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For more information on postgraduate courses email lisa.dacunha@royalholloway.ac.uk
Royal Holloway, University of London, Egham, Surrey, TW20 0EX



royalholloway.ac.uk/creativewritingprogrammes



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As part of one of the UK's top universities, our Creative Writing MA and PhD programmes offer not only expertise in fiction writing, scriptwriting, creative non-fiction, writing for young people and poetry, but also the opportunity for students to tap into the university's rich resources in theatre, music, art, and the sciences.

Faculty and fellow students come from all over the world, bringing a wide range of experiences and writing traditions, and giving our programmes an international focus. Students can take part in a lively programme of literary events on a campus that includes a professional art gallery, a concert hall, and a world-renowned theatre.

Our creative writing team includes Bloomsbury author Rebecca Smith, Ploughshares Prize-winning fiction writer and Washington Post freelancer Carole Burns, poet and critic Peter Middleton, non-fiction writer Philip Hoare and London playwright Evan Placey.

Email Carole Burns (c.burns@soton.ac.uk) or visit www.southampton.ac.uk/humanities/w800 to find out more about Creative Writing at Southampton.
Find us in the Book Fair! Table 757-T

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MA Creative and Critical Writing students experiment within fiction, non-fiction, poetry and scriptwriting forms.

The dissertation is typically a creative piece of 20-30,000 words produced with full supervisor support; our dynamic speaker series includes guest authors, editors and literary agents; all students participate in weekly writing workshops and the annual MA anthology; all lecturers are published writers and experts in their field.

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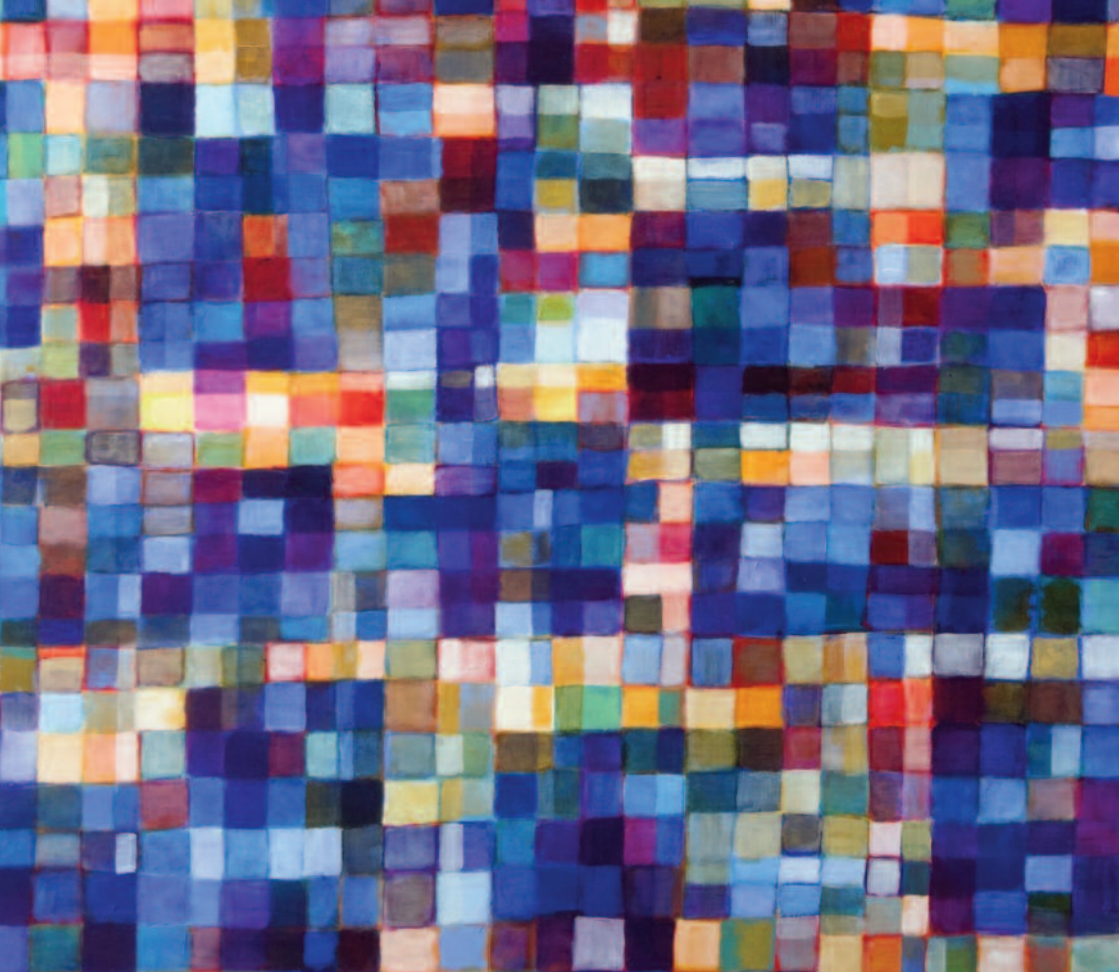
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*subject to final approval



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