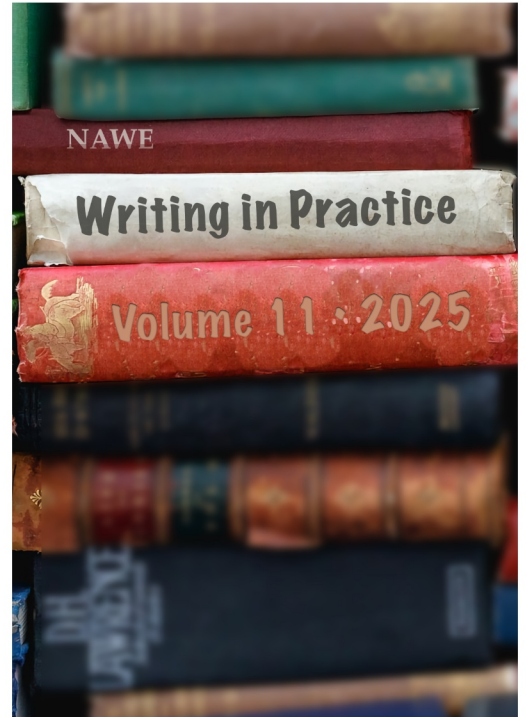




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In this issue of *Writing in Practice* we are privileged to present a collection of articles that are at once incisive, imaginative, and deeply illuminating about the practice of creative writing and its pedagogical and cultural significance today. Each piece reflects a different mode of inquiry – theoretical, pedagogical, personal, digital – yet together they demonstrate the continuing vitality of writing as a way of re-imagining the self and the world.

Jenn Ashworth's guest article, 'Not Only To Write Well', sets the tone for the issue by challenging the instrumentalization of writing. Ashworth insists that creative writing is not simply a matter of technical proficiency but of ethical and existential engagement; writing, she argues, "must attend to the conditions in which it is made and read." Her essay reminds us that pedagogy in writing is not reducible to craft; it is also about fostering spaces of vulnerability and resistance in the face of social and cultural pressures.

Sean Gregory's 'Writing the Chronotope: Critical Analysis and Creative Action' reclaims literary theory for creative practice, drawing on Mikhail Bakhtin's concept of the chronotope. Gregory is particularly interested in the "aircraft chronotope", the unique time and space of fiction set aboard planes. He demonstrates how, for writers, the chronotope is not only an analytic category but a generative one; "Worldbuilding becomes, more than a list of rules and systems, a fused... concrete whole". Gregory's essay is exemplary in showing how theoretical concepts can catalyse fresh creative possibilities in the classroom and beyond.

Yuka Nakai's 'Found Poetry Digital Space: Constructing a Model to Enhance Children's Confidence in Writing and Sharing' offers a fascinating case study of digital pedagogy. Reporting on a poetry-writing web app tested with over a hundred pupils in Japan, Nakai shows how technology can foster autonomy, competence, and relatedness in line with self-determination theory. As one pupil noted, "I really enjoyed being able to choose words from the materials and write my own poem in a fun and free way." Such testimony illustrates how digital tools can transform not only literacy education but also the joy and confidence with which young people approach creative work.

Methods of writing can be used to understand and support the needs of teachers as well as pupils. In combining memoir and autoethnography Isabel Caddy examines the experiences of teacher mums and identifies possible approaches to combatting burnout in 'Giving a Voice to the Teacher Mum'.

In this issue there is a strong focus on the power of fiction to enable representation and support self-expression of people and places. Ignatius Mabasa's 'The Black Man Cannot Write: Storytelling is My Other Mother' powerfully situates writing within postcolonial struggle and survival. For Mabasa, the act of writing is inseparable from the legacies of violence that have sought to silence African voices. Storytelling, he suggests, becomes both inheritance and resistance, "my other mother," a phrase that encapsulates writing as nurture, survival, and cultural continuity. The piece is a vital reminder of how creative writing transcends aesthetics to become a political and cultural force.

Natasha Bell's 'The Autofictional Search for the Writing Self' interrogates the genre of autofiction as a space of identity formation. Bell suggests that autofiction creates "a zone of tension where lived experience and invention continually blur," offering a method for writers to negotiate the instability of selfhood. This analysis is particularly illuminating in a moment where authenticity and self-narration are both culturally demanded and critically contested.

In 'Evoking "Throwntogetherness": place, trace and the novel' Alex Hubbard considers how narratives of place are realized in fiction, reflecting on Hubbard's own practice in working with the slippery, remote and contradictory location that is Aberystwyth.

Amber Duivenvoorden also considers the potential fiction carries to construct and represent place with specific attention paid to minority cultures in 'The short story cycle: A stronger medium for depicting the lives of minorities?'. Duivenvoorden explores how Jhumpa Lahiri characterises

minority experience alongside their own practice in representing Maltese communities using the short story form.

Audrey Carroll, in 'Hybridity & Experimentation in the Margins of Creative Writing' outlines how a queer poetics can unleash generative creative potential, leading to the production of new genres of writing.

Newness is the constant mission of the writer, coupled with the contradictory aim of producing the familiar, according to Dan Anthony who takes us through the trenches of cultural production in 'Negotiating Creativity: 1592-1731 and today'. Using Aphra Behn, Daniel Defoe and Christopher Marlow as case studies, Anthony draws parallels to present day methods of creative production and their relationship with the marketplace.

Taken together, these essays remind us that creative writing today is irreducibly plural; a matter of voice and survival, of theory and craft, of digital innovation and pedagogical care. They show us that to write is not only to make art, but to participate in the shaping of our cultural, educational, economic and ethical landscapes.

Kate North and Francis Gilbert

BIOGRAPHIES

Principal Editor **Kate North** writes poetry and fiction and is Reader in Creative Writing at Cardiff Metropolitan University. Kate has experience of working in community settings on arts, health and wellbeing projects. She has worked with local authorities, NHS Health Boards, HM Prisons, charities and other organisations to provide writing interventions, creative research methods and models of co-production. Kate is currently working on the *Stories on the Edge of Memory* project, based in Butetown working with community elders, developing technology to preserve narratives that are vulnerable to loss. Kate is also developing Companion Poems for people living with dementia and is part of the SPIN Dementia + Network working to develop dementia prevention strategies and practices. Her most recent publications are her poetry collection *The Way Out* (2018) and her short story collection *Punch* (2019). She is a Principal Editor of *Writing in Practice*.

Principal Editor **Dr Francis Gilbert** is Head of Subject (Education) and Senior Lecturer in Education at Goldsmiths, University of London, where he also serves as Academic Director of the Connected Curriculum. A former secondary school English teacher, he is an experienced curriculum designer and pedagogical leader, with particular interests in inclusive, multimodal, and accessible education. His research explores creative writing as a vehicle for educational transformation, digital and reflective pedagogies, and mindfulness in teaching. He is the author of *The Mindful English Teacher* and several works of fiction and nonfiction. Francis regularly blogs on his website www.francisgilbert.co.uk – recent posts include a series of blogs [about the controversy](#) concerning the memoir *The Salt Path*. He co-edits *Writing in Practice* with Dr Kate North and is a trustee of the National Association for Writers in Education.

Issue Editor **Peter McAllister** is a Creative Writing PhD researcher at Exeter University. He was awarded a Distinction for his MA in Creative Writing and now lectures at the University of Hull. He is the editor and co-founder of [Inkfish Magazine](#) and a committee member for the Penzance Literary Festival. In 2025, Peter is the Writer in Residence at The Morrab Library. Peter's writing builds layers of narrative through linked pieces that result in profound moments of self-realisation or dramatic action. He has been shortlisted and highly commended in several International Literary Prizes for his short-form fiction and poetry. His work has been published online, in print journals and numerous anthologies.

Issue Editor **Dr. Lauren Merin** is a writer and educator based in London. Her research interests include The Uncanny as metaphor for trauma, hauntology and its relationship to Place and ecosystems, and intergenerational narratives in fiction and autofiction. She currently writes educational non-fiction focusing on environmental and social biodiversity, sustainability practices, and the relationship between these issues and LGBTQ+ and POC communities. She is working on her second novel.

Issue Editor **Adrian Markle** is the author of the novel *Bruise* and the fiction editor for the peer-reviewed *Aethlon: The Journal of Sport Literature*. He has a PhD from the University of Exeter and a PGCert in Teaching Creative Writing from Cambridge, which he now sometimes guest lectures on. He is on the HE committee for the National Association for Writers in Education. Originally from Canada, he now lives in the UK, where he is Senior Lecturer and Course Leader for BA Creative Writing and BA English & Creative Writing at Falmouth University.