

...
... we call
... marriage,
... one and one
... one cannot.

...n be found the wonders of love and
... within. When a man and a woman
... of a marriage, life begins and love

Creative Writing and Publishing MA

■ FACULTY OF ARTS AND SOCIAL SCIENCES

About the course

Course overview

Very few budding writers make a living from writing alone. Publishing is one of the world's fastest-growing creative industries, with wide-ranging employment opportunities. This course offers savvy creative writers the chance to learn not only the craft of writing in an established creative writing department but also the current trends in publishing from world-renowned professionals. It provides the opportunity to develop your creative writing portfolio at the same time as getting to grips with the rapidly changing industry in which you wish to publish your work.

What you will study

You will study a combination of modules on creative writing and publishing. The creative writing element is workshop-led and, in the second semester, you will be given the opportunity to specialise in the form of your choice (be it poetry, drama or children's fiction). The publishing element focuses on how the publishing process works and the core skills it requires.

Prizes and awards

Students on this MA will have the opportunity to enter their work into competitions awarded specifically to the University.

The Bookseller awards three prizes for the best dissertations by students studying publishing, with the first prize being £200 plus a free subscription to *The Bookseller*. The second prize is £50 plus a subscription, and the third prize is a free subscription.

Serpent's Tail publishing house sponsors our MA prize for the best work of creative writing. The winner will receive a year's supply of Serpent's Tail books, and their work will be considered for publication.

Careers

This course will provide you with a detailed knowledge and expert awareness of publishing and creative writing, and is particularly valuable if you would like to enhance your career in publishing, journalism, teaching, the arts, communications and creative writing.

Special features

- This MA benefits from the input of a dynamic Publishing Advisory Board (see back cover), members of which are involved in the course's development and contribute to placements and dissertation study.
- You will have the opportunity of working with leading creative writers, such as Hanif Kureishi, Maggie Gee, Paul Bailey and Rachel Cusk.
- Our teaching staff have practical experience of working in either publishing and/or the creative writing industries.
- We offer a series of masterclasses across the disciplines.
- Bursaries are available for our literary magazine Ripple and our Kingston Publishing blog. There are also opportunities to work on live projects for the Kingston University Press.



Course content

Semester 1 – Core modules

(Please note that the modules are indicative and for guidance purposes only.)

Writer's Workshop

You will present and discuss your own and each other's work in this weekly workshop. The draft work presented may include several genres and forms, such as crime writing, fantasy fiction, children's literature, historical fiction, science fiction, romance and autobiography. Practical criticism of student writing will be accompanied by discussion of the scope or constraints of the various genres, as well as the implications of particular forms. Attention will be paid to the components of good writing: appropriate use of language, narrative pace, dialogue, expression, characterisation and mood.

The Business of Publishing

This introductory module to the degree course is delivered during the first week and will equip you with an overview of the publishing industry: its size, structure, stakeholders, modus operandi and suppliers.

Contemporary Issues in Publishing

This module explores key issues within the contemporary publishing industry, related fields and the wider societal and business environments. You will discuss important issues and challenges for the industry, both now and in the future, and will engage with issues that have been important in the past – promoting wider consideration of whether the best outcome was realised. Such issues will include: how publishing is adapting to revolutionary technology changes and new methods of delivery; whether the role of the publisher can survive in a digital age; how the economic structure of publishing is changing; and who likely survivors in the industry will be.

Semester 2 – Core modules

(Please note that the modules are indicative and for guidance purposes only.)

Special Study: Workshops in Popular Genre Writing

This module offers a regular and intensive review of your writing in one of the following genres: poetry, crime writing, prose fiction, biography or writing for children. You will be advised on how to strengthen your knowledge of the codes and conventions of your chosen genre to reflect critically and constructively on your own writing. You will produce a substantial piece or collection of work that will reflect your knowledge of and engagement with your chosen genre.

Marketing in Publishing

This module will train you to identify marketing opportunities in publishing contexts; it will develop your business skills and strategies in a cross-functional publishing context. The module aims to increase your understanding of the role of marketing in all parts of the publishing process, from commissioning and production, to sales and customer service. It also develops your knowledge of markets and teaches you the skills needed to market effectively.

Dissertation or Major Practical Project

As part of your final assessment, you can choose either to write an academic dissertation to demonstrate your analytical skills and competence, or undertake a major project working with students in other disciplines to produce a book or publication.

Option modules

(Choose two from the list below.)

- **Editorial, Production and Design for Publishing**
- **Global Rights and International Publishing**
- **Working with Authors**
- **Product Development and Editorial Management**

Teaching staff

Adam Baron is an internationally renowned crime novelist whose work has been translated into French and German. He has published four novels with Macmillan: *Shut Eye*, *Hold Back the Night*, *Superjack* and *It Was You*. *Shut Eye* and *Hold Back the Night* have been broadcast on BBC Radio 4.

Alison Baverstock began a career in publishing before setting up a marketing consultancy on all aspects of marketing and communications. She has published widely, including 11 books and numerous articles for the professional and general press. Her book, *How to Market Books*, is often referred to as the 'bible of book marketing'.

Scott Bradfield is the author of five novels, a book of criticism, three short story collections, numerous essays and reviews, and several filmscripts for producers as diverse as Sony, Working Title, Universal and Roger Corman. Formerly professor of creative writing and American literature at University of Connecticut, his stories have appeared in many 'best' of the year anthologies, and his work is translated into over a dozen languages. Novels include: *What's Wrong with America*, *Good Girl Wants It Bad*, *Animal Planet*, and, most recently, *The People Who Watched Her Pass By*.

Siobhan Campbell is the author of five books of poetry; most recently, *Cross-Talk* (Seren). She has been shortlisted for the Michael Marks Award and has won prizes in the National, the Troubadour and Wigtown competitions. Represented in the major contemporary anthologies, she publishes regularly in the US and the UK. Founder of the Military Writing Network at Kingston, she also acts as managing editor for Kingston University Press.

Professor Norma Clarke is a renowned scholar of 18th-century literature and the author of a series of children's novels.

Rachel Cusk, distinguished writing fellow, is the author of several novels and works of creative non-fiction. She is also in demand as a cultural commentator for the *Guardian* and elsewhere. Winner of a Whitbread First Novel award and of the Somerset Maugham award, she has been shortlisted for the Orange Prize. Recent publications include: *The Last Supper: A Summer in Italy* and *The Bradshaw Variations*.

Anna Fahery has worked in the industry for 20 years, holding editorial roles with Hodder, Pearson and Cengage, and a directorial post at Palgrave Macmillan. She is a writer, editor and consultant. Her company, Strategic Content, includes clients such as the Design Museum and the Victoria & Albert museum, as well as major publishers.

Dr Vesna Goldsworthy is the author of *Inventing Ruritania*, a groundbreaking study of representations of the Balkans, and the widely acclaimed *Chernobyl Strawberries*, *A Memoir*. Vesna has a background in the study of travel writing, 20th-century fiction and popular culture.

Dr Meg Jensen is deputy head of the School of Humanities, director of the Centre for Life Narratives and principal lecture in English literature and creative writing. She publishes both creative writing and literary criticism and her focus is upon writers' lives: what writers read, to whom writers talk, what writers think, and how writers write. She has recently completed her second novel.

Dr Jane Jordan is a specialist in Victorian writing and the author of biographies on Josephine Butler and Kitty O'Shea. Jane teaches the study of biography and draws on her knowledge of Victorian popular culture. She is co-editor, with Meg Jensen, of the major work on contemporary life-writing, *The Spirit of the Age*.

Dr Paul Perry is a poet and fiction writer and the author and editor of a number of books, including *The Orchid Keeper* and, most recently, *The Last Falcon* and *Small Ordinance*. Awards include the Hennessy Prize for Irish Literature and The Listowel Prize for Poetry. Translations include *108 Moons: The Selected Poems of Jurga Ivanauskaitė*.

Winsome Pinnock's plays include: *The Wind of Change* (Half Moon Theatre); *Leave Taking* (Royal National Theatre and Lyric Hammersmith, Studio); *A Hero's Welcome*, *A Rock in Water* and *Talking in Tongues* (Royal Court Theatre); *Water and One Under* (Tricycle Theatre). Radio plays include: *Her Father's Daughter*, *Water*, *Let Them Call It Jazz* (adaptation of a Jean Rhys story) and *Something Borrowed* (BBC Radio 4). Contributions to TV series include *Chalk Face* and *Eastenders*, and the screenplay *Bitter Harvest*. Awards include the George Devine Award and the Carlton Television best play award.

Todd Swift has worked as a successful TV writer (HBO, Fox, Paramount, Hanna-Barbera, CBC), is the author of six collections of poetry and editor of several international poetry anthologies. As Oxfam GB Poet In Residence, he runs the Oxfam London poetry series. Forthcoming are further collections and the *Oxfam Anthology of Young British Poets* (2012).

Judith Watts has worked for publishers in marketing and editorial roles and as a consultant. She now co-ordinates the publishing process at Kingston University Press. She has an MFA in Creative Writing and is a published author. Her specialisms are publishing evolution and work placement.

Writers in residence

Paul Bailey has been shortlisted twice for the Booker Prize and has won a clutch of other awards. His novels include: *At the Jerusalem*, *Peter Smart's Confessions*, *Gabriel's Lament*, *Sugar Cane*, *Kitty and Virgil* and *Uncle Rudolf*. Non-fiction includes: *An English Madam: The Life and Work of Cynthia Payne*, *An Immaculate Mistake: Scenes from Childhood and Beyond* and *Three Queer Lives: An Alternative Biography of Naomi Jacob, Fred Barnes and Arthur Marshall*. He also edited the *Oxford Book of London*. Paul has taught at the University of East Anglia and in Italy.

Richard Cohen is visiting professor in creative writing and publishing. Richard is a highly respected senior editor and publisher working in both London and New York. He also serves formally as director of Kingston University Press.

Liz Jensen spent two years as a journalist in the Far East before joining the BBC as a journalist, then producer. She then moved to France where she worked as a sculptor and began her first novel, *Egg Dancing*. Back in London she wrote *Ark Baby* (shortlisted for the Guardian Fiction Award), *The Paper Eater* and *War Crimes for the Home* (longlisted for the Orange Prize and adapted for the stage). Her latest novel, *The Ninth Life of Louis Drax*, was featured on Radio 4's *Book at Bedtime* and is being adapted for film, written and directed by Anthony Minghella.

Hanif Kureishi is the multi-award-winning author of numerous novels, essays, stories and screenplays. His early work includes the seminal *My Beautiful Laundrette* and *The Buddha of Suburbia*. His more recent works include *Gabrielle's Gift* and *My Ear at His Heart*. He also wrote the screenplay for the acclaimed film *Venus*, which was released in early 2007.



Publishing advisory board

The MA benefits from the input of a dynamic Publishing Advisory Board, the members of which are involved in the course's development. Each member will give guest lectures and offer our students work placements.

Members include:

- Viv Bird, Book Trust
- John Bond, Harper Collins
- Jenny Boyce, Vertigo Communications
- Genevieve Clarke, The Reading Agency
- Louise Dixon, Michael O'Mara
- Richard Duguid, Penguin
- Michael Fishwick, Bloomsbury
- Kathy Gale, KG Publishing Services
- Ros Kindersley, JFL Search and Select
- Caroline Hird, Elsevier Health Sciences
- Heather Holden-Brown, hhb agency
- Simon Juden, Pearson
- Sarah Mahaffy, Maharani Trading
- Robert McKay, Tax Briefs
- Tony Mulliken, Midas PR
- John Peacock, Macmillan
- David Roche, Harper Collins
- Alan Samson, Weidenfeld and Nicolson
- Cathy Schofield, World Book Day
- Clare Somerville, Harlequin, Mills & Boon
- David Taylor, Lightning Source

Creative Writing and Publishing MA

Entry requirements

One or more of the following:

- A second class degree or above, or equivalent, in a related subject
 - A demonstrable interest in creative writing and publishing
- Plus, a 2,000-word sample of creative writing

Consideration is also given to non-standard entrants and all applicants are normally interviewed by the course director or a senior member of the teaching team.

All non-UK applicants must meet our English language requirements. For this course it is IELTS of 6.5 overall, with special conditions for students who require a Tier 4 student visa. Please make sure you read our full guidance about English language requirements on our course webpage, which includes details of other qualifications we'll consider.

Duration

One year full time or two years part time

Attendance/delivery

The study commitment may include evening, weekend or day-release sessions, and can vary from semester to semester. Timetables are subject to change. Please contact the postgraduate admissions office for further details.

Assessment

There is a variety of assessment methods for the course, including essays, reports, presentations, briefs, practical criticism, research project and portfolios.

Location

Located beside the River Thames, Kingston University is within the London travel-pass zone. Easily accessible from surrounding areas such as Surrey and Middlesex, its local train stations (Kingston; Surbiton) are also only 25 minutes from London Waterloo.



Further information

Contact details

Please contact the Faculty's Admissions Office with any further queries.

Admissions Office (Postgraduate Courses)
Faculty of Arts and Social Sciences
Kingston University
Penrhyn Road
Kingston upon Thames
Surrey KT1 2EE

T: +44 (0)20 8417 2361/2378

F: +44 (0)20 8417 2292

E: fasspostgrad-info@kingston.ac.uk

www.kingston.ac.uk/pgcreativewritingpublishing