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**30 May–25 June 2016**

Athens two-week writing courses

- **Fiction** with Julia Stuart and Adam Baron 30/5–11/6
- **Non Fiction** with Brian Cathcart and Sam Jordison 30/5–11/6
- **Advanced Fiction** with Ed Docx and Jonathan Gibbs 13/6–25/6

Athens one-week writing courses

- **Prose Fiction** with Katherine Orr 30/5–4/6
- **Flash Fiction** with Heidi James 6/6–11/6
- **Publishing/Editing** with Vicky Blunden 13/6–18/6
- **Poetry** with Ahren Warner 20/6–25/6

**Lecture Series/Open Readings on British Literature on Saturdays 4/6, 11/6 and 18/6**

Thessaloniki one-week courses

- **Fiction** with Howard Cunnell 30/5–4/6
- **Publishing/Editing** with Judith Watts 6/6–11/6
- **Non Fiction** with Maurice Walsh 13/6–18/6
- **Fiction** with Martin Ouvry 20/6–25/6

**Lecture Series/Open readings on British Literature on Saturdays 4/6, 11/6 and 18/6**

**Early bird registrations: 18 March 2016**

**Deadline for registration: 13 May 2016**

## ATHENS TWO-WEEK COURSES

### TWO-WEEK FICTION COURSE: 30 MAY–11 JUNE 2016

This two-week course is designed primarily for aspiring and accomplished writers alike who want to develop and enhance their prose writing skills. Taught by two acclaimed fiction writers, the course will combine precise comments in peer-led workshop sessions with individual feedback on written drafts to help students develop their own voice more confidently while learning more about a range of elements crucial to writing good fiction. These two weeks provide a chance to work intensively on your fiction writing in a focussed atmosphere of study and respect. The course suits anyone with a passion for good writing, and readings will be provided.

*Julia Stuart will teach the first week of the course and Adam Baron will teach the second week.*

The first week of the course will start with a short discussion on a particular aspect of prose writing such as suspense, narrative drive or backstory. We will look at examples of how successful novelists use these techniques to their best effect. The rest of the class will be spent critiquing each other's work in a supportive and constructive manner. Students will be encouraged to focus on the many technical ways in which they can improve their writing. This is an informative, practical and fun course for writers who are serious about taking their work to another level.

The second week of the course will guide students towards a greater appreciation of the form and structure of crime novels. Adam will give short lecture/presentations on crime writing and story structure, and will devote the rest of the time to work-shopping student work. Students will be asked to produce work in class, and in advance. Feedback on this work will be given by Adam, as well as by other students. It will be lively, fun, and informative, offering students an initial awareness of what is needed to produce strong and serious crime fiction.

*Julia Stuart is an award-winning journalist and best-selling novelist. Her first novel, 'The Matchmaker of Périgord', was longlisted for Spread the Word: Books to Talk About 2008, and has been adapted for film. Her second, 'The Tower, the Zoo, and the Tortoise', was published in 2010 and became a New York Times bestseller, a national bestseller, and an NPR Best Book of the Year. It was picked for the Obamas' holiday reading. 'The Pigeon Pie Mystery', published in 2012, was selected as a Book of the Week, as well as an Unputdownable Mystery, by Oprah.com. Her latest novel, 'The Last Pearl-fisher of Scotland', will be published by Vintage in October 2016.*

*Adam Baron is the acclaimed author of four crime novels. They have variously been translated into Greek, German and French and adapted for BBC radio. His next novel, 'Blackheath', is about family life and will be published in early 2016. He is the MA Course Director in Creative Writing at Kingston University.*

### TWO-WEEK NON-FICTION COURSE: 30 May–11 JUNE 2016

This two-week course is designed for writers working in various types of non-fiction including life writing (memoir and autobiography), travel writing, biography, journalism, diaries, criticism and personal essays. It will help both aspiring and experienced writers decide what to write about, how to write it, and how to convince other people that they will want to read it. We will also look at strategies for attracting the attention of agents and editors.

**Brian Cathcart** will teach the first week of the course. **Sam Jordison** will teach the second week.

In the first week the course will approach non-fiction writing through reading selected articles and book extracts, discussion and daily writing exercises. Students will receive a piece of writing which they will need to read before starting the course. The topics to be covered in this course are: **1. Facts:** What are they? What are the boundaries between fiction and non-fiction? Can you be creative with facts? How many facts do you need? **2. Readers:** Who are you writing for? What do you want them to feel and think? How do you engage them with your story? **3. Writing/Re-writing:** Isn't one draft enough? How do you cope with all this material? Should you know what you're doing before you start? **4. Observing:** How much do you need to know? What do you see when you are researching? How do you take notes? **5. Scenes:** Are they just for movies? Why do scenes work in non-fiction? What do you need to write a scene?

The second week of the course is designed for writers working in various types of non-fiction including life writing (memoir and autobiography), travel writing, biography, journalism, diaries, criticism and personal essays. It will help both aspiring and experienced writers decide what to write about, how to write it, and how to convince other people that they will want to read it. We will also look at strategies for attracting the attention of agents and editors.

**Brian Cathcart** has written eight works of non-fiction in the fields of current affairs and history. They include the award-winning 'The Case of Stephen Lawrence' (Viking, 1999), about a notorious race murder in London, 'The Fly in the Cathedral' (Viking, 2004), about the scientific race to split the atom in the 1920s, and most recently 'The News From Waterloo' (Faber, 2015) about how Britain learned of the final defeat of Napoleon. A former Reuters correspondent and former deputy editor of the Independent on Sunday newspaper, he has been Professor of Journalism at Kingston University London since 2006. He is also a leading figure in the campaign to raise ethical standards in British journalism. Irish by background, he lives in London.

**Sam Jordison** is the author of seven non-fiction books, several of them bestsellers in the UK, and has helped several other writers to publication as an editorial consultant. He is a co-director of an award-winning independent publishing company Galley Beggar Press. He is also a journalist who writes for the Guardian and Independent newspapers about books and publishing. He takes regular workshops on modern fiction at Kingston University. His next published non-fiction book will be an exploration of literary London, and he has a creative non-fiction manuscript about HG Wells currently on submission.

## **TWO-WEEK ADVANCED FICTION COURSE: 13–25 JUNE 2016**

This two-week course is designed primarily for experienced and accomplished writers who want to develop and enhance further their fiction writing skills. Taught by two acclaimed novelists, the course will combine professional, constructive comments in peer-led workshop sessions with individual feedback on written drafts to help students develop their own voice more confidently while developing a range of elements and techniques crucial to writing good fiction. These two weeks provide a chance to work intensively on your prose writing in a focussed atmosphere of study and respect while also examining the work of accomplished fiction writers.

The course might be particularly suited to writers who have attended the Summer School before. A selection of readings will be provided.

**Ed Docx** will teach the first week of the course. **Jonathan Gibbs** will teach the second week.

The first week of the course will combine constructive critical comment in peer-led workshop sessions with individual feedback on written drafts to help experienced enhance their own voice while developing further their use of a range of techniques crucial to writing good fiction. Development will include analysis and discussion of different styles and the ways in which accomplished writers use language uniquely to achieve their aims. Workshops will be conducted in a lively atmosphere of study and mutual respect.

The workshops in the second week of the course will principally focus on group discussion of work-in-progress presented by participating writers. There will also be writing exercises in-class and readings provided to stimulate discussion of prose style, structure and other elements of contemporary fiction.

The point of the second week of the course will be to allow for the most thorough possible development on the page of the writers' current work and the most useful preparation for their continued progress after it.

**Ed Docx** Edward Docx is a British writer who lives and works in London. He has taught Arvon courses and Guardian Masterclasses. His first novel, 'The Calligrapher', was cited by The San Francisco Chronicle as a best book of the year (2004) and was a finalist in The William Saroyan Prize and The Guilford. It has been translated into eight languages. His second novel – 'Self Help' in the UK and 'Pravda' in the US – won The Geoffrey Faber Prize and was long listed for the Man Booker. Amazon (USA) listed 'Pravda' as one of the best books of the year (2008), and The Hay Festival committee named Docx as one of the 21 most gifted young writers from around the world. His third novel is 'The Devil's Garden'. His fourth will appear in early 2017. His non-fiction appears mainly in Prospect Magazine and the Guardian/Observer. He has been short-listed for The George Orwell Prize for Journalism, and he regularly appears on radio and television as a cultural commentator.

**Jonathan Gibbs** is a novelist, academic and critic. His novel 'Randall, or The Painted Grape' was published last year by Galley Beggar Press and is also available or forthcoming in Dutch and French. His short fiction has appeared in publications such as The Barcelona Review, The Best British Short Stories 2014 and Gorse. He has taught Creative Writing at the University of East Anglia and has written on books for the Independent, Telegraph, Guardian, Times Literary Supplement and elsewhere.

## **ATHENS ONE-WEEK COURSES**

### **ONE-WEEK PROSE FICTION COURSE: 30 MAY–4 JUNE 2016**

These fiction workshops will focus on constructive, in-depth group discussion of work submitted by participants in advance of the class: whether short stories or flash fiction. We will also read work by a variety of contemporary short story writers, with a view to discussing the choices these writers have made, and what makes their prose distinctive or memorable. We will consider the tools available to those writing in the short form, and the wide range of approaches that can be taken. The week will also involve writing exercises, reading aloud, and discussion of problems participating writers may have encountered in their work.

**K J (Katherine) Orr** will teach this course.

*K J Orr is an award winning short fiction writer whose work has been widely published, broadcast on national radio, and shortlisted for the BBC National Short Story Award. She is a graduate of the MA in Creative Writing at the University of East Anglia. She has worked as a writing mentor in London, published critical work and interviews on the short story, and recently completed a creative-critical doctoral study of the short form. Her work is included in the anthology of Best British Short Stories 2015, and her collection 'Light Box' is due to be published in February 2016.*

### **ONE-WEEK FLASH FICTION COURSE: 6–11 JUNE 2016**

This one week long course is suitable for all writers who want to experiment with extraordinary story telling. It draws on exercises, workshops and individual feedback to develop confidence, skill and knowledge and explores the range and potential of the micro or flash fiction genre as a stand-alone genre and as a route to closely examining the 'foundation' of the story for longer works.

In the flash fiction workshops we will explore micro-literature from a variety of authors, discussing their approach and the extraordinary range and versatility available in such a short form. We will learn the elements of craft specific to this literary form; experimenting with language, plot and structure. Our workshops will centre on exercises, constructive feedback, experimentation and discussion in a supportive and friendly atmosphere. We will also explore how understanding the skills that are necessary for the short-short form lays the foundation for writing longer works.

**Heidi James** will teach this course.

*Heidi James' novel 'Wounding' was published by Bluemoose Books in April, 2014. She was a finalist for the Cinnamon Poetry Collection Prize. Her novella 'The Mesmerist's Daughter' (published by Neon Press in April 2015) won the Saboteur Award. Her novel 'Carbon', was published by Blatt in October 2009 and is published in Spanish by El Tercer Nombre. 'Carbon' is currently being made into a film by British film company, Institute for Eyes. Her most recent collaboration with Gwyneth Herbert, 'The Sea Cabinet', attracted outstanding reviews from the Guardian, Vogue and The FT, among others. Her essays, poetry and short stories have appeared in various publications and anthologies including Dazed and Confused, Next Level, Flux, Brand, Mslexia, Another Magazine, Undercurrent, 3:AM London, New York, Paris, Dreams That Money Can Buy, Neon, Pulp.net etc. She has an MA in Creative Writing and a PhD in English Literature and is the 2015 recipient of the Dr. Rajini Pani Outstanding Faculty Award.*

## **ONE-WEEK PUBLISHING/EDITING COURSE: 13–18 JUNE 2016**

### **Getting Published: what you really need to know**

On the micro level the workshops will teach tools and processes for editing your work, sending out submissions, writing a synopsis, approaching agents, and getting paid. On a macro level, we will explore the current publishing landscape across genres to help you assess how to best share your writing. Discussions will focus on issues such as: types of publishers, from traditional to start-up; self-publishing or hybrid authors; the benefits of digital editions; the use of social media platforms, and the global market place.

***Vicky Blunden** will teach this course*

***Vicky Blunden** is Senior Fiction Editor at Myriad Editions, an independent publisher based in Brighton, which is committed to nurturing new talent and publishing prize-winning fiction. Vicky has a PhD in Creative and Critical Writing from the University of Sussex and worked for a literary scout before joining Myriad. She won the IPG Young Independent Publisher of the Year Award in 2013.*

## **ONE-WEEK POETRY COURSE: 20–25 JUNE 2016**

This week-long workshop course is designed primarily for aspiring and accomplished writers alike who want to develop and enhance their poetry writing skills. The lyric subject, poetic ethics, the line, cadence and sensation: the course will take these five aspects of contemporary poetry as the basis of critical reading, discussion and practical workshops aimed at increasing our understanding of what a poem is, what it has the potential to be and how to write it well.

‘Smoothing the path of vice’, Plato tells us, ‘is one of the many dangers of poetry! ‘The imitative poet implants an evil constitution’ (apparently), ‘for he indulges the irrational nature’. Over this week-long course, we will explore the ‘smoothing’ devices of poetry – rhyme, rhythm, line breaks, allusion and cadence – via discussion, writing exercises, and reading exceptional poems from the classics to great contemporary poets publishing today. Through group work and one-to-one tutorials, we will write new poems and edit poems you have already written in order to develop a better understanding of both the tradition of poetry and the innovations, experiments and risks you can take to produce better poems and a more considered personal artistic project.

***Ahren Warner** will teach this course.*

***Ahren Warner** is the Poetry Editor of Poetry London, the leading independent poetry magazine in the UK, and a Research Associate with the Newcastle Centre for the Literary Arts. His books include ‘Confer’ (2011) and ‘Pretty’ (2013). He is the recipient of an Arts Foundation Fellowship, a Society of Authors Eric Gregory Award and two Poetry Book Society Recommendations.*

## THESSALONIKI ONE-WEEK COURSES

### ONE-WEEK FICTION COURSE: 30 MAY–4 JUNE

This course is designed for aspiring and experienced writers who want to improve and develop their prose writing skills. The course will focus primarily on peer-led workshops, in which students will present work-in-progress and receive individual feedback. In addition, the course will include readings, discussion and exercises. At the conclusion of the course you will have a greater insight into the techniques of developing character, improving dialogue and descriptive writing, handling point of view and building a narrative. The course will give you insight into your creative process, and encourage you to achieve your writing goals. The course may be combined with any of the one-week courses taught in Thessaloniki or Athens.

*Howard Cunnell will teach this course.*

*Howard Cunnell has a PhD from the University of London and has been a Leverhulme Fellow at the University of Sussex. He is the author of the novels 'Marine Boy' (2008) and 'The Sea on Fire' (2012). 'Fathers & Sons – A Memoir' is forthcoming from Picador. Howard is the editor of Jack Kerouac's 'On the Road: The Original Scroll (2007)', called by the New York Times 'the living version for our time.' Recent short fiction has appeared in Roadside Fiction, Pariah Press, The Picador Book of 40 and Litro.*

### ONE-WEEK PUBLISHING/EDITING COURSE: 6–11 JUNE 2016

This one week long course will focus on 'how to get published: what you really need to know'. On the micro level the workshops will teach tools and processes for editing your work, sending out submissions, writing a synopsis, approaching agents, and getting paid. On a macro level, they will explore the current publishing landscape across genres to help you assess how to best share your writing. Discussions will focus on issues such as types of publishers, from traditional to start-up; self-publishing or hybrid authors; the benefits of digital editions; the use of social media platforms; and the global market place.

*Judith Watts will teach this course.*

*Judith Watts is Course Leader of the accredited Publishing Masters at Kingston University and Managing Editor of Kingston University Press. She has a wide range of industry experience, is an author in the Hodder 'Teach Yourself Writing' series and holds an MFA in Creative Writing. She regularly helps new writers send their work out in to a world where content is abundant and attention is scarce – and where writers, publishers and readers need to communicate effectively.*

### ONE-WEEK NON-FICTION COURSE: 13–18 JUNE 2016

This course will cover the writing and structuring of creative non-fiction through attentive study of selected articles and book extracts, and daily composition exercises. It is aimed at writers who want to master the art of turning their research into a compelling true story. Students will be sent a piece of writing to read in preparation for the first class. During the week we will discuss the boundaries between fiction and non-fiction; how creative you can be with facts and what you need to write scenes. We will also explore the process of research: how to delve into history, the secrets of interviewing and how best to take notes. Finally, we will discuss how to cope with all the research material and how to draft and re-draft your work. Students who sign up with a particular project in mind will leave the course

with a clear idea of how to develop it into an article or book; those who want to explore non-fiction techniques will be inspired to expand their writing skills.

**Maurice Walsh** will teach this course.

*Dr. Maurice Walsh has worked as a foreign correspondent and documentary maker for the BBC, reporting from Africa, Asia, Latin America, the United States and Europe. A Knight Wallace Fellow at the University of Michigan and Alistair Horne Fellow at St Antony's College, Oxford, he focuses his academic research on a historically informed exploration of media and culture in the 20th and 21st centuries. His most recent book, 'The News from Ireland: Foreign Correspondents and the Irish Revolution' – a TLS Book of the Year choice – analyses the political dynamics of media representations during a colonial war and the ambivalence of the self-characterisation of journalists and writers as witnesses within the context of the new world order emerging after the First World War.*

### **ONE-WEEK FICTION COURSE: 20–25 JUNE**

Designed for writers seeking to enhance their prose fiction skills, students' own writing will be central to this course. The week will feature workshop discussions that will focus on key narrative elements and techniques; writing exercises; and readings. Short story writers and novel writers will be equally welcome.

**Martin Ouvry** will teach this course.

*Martin Ouvry worked as a musician in Europe and America before studying English and Creative Writing at UEA. Awards include a final year prize for outstanding achievement (UEA, BA), the Alumni Association Prize for Fiction (UEA, MA), an Arts Council Writers' Award, a Hawthornden Fellowship and a Wingate Scholarship. His fiction has been published in various anthologies and magazines, among them New Writing, A Little Nest of Pedagogues (in dual English and Chinese texts), The London Magazine and Esquire. His story 'Forget-Me-Not' was longlisted for BBC Radio 4's Opening Lines. His play, 'Shakespeare: the Puppet Show' ran throughout the V&A's Shakespeare Festival in April 2014. He has written three novels and is at work on a fourth. Martin has taught creative writing for the Arts Council England, City University, the Kingston Writing School and UEA. He has reviewed books for the Sunday Times, the FT and the Observer. Lee Brackstone has written of his fiction: 'I would struggle to find a writer of comparable talent in Martin's generation.' In 2007, the late Deborah Rogers wrote: 'I think his is a voice of true originality and distinction, and one that will in time emerge as a major player in a new generation of British novelists.'*

<b>Entry requirements</b>	<ul style="list-style-type: none"> <li>• Applicants should be able to demonstrate a high level of written and spoken English (equivalent to an IELTS score of 6.5 overall and 7.0 in the writing module).</li> <li>• They will also be required to submit a sample of their work in English: either a selection of poems <i>or</i> a prose piece of 2,000 words, depending on the course they have chosen.</li> </ul>
<b>Course fees</b>	<p><b>Two-week courses: €640</b></p> <ul style="list-style-type: none"> <li>• 15% discount for applicants based in Greece: <b>€540</b></li> <li>• 10% early bird discount for applications received by 18 March: <b>€575</b></li> <li>• <b>Combined discount: €480</b></li> </ul> <p><b>One-week courses: €340</b></p> <ul style="list-style-type: none"> <li>• 15% discount for applicants based in Greece: <b>€285</b></li> <li>• 10% early bird discount for applications received by 18 March: <b>€300</b></li> <li>• <b>Combined discount: €255</b></li> </ul> <p><b><i> Holders of the European Youth Card will be given a 25% discount (throughout the registration period) on all our creative writing courses until 13 May 2015.</i></b></p>
<b>Course length</b>	<ul style="list-style-type: none"> <li>• <b>Two-week courses:</b> 25 workshop hours + individual/small group tutorials + reading</li> <li>• <b>One-week courses:</b> 12.5 workshop hours + individual/small group tutorials + reading</li> </ul>