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BA (Hons) Publishing Media students**

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CULTURE, LITERATURE & PUBLISHING

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Culture, Literature & Publishing

Within the Subject Group of Culture, Literature and Publishing you will have the opportunity to study on a range of full and joint degree programmes in the Arts and Humanities. We have a well-established undergraduate programme in Culture, Media and Society, and introduced a suite of programmes in English literature in the academic year 2007–8. These new programmes reach across the Subject Groups in the School of Creative Industries to combine English with Communication, Film, Journalism or Publishing. From 2008, two new joint degrees will be offered: Publishing & Journalism, and Publishing & Marketing. Publishing is also available at Postgraduate level on our well-established MSc in Publishing. We have thus extended the range and scope of study now available to our prospective students, and hope that anyone looking for a forward-thinking, innovative and stimulating course of study in these areas will find something that will suit their study needs.

If you choose to study Culture, Media and Society, or English with Communication or Publishing, you will be based at our historic Craighouse campus. If you study English with Film or Journalism you will be based at both Craighouse and our centrally located Merchiston campus. On whichever programme you enrol, you will find a lively and welcoming atmosphere amongst staff and students, and a commitment on the part of the University to quality teaching and student support.

The School of Creative Industries has a vibrant research culture and many staff are actively researching in their respective fields. You will thus be taught by extremely well-qualified and informed staff and research students who will cultivate your enthusiasm for your chosen field of study. In addition to the modules you will study on your degree programme you will also have the opportunity to engage in extra-curricular activities. This academic year we introduced Creative Writing Workshops and if you so choose you can spend some of your spare time in creative writing activities with a member of staff who is herself a published writer.

In the pages that follow you will find examples of student work over the past year, and images from the University to give you a flavour of what it means to be a Napier University student. The samples of work contained here represent the wide range of activities that students engage in on our degree programmes, and reveal how we foster creativity, innovation and rigorous academic standards in our students. We hope that you will read this book with interest and that it will stimulate your interest in studying on one of our Arts and Humanities programmes.

Dr Linda Dryden
Subject Group Leader

- **Culture, Media & Society**
- **English and Communication, Film, Journalism or Publishing**
- **MSc Publishing**

Culture, & Media Society

This exciting degree combines:

- **sociology**
- **culture** – film, literature and popular culture
- **media** – industry, theory and regulation

We use a range of assessment methods, including essays, creative writing and film proposals.



Study Skills

“ Popular culture like mainstream film and science fiction should not be studied at university: we should focus on canonical library texts instead. Do you agree? Take a position and justify your argument with reference to at least two specific examples of popular culture. ”

“ As with all arguments, the debate as to whether popular culture should be studied at university has two sides. Some people may say that it is not worth studying, as it is based upon, and therefore reliant on, the canon. Without the canon, the popular novels, films, music and television programmes of today would not exist, or at least would exist in different forms. It could be argued that they are unoriginal, derivatives of the higher quality originals. Arguably, though, popular culture has its own ‘canon’, and breaks new ground. The Red Hot Chili Peppers, for example, although original in some ways, were influenced by a combination of punk rock and funk. LA punk bands such as The Germs and Black Flag, and well-known funk bands such as Sly and the Family Stone, inspired the Chili Peppers to be who they are today (VH1 2007). ”

Olivia Nichols, year 1

popular culture

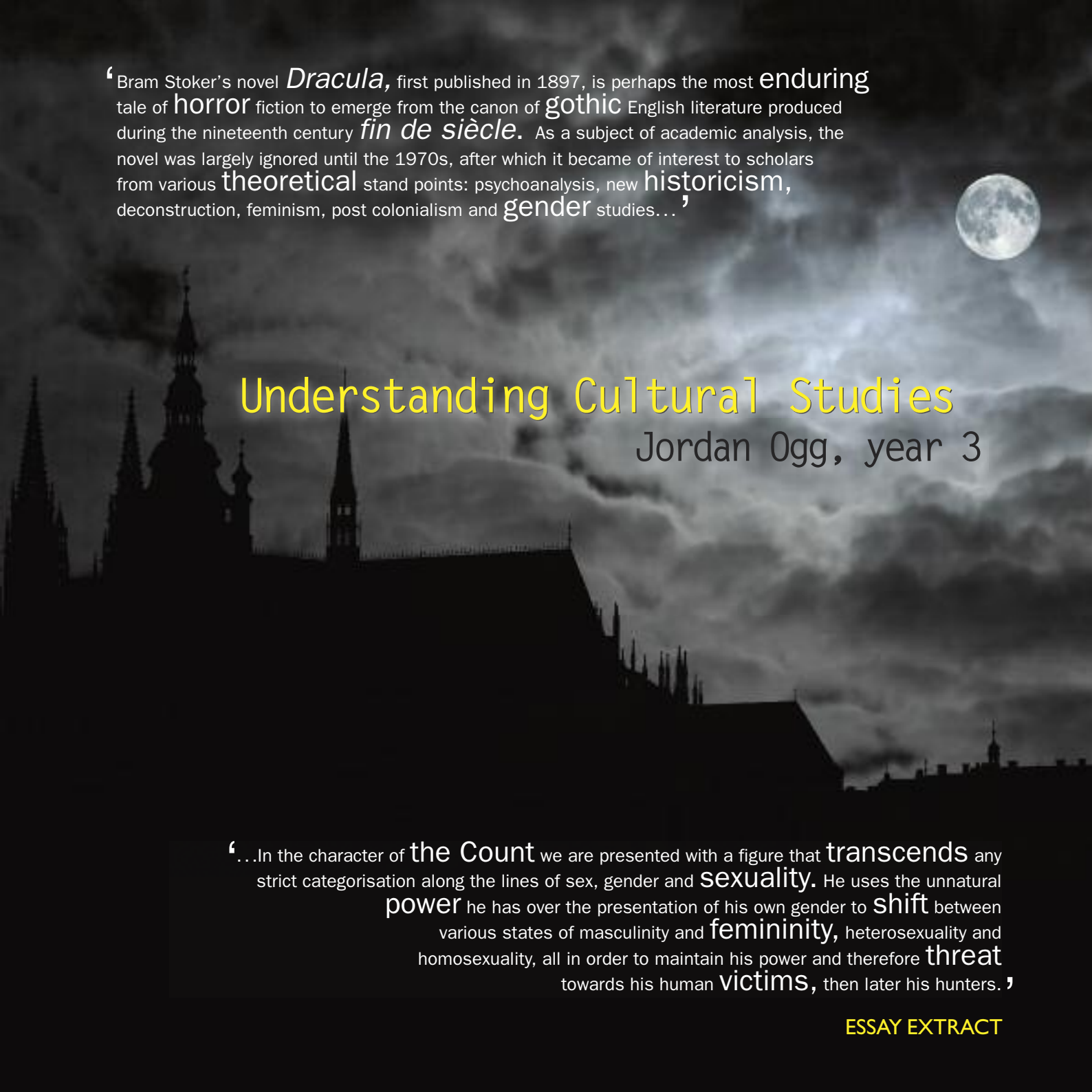
Reveal **changing assumptions** about gender, class and race. **Explore** different definitions of 'popular' versus 'high' culture. **Examine** the human race's relationship with technology. **Analyse** an array of popular and perhaps **unexpected** texts. **Study** graphic novels, cult film and horror fiction. **Consider** changing views of family and kinship. **Ask** what fears and hopes a text implies.

a presentation on consumerism

by **Sean Fealy** and **Ewan Henderson**, year 2

- To reflect the stringent moral codes of Victorian Britain, good and evil are clearly defined in *Jekyll and Hyde*
- Victorian London had, like the titular character, two faces: the rich, imperial centre and the rotting ghettos of the East End

- Consumer culture commodifies every facet of our being; our possessions are assimilated to become part of us, they define and own us



‘Bram Stoker’s novel *Dracula*, first published in 1897, is perhaps the most enduring tale of horror fiction to emerge from the canon of gothic English literature produced during the nineteenth century *fin de siècle*. As a subject of academic analysis, the novel was largely ignored until the 1970s, after which it became of interest to scholars from various theoretical stand points: psychoanalysis, new historicism, deconstruction, feminism, post colonialism and gender studies...’

Understanding Cultural Studies

Jordan Ogg, year 3

‘...In the character of the Count we are presented with a figure that transcends any strict categorisation along the lines of sex, gender and sexuality. He uses the unnatural power he has over the presentation of his own gender to shift between various states of masculinity and femininity, heterosexuality and homosexuality, all in order to maintain his power and therefore threat towards his human victims, then later his hunters.’

ESSAY EXTRACT

I was only a child when the sky started to fall. I remember cupping it in my hands as it fell in slow motion, framed against the blackened clouds which bore it. The whip-crack neon flashes of lightning illuminated everything on the ground around me, casting frightening shadows which seemed to engage in a ferocious dance, sweeping across buildings, lighting up trees, and casting great elongated and twisted versions of me in every direction as the spluttering sky spewed forth the smoky grey snow which now blackened my hands.

All at once I felt alone and desperate. My heart leapt into my mouth and I swear I felt it twitching against my lips as I recoiled from the lurching dancing shadows. I ran as fast as my legs could take me, the hot heavy snow burning my eyes. My hands had become black weightless digits, alien to me. I felt as if I might be sucked under the now soft hollow ground as I heaved forward, yet I might float as light as the burning snow all at once – daring not to fall; almost daring not to breathe, or did I forget to breathe? I couldn't quite remember.

I gulped down my heart as my eyes burned and recoiled in my head. I turned away from the searing pain that shot through my head as the ashen snow clung to my face. Only briefly could I see beyond my tears, welled up and ready to burst forth to wash the heat from my cheeks.


My throat began to swell as I realised I was starting to choke. My legs began to slow, my heart began to sink, and suddenly I felt hands grasp me. I fought them off, imagining the shadows had ceased dancing and were now seeking me out – toying with me in the darkness as they leaped forward and backward, caressing my skin and pulling me in every direction. Then everything in my world seemed to disappear into cascading darkness; sound became a hollow scream and I forgot to breathe.

ESSAY EXTRACT

Mark Davidson, year 3

Science Fiction Text and Film

Creative Writing



The day had already hatched. In gamboge Sun Mr Sa was busy with their garden and he usually disapproved of any interference and distraction from his daily duties, especially now when he was still transgressed. The only thing he wanted was to stay in the seclusion of his small oasis on the planet Myu.

There was plenty to look after, his flora and fauna were a diverse combination of everything he could find on the planet. Apparently he had a soft spot for berries and trans-gendered and trans-muted creatures. Cags (cats and dogs) were rubbing up against his hips and were chewing his plants, while he was attentively trying to keep his berries in order. Maroon rubus laganobaccus never wanted to be oxidised, as they would usually turn sour and then they would cry maroon tears; cardinal vaccinium vitis-idaea appreciated it when he would give them a stroke, just to help them wiggle out from the magnesium soil.

There was no fiction in expansion in his world on the planet Myu. He was happy together with Mrs Io. Neither of them needed a mirror to see the fiction in the future, which was their future, where they were now. There was no desperation in what they were doing to regain the present from the past, as both the present and the future were the outcome of their past. They didn't experience a desperate rehallucinating of the past. They were happy. Cogats (cows and goats) were prancing around to signify that they are well in frolicking in the garden. He liked gardening when he was transgressed.

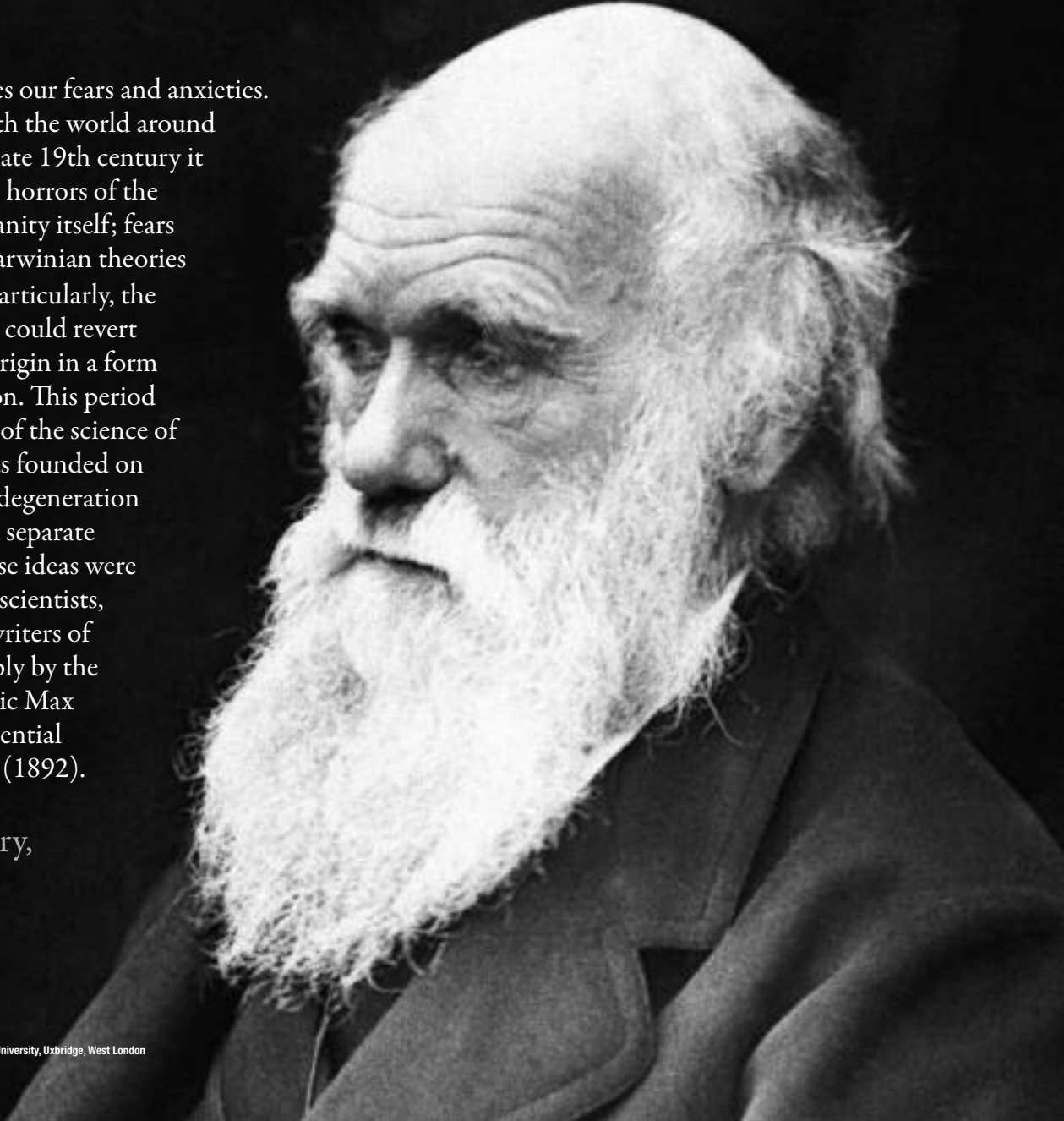
ESSAY EXTRACT

Monika Nowicka, year 3

Culture, Media & Society Dissertation

The Gothic explores our fears and anxieties. At first it began with the world around us and then in the late 19th century it shifted focus to the horrors of the beast 'within' humanity itself; fears that grew out of Darwinian theories of evolution and, particularly, the idea that humanity could revert to some primeval origin in a form of counter-evolution. This period saw the emergence of the science of eugenics, which was founded on theories of human degeneration and the notion of a separate 'criminal class'. These ideas were espoused by noted scientists, philosophers and writers of the day, most notably by the Hungarian academic Max Nordau in his influential book *Degeneration* (1892).

Michael Norbury,
Year 4



English

In the pages that follow you will see a range of students' work from modules in English literature. These samples indicate the variety of activities and study that students can undertake on our English programmes.

A critical analysis of Virginia Woolf's 'Professions for Women' (1931)

NICOLA JOHNSTON, YEAR 1
ESSAY EXTRACT

As a pioneer of the first-wave feminist movement, Woolf's speech highlights the difficulties faced by women writers of the early twentieth century. Writers like Woolf, who had the audacity to penetrate a field dominated by male novelists, paved the way for future generations of female authors.

According to Woolf, women stereotypically existed for the sole purpose of boosting the male ego. To fulfil this function a woman must have the ability to 'be tender; flatter; [and] deceive'. Woolf did not wish to abide by this degrading ideology. In

order to write passionately she needed to be able to express herself truthfully, in all areas of life, regardless of whether it was seen as appropriate for a woman to do so. At a crossroads in her career, no doubt faced by generations of women before her, Woolf chose the road less travelled. She was a woman ahead of her time, willing to say what most would never dare, pushing the socially accepted roles of gender to their limits in the hope of breaking free from the social constraints of which she found herself a part.

Introduction to Literature

The 19th Century Novel

Essay extracts from
Year 1 students

Charlotte Brontë's *Jane Eyre* (1847)

By combining and contrasting gothic and realist elements, Brontë was able to more successfully convey the main heroine's psyche and her relationship with herself and others, as well as address issues such as **female sexuality and gender relations** from a feminist point of view.

Georgia Xanthopoulou

Charlotte Brontë's *Jane Eyre* (1847)

Brontë uses notions of **foreign 'aliens' and colonial 'others'** to provide a contrast to the character and personality of the very British protagonist, Jane. Brontë also makes use of the empire in order to account for Jane's inheritance. This is suggestive of the way in which Britain, as a country, became wealthy due to its plundering of colonial treasures. The question of wealth is one that is present throughout the novel. The protagonist's surname, Eyre, is even suggestive of **inherited wealth**. Jane does indeed find herself as the recipient of an inheritance, which comes from her uncle in Madeira. As Patrick Brantlinger suggests: '**Imperialism** influenced not only the tradition of the adventure tale but the tradition of "serious" domestic realism as well.'

Kevin Griffin

Charles Dickens's *Great Expectations* (1860–61)

"*Great Expectations* explores the concerns facing the emerging bourgeoisie through Pip's conflict between his rising **social status** and his working-class background."

Stuart Dick

Texts and Contexts

Essay extract from a Year 2 student

Rider Haggard's *Allan Quatermain* conveys to us what is expected of a typical imperial romance novel. It is an adventure story intertwined with love quarrels and the highly important nature of religion. It becomes clear when reading such a novel that the excitement contained within the narrative relies on the desires of the reader to travel to such faraway lands. Only then will it be possible for them to become encompassed by the fantasy and adventure involved. Often called 'romance and adventure,' imperial romance works were known to strongly hint towards a white superiority.

Conrad, however, adopts a different attitude toward women in his novel by including the idea of miscegenation and, as mentioned by Mariana Torgovnik in her essay *Primitivism and the African Woman*, 'miscegenation challenges a boundary highly charged in the West: the boundary of race.'

Both *Allan Quatermain* and *Heart of Darkness* help to project an alternative insight into history and convey to us what life was like during the time they were written. Upon reading the novels it becomes possible to understand the culture of the late nineteenth century and the ways in which people viewed it.

Amy Morrison

AMERICAN CINEMA

IN a key scene in *Modern Times* (Dir. Charles Chaplin, 1936) Chaplin as the Tramp is literally fed into a machine by a conveyor belt. His body snakes through the giant cogs and gears of the machine as he continues to use his spanners on any bolt he sees within it. After the machine's cogs are reversed and he is spat out, it is as if the Tramp has literally gone mad. He proceeds to wreak havoc on the production line; he uses his spanners to perform his familiar tightening action on anything remotely bolt-like – from the noses of his colleagues to the buttons on the dresses of women walking by; he pulls every lever in sight, sending the

machines into overdrive; squirts oil into the faces of his colleagues. All the while he is doing this he performs what looks to be a kind of drunken ballet. The factory machine is a metaphor for the modern workplace, or even modernity itself. The conveyor belt chews up workers, drives them to the point of insanity, and spits them out. The dehumanising effects of this process are Chaplin's greatest concern in *Modern Times* and this scene acts as a precursor to the rest of the film as it highlights the Tramp's helplessness in the face of mechanisation and progress. Chaplin himself despaired at the role the machine was playing in the workplace. In 1931 he stated: 'Machinery should benefit mankind. It should not spell tragedy and throw it out of work' (Robinson 1996: 77).

Tom Doney, year 1

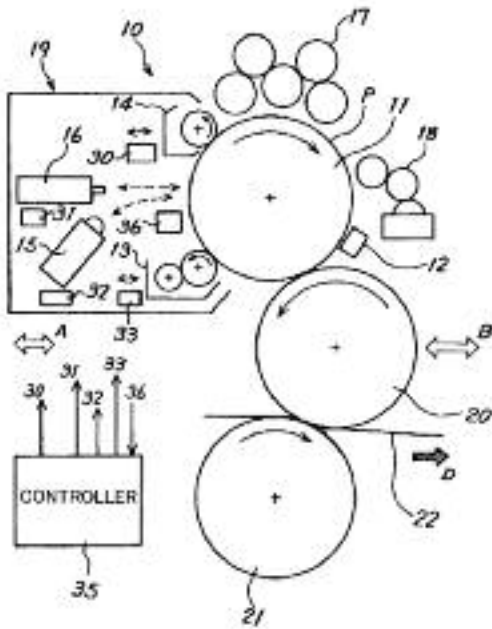
the picture did for me' many people spoke of how moved they were, one reader saying that they were '...filled with song and tears and I am sitting on a mountain peak watching a new sun rise over this land' (Smoodin, 1996).

In 1939, the US was an embryonic empire on the rise, a place where, theoretically, anyone could make a success of themselves through hard work and honesty; people like the villainous antagonist of *Mr Smith*, James Taylor, may stand in your way but, Capra assures us, if you stick to your guns and tell the truth, you will be vindicated. This, of course, is nonsense and a large part of the coinage of the term 'Capra-corn'. The real world, especially high social strata that are laced with power and money, are places where corruption flourishes.

Sean Fealy, year 1

AMERICAN CINEMA in the 1940s offered two major things to the viewer: idealism and escapism. *Mr Smith Goes to Washington* definitely offers the former. Reactions to the movie were very powerful; in the movie periodical *Photoplay Studies* section 'What

publishing media



Publishing is an exciting, vibrant, creative industry which encompasses much more than the realm of books. On this course you will discover how magazines, journals, periodicals, digital and online publications and, of course, books are made and marketed. The course seeks to prepare graduates for immediate employment in a range of positions within the publishing and media industries. To help you enter such a dynamic environment, there is an emphasis on mastering new technology combined with practical skills, guided by indepth research. You will learn the disciplines of **editing**, **marketing**, **production** and **design** as you gain an understanding of both print-based and digital media, ready to enter the fast-paced, flourishing industry of publishing.

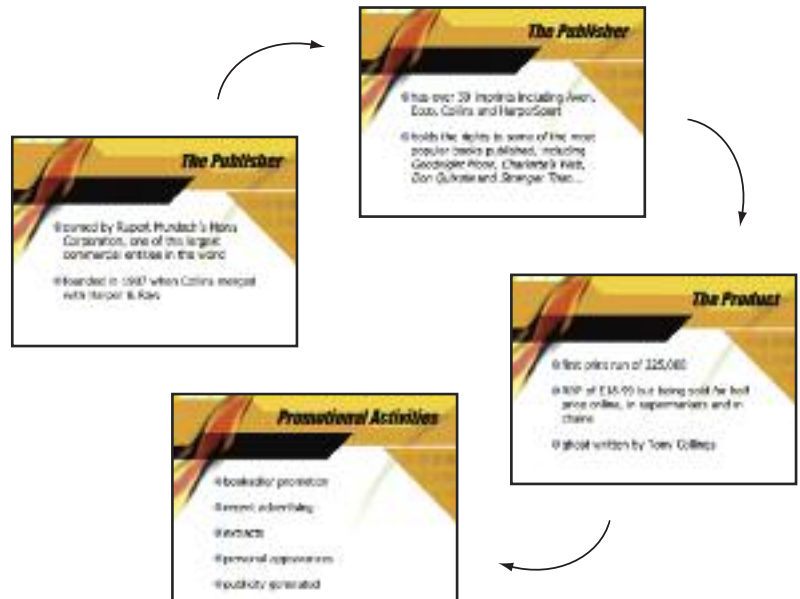
introduction to publishing

“This interesting assignment gave us an understanding of the processes involved in bringing a title to print. We enjoyed the opportunity to assess a contemporary publication, its viability, marketing and promotion and, as a team, to present our findings to the group.”

Doug Dougal, Year 1

a presentation by...

Doug Dougal, Ross McCabe, Barry Law and Gavin Hay, Year 1



Typography



Kathryn Caldwell
Year 2

Alumni

"I liked the specialist nature of the course and the fact that it gears you up for entering employment in a specific industry. I found the practical aspects of the course, such as learning how to copy-edit, sub-edit, proofread and design page layouts, using industry-standard software packages QuarkXPress and Adobe Photoshop, really useful when applying for jobs. They provided me with real concrete skills to add to my CV and proved to be good professional selling-points."

Natalie Milton
(2007 graduate)
Production Assistant
R&R Donnelly



Laura Kincaid
Year 3



Amandine Audras
Year 3

Desk-Top Publishing

"I really enjoyed this course as it gave me a great insight into industry-standard software, QuarkXPress. I am confident that the skills I learned will be invaluable when I graduate in a year's time."

Laura Kincaid
Year 3

The aim of the project was to create an ethically sound business based in Edinburgh and design its website and other promotional material, such as business cards, uniforms and packaging, using a combination of Dreamweaver, Photoshop and QuarkXPress.

I chose to create a vegan food delivery service that offered all natural, organic food products with minimal impact on the environment. The aim of the website was to showcase these products to potential customers so the design is very image-led. Because of the business's nature, I felt it was also important to use natural colours, and I tried to do this in a more innovative way than websites I had visited as part of my research.

I really enjoyed this module and found it very useful, as well as a lot of fun. I also learned valuable new software skills and gained a better understanding of what makes a viable business idea.

Laura Kincaid
Year 3

Digital Media I & II



This module aimed to extend and build upon the concepts that I was introduced to in Digital Media I using Dreamweaver, a website-building programme.

The aim of the project was to build an online CV that we could then use in the industry and send to potential employers.

We were to brand ourselves using our design skills and build an interactive electronic media product that could be placed online.

Rosie Dyer
Year 4



Publishing Projects

$$\text{Volume} = 2000 \times \text{thickness (mm)} \\ \times \text{g/m}^2 \times \text{N}^\circ \text{ of pps}$$



H = 190 mm

$\nu = 42.333$

y = 38.25

W = 90 mm

Project: *The Hound of the Baskervilles*

Client: Merchiston Publishing

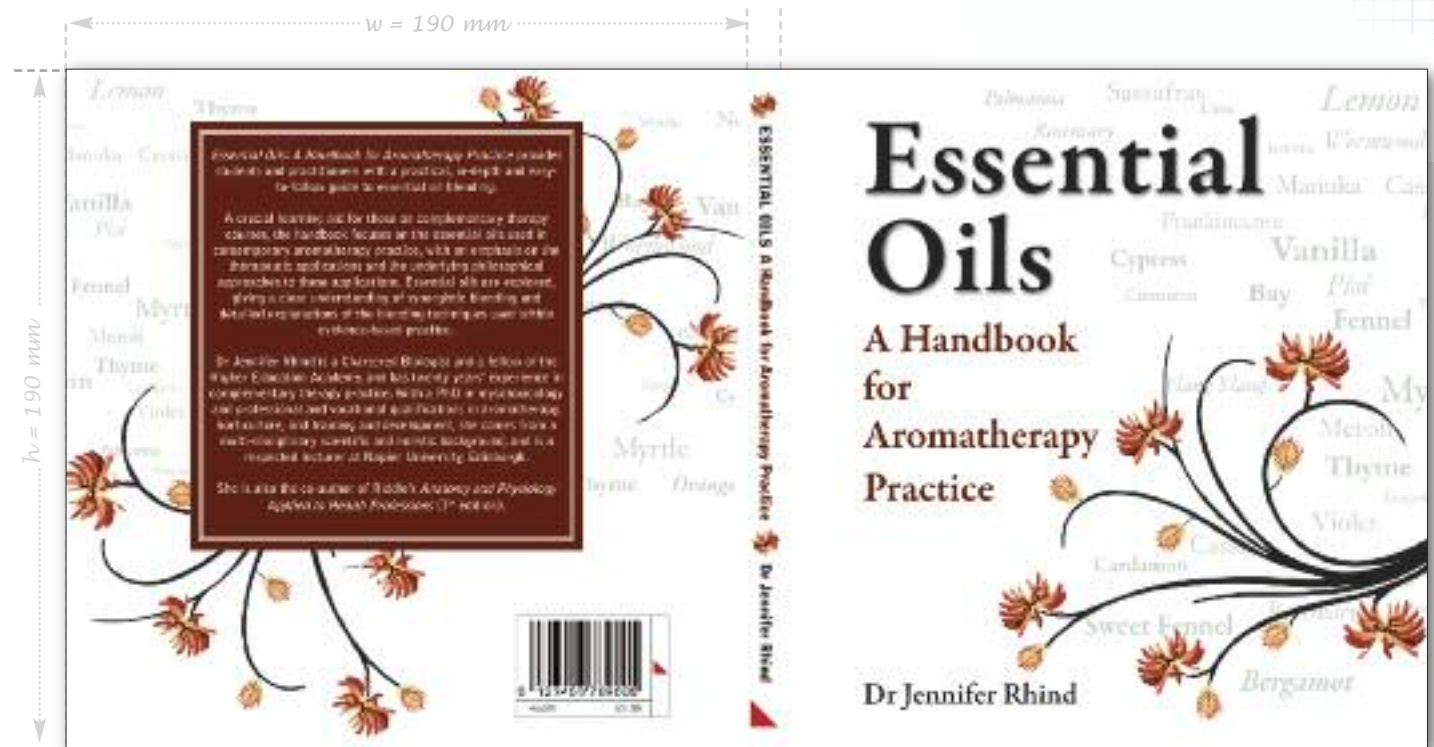
Year: 3

Team: Amandine Audras, Emma Charlesworth, Shanaz Miah, Kenneth Mitchell, Benoit Perrin, Phillip Wheatley

Software: QuarkXPress, Adobe Creative Suite

How: The assignment was to publish a version of Arthur Conan Doyle's *The Hound of the Baskervilles* as part of the 500 Years of Printing in Scotland celebrations. Not only was the group responsible for the layout and typography, they commissioned a professional artist to produce the cover artwork and internal illustrations. Copies of the finished book were distributed to schools across Scotland.

Publishing Projects



C = 27, M = 91
Y = 94, K = 50
Garamond Primr Pro-Smb
Bell Gothic Std Light

Project: *Essential Oils – A Handbook for Aromatherapy Practice*

Client: Dr Jennifer Rhind

Year: 3

Team: Catriona Campbell, Ross Coverdale, Robert Jordan, Laura Kincaid, Kirsten Watt, Leigh Young

Software: QuarkXPress, Adobe Creative Suite

$(V \times \text{no. pps}) \times \frac{\text{gm}^2}{2000}$
= thickness of spine

How: The objective of this project was to investigate the viability of an essential oils handbook within the aromatherapy marketplace. This involved extensive market research as students needed to examine every aspect of print publishing for a final pitch to the client and author, Dr Jennifer Rhind. The students secured the project and the manuscript was passed to them for editing and typesetting. The team also designed the cover. The finished book was printed in an edition of 1,000 and sold across the UK.

Advanced Desk-Top Publishing



The Publishing course covers a wide array of subjects designed to fulfil the needs of today's publishing industry. Each module, lecturer and person encountered on our four-year journey have enriched us in many different ways. We have all learned a sincere appreciation of the importance of the publishing industry for the cultural benefit of current as well as future generations of this society.

Marián Sumega, Year 4

Alumni

I enjoyed every minute of my time at Napier, and have been lucky enough to use the skills I learned there every day of my working life. After 13 years at Blackwell Publishing, I am now thoroughly enjoying my time as Medical Journal Content Management Director at Wiley-Blackwell. I have worked in production for my whole career, and my enthusiasm for 'production' as a whole was very much due to my time on the BA course.

Since I graduated everything has changed – then, working in production meant no PC, no FTP, no email, no offshore suppliers (setters or printers), and no Blackberry. How things have changed! One thing that hasn't is that production (now Content Management) is one of the most dynamic departments in publishing!

Janine Sutherland,
Journal Content Management Director: Medicine
Wiley-Blackwell

I have been working at Wiley-Blackwell in Edinburgh for 15 years now, having been employed by Chambers Harrap straight out of graduating from the BA in Publishing. I manage a team of Production Editors and Production Assistants to ensure that all Medical titles are produced on time, to the required standard and to page budget.

I have real pleasure seeing the large number of publishing graduates that we employ at Wiley-Blackwell from publishing courses in the UK, including those from Napier.

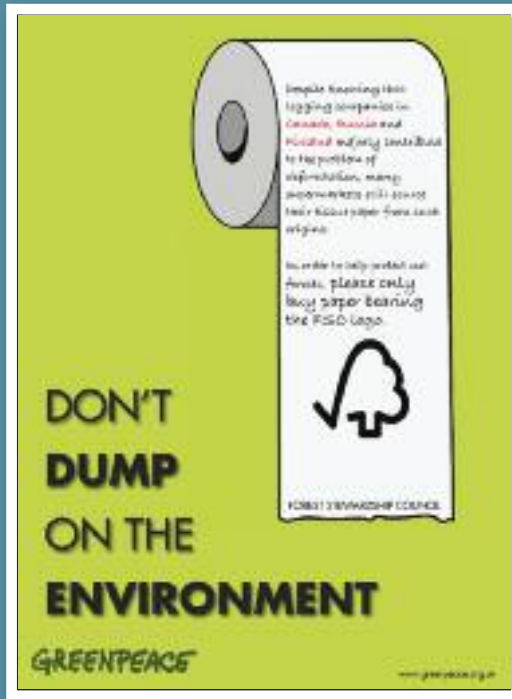
Gillian Macrosson, Senior Production Manager
Wiley-Blackwell

I joined Wiley-Blackwell (then Blackwell Science) as a Production Assistant soon after graduating from Napier's publishing course. Wiley-Blackwell is the world's biggest society journal publisher and I'm excited to be part of this busy, fast-changing and vibrant global company. I'm grateful for the experience I gained at Napier which has equipped me well for my career in publishing.

Ruth Swanney, Assistant Production Manager
Wiley-Blackwell

MSc Publishing

Creative Toolkit



'For the Creative Toolkit assessment we were asked to create an advertising campaign for an environmental cause. This was an exciting opportunity to design a poster, postcard and newspaper advert. In order to do this we were given thorough tuition on desktop publishing programmes, including Photoshop, Illustrator, InDesign and QuarkXPress. The Creative Toolkit module taught me a lot about what makes effective design, and since completing the module I have begun a work experience placement in a design company.'

Steven Cooper



'I have enjoyed the MSc in Publishing as it has not only taught me the theory behind publishing, but has also allowed me to gain essential practical and creative experience.'

Lynsey Gordon



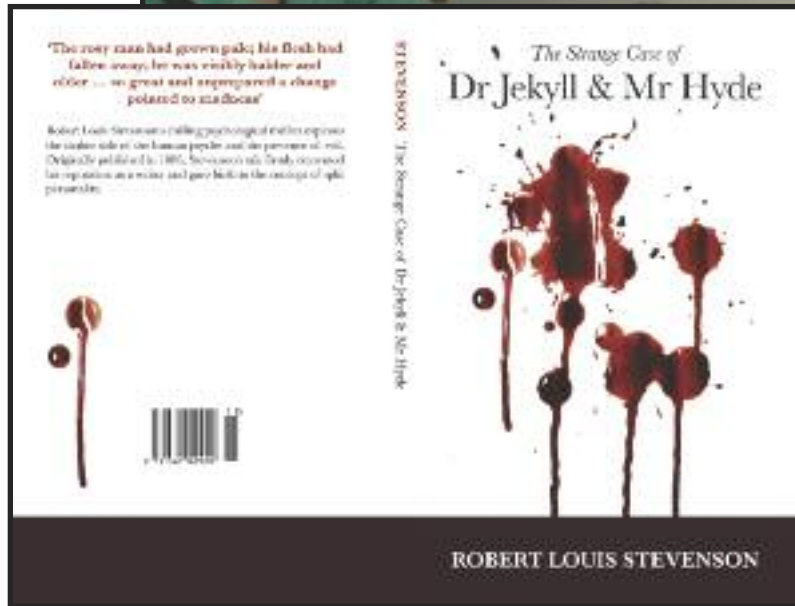
Publishing Placement

“The Professional Placement module was introduced to MSc Publishing this year and I felt lucky as it provided a way of gaining valuable experience. I spent two weeks within the rights department at Mainstream and particularly enjoyed helping them to get ready for the London Book Fair.

Napier University is well placed to help students get into publishing houses, since Edinburgh is the centre of the industry in Scotland and the lecturers have many useful contacts. The experience I gained also gave me the confidence to apply for a job producing a small publication for the Edinburgh International Book Festival, which myself and another MSc student will complete in time for this year's event.

Charlotte Evans ”

Susanne Reichert



Joanne Vernon

“Page Design and Colour Repro is a great module, as it takes you through the complete book production process. I particularly enjoyed designing my own book cover and coming away with my very own paperback! The module also provides an excellent introduction to QuarkXPress and Photoshop.

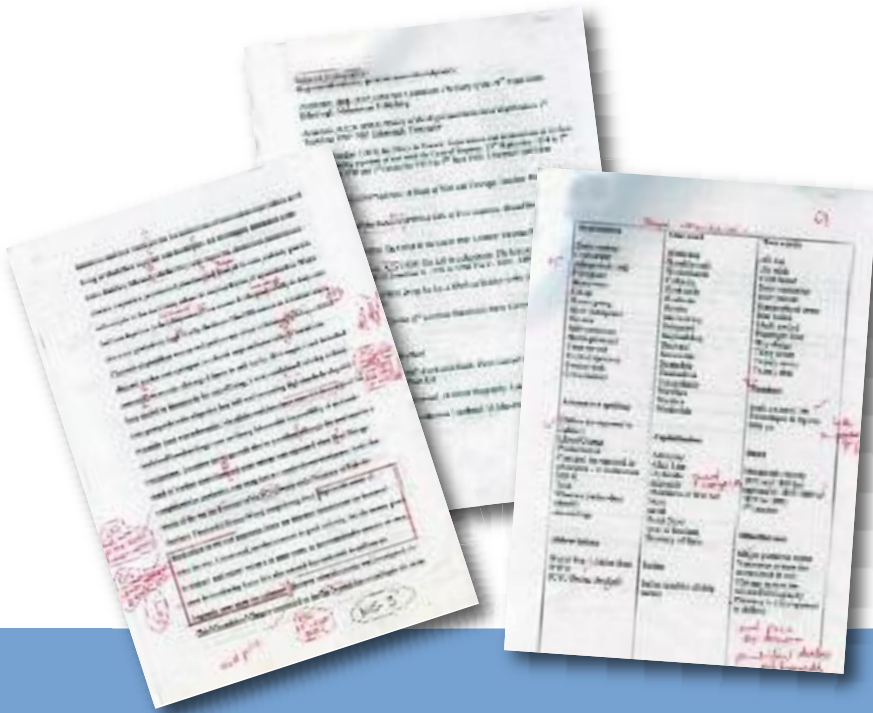
Joanne Vernon ”

Editing

“ As my marked-up manuscript shows, I was very aware that copy-editing should be invisible, which means that it shouldn't affect the author's voice.

With this in mind, I tried to leave the sentences mostly intact and focused on grammar and style.

Ciara Daly ”



Marketing

“ This Marketing module taught me everything I wanted and needed to know... and a lot more! Press Releases, TI sheets, direct marketing plans – there was so much to learn, but the course provided the perfect balance between theory and practice. We didn't just learn how to do something, we got to do it.

Matthew Dawes ”



Flyer, press release, TI sheet and catalogue copy
by Joanne Vernon

Current students

outside Craighouse Campus (left to right):
Susanne Reichert, Joanne Vernon, Charlotte
Evans, Ciara Daly, Jillian Morrison, Jennie Kohl,
Frances Fairweather, Steven Cooper, Jennifer
Telfer, Matthew Dawes and Kevin Pocklington

"I met a lot of interesting people on the course and really enjoyed my year at Napier. I did my **placement** at a printers and am now looking forward to using the skills that I have learned both there and on the course as a whole."

Susanne Reichert



"After graduating from St Andrews University, I really didn't know what road to choose for the best. I am glad to say that starting the MSc Publishing has, without a doubt, been the single best decision I have ever made in my life! The classes and lecturers are brilliant and the course was so enjoyable. I have been working part-time for **Canongate**, Edinburgh, for five months and in two weeks I leave to take up a publishing job with Canongate US in **New York** for six months. This is the most exciting thing that has ever happened to me and it is all down to the great Publishing course at Napier."

Jennifer Telfer

Alumni

“ My time at Napier was an immensely enriching experience and a source of some very happy memories. The staff and fellow students were brilliant and the Publishing course opened a door into an exciting, rewarding career. ”

Jane Buffham
Production Editor
Taylor & Francis
Oxfordshire

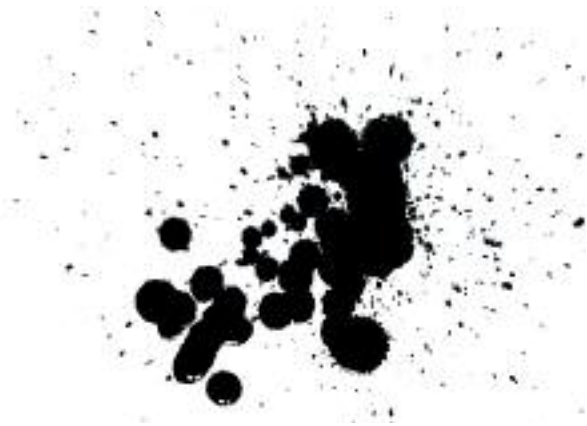
“ The MSc at Napier was a fantastic introduction to the world of publishing, providing an invaluable insight into the myriad aspects of the industry and a terrific foundation in the practical skills that each of the main areas of the business require – all of which I draw on regularly in my job in editorial and production at Birlinn Ltd. ”

Peter Burns
Editorial and Production
Birlinn Ltd
Edinburgh

Creative Writing



This year, students in the School of Creative Industries have had the opportunity to attend creative writing workshops with Dr Bashabi Fraser. This extra-curricular activity is offered to give students a chance to develop their own creativity in writing short stories and poetry. Below are some examples of the original work that has resulted from these workshops.



If I could, I would...

'If I could, I would do
Everything for you,' he said
'Just a couple of things
Will do instead.'
She said:

'You can hold my hand in public,
Take me dancing, make me tea,
You can do all these things,
All these things for me.'

Kristina Perrett, Year 3

Let me be a guitar

What I see from this corner is a limited view.
But it is better than that corner by the window
where the draught of the night and cold winter
impregnates my delicate strings and contracts my
wooden body, which is so enthusiastically painted.

Little did I think of how different my life
would be from what I had anticipated...

From Dublin to Valencia to Edinburgh.
I have very little excitement here, but different
hands pick me now and again. Those pragmatic
hands that know what to do out of me.

From Hendrix to Beatles... and
new chords all the time.

Now my strings sound rusty and I ought to
have them changed. I am to bring her good
moments, I know how she puts her eyes on me
every night and desires to play me. It is too late
in the night. She seems exhausted. I am for a good
energy... But I could manage only few
tender notes. If only she would realise...

Rebecca Pla Yanguas, Year 1