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ABSTRACT
This article adopts a teacher-practitioner stance to reflect on the value of embedding basic ethical frameworks in the pedagogy of Creative Writing. It takes the use by Atkinson (2008) of narrative techniques to help teach ethics to medical students as a starting point. It then provides an account of the author's inclusion of basic ethical frameworks in teaching delivery of Level 4 prose lectures at a UK university (2018-2021) as a case study. The author drew on Narrative Ethics, Consequentialism, Duty Ethics and Virtue Ethics in lectures to help student writers develop their understanding of character-, plot- and conflict-development in their fiction. The article provides summary thoughts on main benefits for Creative Writing students' learning. It includes consideration of the author's application of ethics in their own creative practice. The article builds on a paper given at the 2019 NAWE conference in York.

Keywords:

ethics, narrative, consequentialism, duty, virtue, Kant, pedagogy, crime fiction

Introduction
The study of ethics includes the exploration of the actual ethical frameworks which people use in their everyday lives, and the questions around what is ethical and how best to live ethically. The first of these explorations informs our understanding of human nature, and helps us to create believable and realistic characters in works of fiction. The second, the exploration of what ethical really means, is relevant to creative writers because plot, setting, relationships and conflict are often intimately involved in complex questions of ethics. Conflicts based upon differing views of ethics create tension for the reader, derived from the uncertainty of who is wrong and who is right.

In addition to the impact of ethics on writing as character study and source of tension and conflict in plot, the importance of ethics for writers as members of a wider society has been written about many times, especially in the areas of truth in autobiography (for example, Lejeune's *The Autobiographical Pact*, 1989) and in discussing issues around representation. Shady Cosgrove, in her 'WRIT101: Ethics of Representation for Creative Writers' (2009), discusses how writers should be held to a high ethical standard because their writing has an impact on readers and on society as a whole. She particularly argues for the importance of research, identifying issues that push students away from carrying out the necessary work ("it's not very creative"), and highlighting reasons why research is so important (it increases realism, avoids errors that will put off the reader, superficiality that might alienate readers, and the propagation of untruths and myths about the Other). Cosgrove discusses three strategies for teaching ethics of representation to writers: the workshop, readings, and assignments. She quite explicitly argues against separate lessons on ethics of representation because "it sequesters these considerations away from the 'real' classes of writing" (Cosgrove, 2009: 137).

In this paper, while the great importance of ethical behaviour for writers is recognized, we are mostly concerned with the ways in which a basic understanding of the philosophy of ethics can give writers new tools and techniques to help them improve their writing. Pedagogical approaches to teaching ethics to undergraduate Creative Writing students are discussed. Over the last three years, the author has increasingly incorporated ethical frameworks into lectures on prose writing at a UK university, taking care to include writing exercises, and to pull out explicit "writing tips/reflections", including how these frameworks can be used in plotting, in building tension and conflict, and in creating realistic, and believable characters. Finally, examples are given from the use of ethics in the development of a crime fiction novel completed for a PhD, as well as giving examples from other works.

Exploring ethics through creative prose
Although the aim is to look at ethics as a way of improving writing, it is interesting to consider an almost opposite approach, discussed in a 2008 paper, *Using Creative Writing to Enhance the Case Study Method in Research Integrity and Ethics Courses* by Timothy N. Atkinson in the Journal of Academic Ethics (Atkinson, 2008). Atkinson's claim was that creative writing techniques could help improve students' understanding of ethics. He carried out research with medical students on Master's degrees in Public Health and Physician Residents (Atkinson, 2008: 40), looking at the interplay between creative writing and ethics from this perspective. In conclusion, as we shall see, he clarifies some interesting strengths of creative writing as a research tool.

Atkinson notes that a weakness often pointed out in using traditional case studies to teach research ethics is that of "excluding student experiences" (Atkinson, 2008: 33). He wants to get closer to "the real thing" because "the case study approach sidesteps the learning that emerges from actual encounters with real life problems"

(Atkinson quoting McCarthy and McCarthy, 2006). He argues that "using creative writing techniques … would get inside the case in a cognitive level." (ibid: 35) and that by using ethics frameworks alongside creative prose stories students can "pull out many creative solutions to the case." (ibid: 35). The essential difference between the case study and the creative writing scenario is the expected engagement of the student with the development of the scenario. The case study is a static fiction, given to the student fully formed, while the creative writing scenario encourages the student to create back stories, characters, and further plot to explore the issues that occur to them.

Atkinson's pedagogical approach involved giving case studies to students each week as a starting point. The students were asked to examine each case based on four main pillars of story construction: Setting, Plot, Character, and Conflict. In each case they were then asked to write a Conclusion to the story perhaps introducing characters that help examine the moral development of the principle characters, the consequences of the actions, and act to create a morally sound solution. This was not a creative writing exercise in the sense of being judged by prose writing standards, but more of a creative essay, proposing how the story might end given all the factors already considered. Each student wrote a short essay discussing the importance of setting, plot, character, and conflict to the ethical decisions being made, sometimes including relevant back stories which might alter the consideration. By creating their own narrative, students generated an ownership of the decision-making process, and an immersion into the factors to be considered.

Ethics researchers and teachers are very concerned with motivation.

Atkinson continues

> We need to explore what motivates actors to act against the rules. We ask ourselves: did the actor do it on purpose, did they do it to get ahead, did they do it simply because they were ignorant, was it the environment (setting) or did someone else (antagonist) use the perpetrator as an agent of evil? I think many decision makers in ethics today are too quick to find fault with individuals without exploring the myriad of contexts that could be causing the problems and prevent them. (ibid: 35).

It is clear that ethics cases create a rich environment for key elements of prose narratives – those specific areas of multi-dimensional characters, motivation, and plot, and of complex relationships are critical to understanding ethics. Unsurprisingly, Atkinson focuses on conflict: "Moral dilemmas involve conflict." (ibid: 39), but perhaps unexpectedly Atkinson also talks about the importance of setting.

> What are the organizational culture and/or climate? What are the norms, laws, and rules of the organization? How does organization affect people? This is a more abstract, social and cultural discussion of setting than we might use in creative writing, but it also prompts us to think about description of location in these terms. If we are creating moral conflicts then what do we describe physically that conveys these factors of culture, norms, rules? (ibid: 40)

So, what does Atkinson's perspective suggest about the relationship of ethics to creative writing? Ethics is a practical subject, and to really understand what it feels like to engage with ethical decisions we have understand from deep within the factors that affect those decisions. Atkinson highlights the importance of the external environment, and the internal pressures on characters (through personality, motivation, relationships), and this writing process helps the student to develop empathy with the decision-makers in the case studies. Writers immerse themselves in scenes to better understand the characters and to make them as real as possible to the reader. An understanding of the types of decision processes that people experience when they make decisions with an ethical element seems as valid to the writer as it is to the ethicist.

It can be seen that Atkinson has found common ground between the writer and ethicist through the importance of empathy, and that might lead to thinking that by understanding ethics we can improve our writing.

Main ethics frameworks for writers
To teach ethics to student writers, it is necessary to simplify the subject and give the writers ethical frameworks that can easily be related to the stories that they tell. In lectures (Dicks, 2019a), four simple, but rich, theoretical frameworks have been used to help writers think about ethics and their use in developing plot, character, and conflict. The first, *Narrative Ethics*, is an overview of how ethics touches upon narrative from the perspective of different actors within the production and consumption of narrative literature. This is very well discussed and explained in Phelan's online project (Phelan, 2014) *The Living Handbook of Narratology, Narrative Ethics*, which allows students to stand back and see how everything they do as writers, from first conception to reading, has an ethical component. Three more major approaches to understanding ethical decision making are then considered: Consequentialism (utilitarianism), Duty ethics (Kant's deontology), and Virtue ethics, giving the students enough knowledge to allow them to consider a complex case study from the perspective

of each framework.

Narrative ethics
Phelan explains narrative ethics (Phelan, 2014) as exploring "the intersections between the domain of stories and storytelling and that of moral values". The approach looks at ethical issues from the perspective of four positions of (real or imagined) agents involved in stories and storytelling (ibid: 1):

1. The ethics of the told – the content of the narrative as a real-world simulation. The ethical actions and positions of the characters in the narrative. This is what we might usually consider when we talk about ethics in a story. One example, that has been well-received by students, is the complex ethical behaviour of well-known characters such as Severus Snape in the *Harry Potter* novels (Rowling, 1997-2007). Snape bullies Harry throughout these novels, treating him unfairly at every turn, and yet we discover at the end, that Snape has been Harry's protector, and that he gives up his life to protect Harry's secrets.

2. The ethics of the telling – text-internal matters relating to the author or narrator. This considers the use of storytelling techniques and their ethical dimensions. Choices such as the point of view, the reliability of the narrator, and how much the narrator discloses of the characters can have a big impact on how the reader feels about the morality of the events as they unfold. Writers can often convey the values of the storyteller to their audiences (not necessarily the values of the writer, of course). The example of Severus Snape can be used in this situation, too. Rowling hides Snape's true nature, choosing to disclose instead aspects of his

personality that trick the reader into believing him to be Harry's main antagonist for much of the series.

3. The ethics of writing/producing – text external matters. The ethical responsibilities of writers and how they engage with them. Examples include portrayal of real people who may have formed the basis of characters, or of real, or presumed real, events in the story. This subject also includes the ethics of the topics that writers explore—socio-political conditions, for example—and asks under what circumstances writers might be justified in choosing not to reflect certain social injustices. Writers might consider whether their can help their readers, or indeed themselves, develop as ethical people.

4. The ethics of reading/reception – an often-ignored aspect of the process, considering the audience/reader and the consequences and responsibilities of engaging with a narrative. We might ask about the duties of the reader, about the ethics of reading choices, and about the depth of engagement with a text, as well as asking whether the writer's past history should affect these questions.

One valuable lesson from this framework, pointed out by Phelan, is the intimate connection between rhetoric (the persuasive nature of the language used) and ethics. Writers use rhetoric, whether consciously chosen or not—everything they write has an effect on the audience so they can only choose what kind of rhetoric to employ (Booth, *The Rhetoric of Fiction*, [1961]1983). The effects include cognitive, aesthetic, affective, and ethical impacts in close interaction with each other.

Consequentialism
When considering specific ethical frameworks in a lecture, it is useful to use simplifications and illustrations that have a memorable impact on students. For consequentialism, two short clips from the Netflix series *The Good Place* (The Good Place[8], 2016-2020) provide an excellent and entertaining introduction. These clips show the character Chidi teaching the other main characters (including demon, Michael) about ethics using the trolley problem, and this gives an opportunity to discuss trolley problems and some of the practical problems with consequentialism as a model for ethics. Trolley problems were first introduced into ethics by Phillipa Foot in her 1967 paper *The Problem of Abortion and the Doctrine of the Double Effect in Virtues and Vices* referenced here from its appearance in her 1978 books (Foot, 1978). In their simplest form, they ask the student to consider what the ethical decision should be if they are in charge of a trolley that is hurtling down a track towards five people who cannot move in time and will certainly be killed, unless the driver changes track to one where, instead, there is just a single person who will die. While many people will argue the consequentialist solution that the greatest good is served by switching tracks, others see this as a purposeful and deliberate decision to kill someone. Complexities can be added in asking about the known moral worth of the potential victims, varying the numbers involved, exploring how it might feel different if you had to carry out the killings in a more direct "hands-on" manner. Some of these questions reflect the earlier discussion on Atkinson's work about creating a more realistic narrative in which to consider the scenario. In *The Good Place* the characters are asked to consider the difference between the trolley problem and the "doctor's dilemma"—the decision a doctor could make in using organs from one healthy person to save the lives of five sick people.

In short, students are told that the moral good of a decision can be judged by the consequences of that decision (sometimes the harm done), and that all that has to be done is to carry out a 'moral calculus' working out which option results in the most good (or least bad).

The clips demonstrate that consequentialism can be criticized because:

- It doesn't tell us what to consider as good and bad (harm done to people is only one way)

- We often don't have all the information we need to do the calculation required (or the time, or perhaps judgement)

- In real life, "battery"—personal, physical violence—is often given greater weight by the decision-maker.

Duty Ethics
Here the term "Duty Ethics" refers to the deontological perspective (essentially underpinned by Kant's Categorical Imperative, Kant, 1996). For an overview see the online Stanford Encyclopedia of Philosophy entry (Johnson & Cureton, 2016). In creative writing lectures, three simplified formulations of Kant's Categorical Imperative (which Kant claims are entirely equivalent, although this is not at all obvious), are given, putting emphasis on the first one:

1. **Always treat people as an end in themselves, rather than a means to an end;**

2. If something is good/bad it is universally good/bad – in all circumstances and for all people;

3. A good action is only good if it is done because it is good, rather

than for other reasons.

It is important to particularly emphasize the notion of duty in this section, because it is a powerful writing tool when considering characters and motivation, but it is also helpful to ask students to look at their own decisions. For example, it focuses students to discuss the process of giving feedback in workshops. Good students often get a lot out of giving feedback, practicing the writing lessons they've been given in lectures, but under formulation 1 they should always be aware that this process of giving feedback is for the benefit of the other student, the writer. They should ask themselves, for example: "will the writer be able to improve as a result of my feedback?"

Having already introduced the trolley problem, duty ethics can then be used to consider the simple version outlined previously. A duty ethicist might consider the correct approach would be to do nothing and let the five people die. The argument would be that steering the trolley to the other track amounts to using the person on that track as a means to save the life of other people rather than treating them as "an end in themselves". Here it is useful to point out the conflicts that arise between consequentialism and deontology. The medical example ("doctor's dilemma") shows that what consequentialism considers to be morally right in the unreal environment of the trolley problem, is too unpalatable for society in the real world, when a duty ethics viewpoint is taken.

Virtue Ethics
The fourth and final of the three main approaches to ethics is Virtue Ethics. For a good review of virtue ethics see (Stanford Encyclopedia of Philosophy 2016). Duffy (2017) discusses the ethical choices of writers particularly in relation to virtue ethics, although he does note that that he "does not mean to suggest by this that we *should* teach ethics". Note

that Duffy's excellent paper explores ethical communication, while the current paper is about using ethical frameworks in constructing stories.

Students are asked to list as many virtues (good moral qualities) as they can think of in one minute. A typical list includes kindness, generosity, prudence, helpfulness, wisdom, caring, justice, bravery, and compassion. Conflicts, between pairs of virtues, that might arise in certain situations are then debated: for example, prudence v. generosity, or justice v. compassion.

The trolley problem solution for the virtue ethicist would be to steer the trolley away from the five people, not because of some moral calculus, but because it is simply the thing that a virtuous person would do. It is quite hard to disentangle this from the consequentialist argument, but essentially virtue ethicists are not considering that there is more well-being or happiness in the world as a result of their actions. The virtue of justice or gentleness or wisdom might be called upon to help make the decision, and more complex variations of the scenario might bring into play other virtues that change the actor's decision.

An Ethics Case Study for Writers
After giving students the tools to discuss ethics in a more dispassionate way, they can be presented with a real-life situation to give them a chance to see how these frameworks might lead to conflicting views. In one seminar group, they were presented with some basic information from the Shamima Begum case (some details can be found online, for example BBC 2020), summarized as follows:

- When she was 15 a girl from a moderately religious family was persuaded by online propaganda videos and social media traps to run away to join ISIL in Syria.

- She ran away from her family and undertook the hazardous journey to Syria.

- Within a few weeks of arriving, she was married to a man in one of the camps. Her activity in the camps relating to actual violence are not known but she was married to an active ISIL soldier and in support of ISIL's (internationally considered) illegal aims.

- Four years later the war is effectively over, she has a child and wants to return home to the UK.

- Her family want her to return, and to see their grandchild.

- The UK government have stated that she will never be allowed to return and have stated that her British citizenship is revoked (this may break international law).

This particular case study has been run twice. The students are asked to pair up and make notes on this scenario, and on what should happen to the girl from each of a consequentialist, a duty ethics, and a virtue ethics perspective, and then finally from their own feelings, knowledge and understanding.

In the first run, many of the students couldn't focus on the frameworks they had been given. They wanted to discuss their (often unforgiving) views on her actions, rather than use the ethical theory, and few made any attempt to look at the fundamental question of morality around allowing, or refusing to allow, her to return to the UK. In retrospect, a more structured approach was prepared for the second time around, steering the students to a more rational response.

In the second discussion of this case (with a different set of students), students were individually given one framework to use and one particular person to focus on (for example, "using the ideas of consequentialism make notes on Begum's mother, her wishes and desires" or "consider how Shamima Begum might feel about her actions and current situation from a Virtue Ethics perspective"). This then led to class discussion where an individual student was able to gain a deeper understanding of a framework, and to see how that might affect someone's actions or responses. Later, we were able to use this to discuss characters in fiction and how we can give them realistic actions and motivations without necessarily agreeing with them.

In feedback on the case, possible consequences of each choice were presented, as well as the importance of treating the people involved (girl, parents, child, UK and Syrian citizens) as ends in themselves rather than using them as a means to achieve political point scoring, and the virtues shown by the different actors involved, including Begum and the students themselves. It was clear that much more time could have been dedicated to these issues.

Cosgrove's suggestions of using workshops, readings, and assignments to investigate ethical issues could have been used to explore this case in even greater depth. For example, Mohsin Hamid's *The Reluctant Fundamentalist* (Hamid, 2007) has been used to discuss the use of distinctive voices with the students, and this earlier work could be carried into a discussion comparing and contrasting on Begum's own ethical beliefs with those of Changez, Hamid's narrator. This could be used as a prelude to writing exercises with prompts such as "Write 1,000 words from the first person perspective of someone who has behaved in a way that we might see as unethical from a consequentialist perspective, but who might see their own actions as brave or principled".

Personal Experiences of Writing with Ethics Frameworks
During 2017-2019 I completed a novel for my PhD (Dicks, 2019b), in the crime fiction genre. Crime fiction is inextricably concerned with questions of ethics, whether it is hard-boiled American PIs battling against institutional corruption and making personal decisions about how far they are justified in breaking laws and moral codes for a greater good, such as Chandler's Marlow in *The Big Sleep* (Chandler, 2011), Hammet's Sam Spade in *The Maltese Falcon* (Hammett 2005) all the way through to Paretsky's VI Warshawski (Paretsky, 2007) and Dennis Lehane's Kenzie and Gennaro (Lehane, 1994) or British Police Detectives, like Rankin's Rebus (Rankin, 2013) or Billingham's Thorne (Billingham, 2020), making maverick decisions to bring down killers while letting gang leaders who maintain the status quo walk free.

In my PhD, I have drawn on, among others, Val McDermid's *The Mermaids Singing* (McDermid, 1995) in which she introduces Tony Hill, a criminal psychologist who is indulging in sex chats with a serial killer. Hill's relatively minor fall from the ideals of deontology and virtue ethics, turns out to have serious consequences. McDermid is still able to portray Hill as moral and ethical influence by demonstrating the difference between our intuitions about ethics in one framework and the possible consequences in another. I also refer to William Hertling's *Kill Process* (Hertling, 2016) to explore the use of technology in crime fiction, but Hertling's protagonist, Angie, also demonstrates in more extreme ways the methods that crime authors use to manipulate the readers' ethical code. Angie has a full life as a technical start-up entrepreneur, but is also a serial killer, secretly discovering women in abusive relationships and

murdering their partners through technological means. Ultimately, Hertling encourages the reader to forgive Angie, partly because of her personal experiences, partly because we can believe in her own justifications, but most of all because she finally gives up her criminal activities for more positive contributions to society. Hertling manipulates us into these views by clever writing and a depiction of Angie's character as having many standard virtues—caring for others, thoughtful, courageous, and tenacious.

Typically, conflicts arise between some sort of personal moral code that constitutes a version of virtue ethics, versus a consequentialist calculus. In my own writing, my protagonist, Ainsley, is a technology journalist who tries to work ethically, for example, making reasonable predictions about the future without being sensationalist in the fight for higher ratings, treating sources and colleagues courteously, and so on—very much demonstrating certain virtues of honesty, loyalty, and respect for others. He is drawn into a search for a long-lost daughter which takes him to victims of historic paedophilia, and ultimately to a serial killer who has been operating for nearly thirty years. In particular, the characters of the abuse victims took me into areas of ethics which required empathy and consistency to make the characters both realistic and give them personalities that reflected their childhoods.

One such victim, Ainsley's daughter, is out for revenge, ignoring both consequentialist and deontological viewpoints. She wants her abuser-turned-serial-killer to die, but at the same time she shows care and respect for her fellow victims. Rediscovering them as an adult she takes time out from her plotting to put them in touch with each other, and to cajole them into better life choices. Here I chose to portray her as someone who believes in the virtue of justice. She isn't interested in

consequences, or even a duty to other people (she makes use of her father and her son, putting them in significant danger in the pursuit of the killer).

It was clear in writing these characters that the virtues were a strong guide to characterisation. In the final scenes Ainsley's daughter is involved in locking the killer in a burning building, ensuring that he dies when she could have let him out and brought him to a more conventional justice. The reader can see the moral conflict played out. One other character, a social worker who becomes a target for the killer, is shown to follow a form of duty ethics. Her actions are mostly guided by a belief in doing the right thing, and in being kind to others, and this is shown in her day-to-day interactions at work and with Ainsley and his son. Consistent with this world-view, she chooses to accept her situation as target for the killer in order to help flush him out and bring him to justice.

Writing Reflections Summarized
As Cosgrove suggests, an ethics lecture in isolation tends to disconnect the student from the writing. I make sure, at stages of the lecture, to link back the ethical questions to the act of writing itself. It helps to set texts that highlight the use of some of these ideas, and to set writing prompts for the students' weekly workshops (for example, write a piece of flash fiction that mirrors shows a character paralyzed into inaction because of the inability to forecast the consequences). I like to finish my lectures with practical writing tips. Here I've collected together some of the main writing lessons that are brought out in the lectures.

- Use the ideas of consequentialism to consider the dilemmas that characters face. The lack of certain knowledge may leave a character paralysed between choice, or the lack of time may mean they make an understandable, but rushed

decision that turns out badly.

- In real life, people often think consequentially up to a point, and then find the "logical" solution too unpalatable. This can give the writer the chance to have characters make believable but plot-twisting decisions.

- Characters who follow through on the consequentialist's "right" action can end up either demonized or heroic. (For example, it may seem disloyal to report the bad behaviour of others, even if it has better consequences for society.)

- Weaknesses in these frameworks can work to our advantage, for example, unintended consequences of actions can make great plot points – a "good" character can end up looking "bad".

- Duty seems old-fashioned and even negative in the modern world, but stories that show a character who has a sense of duty, can be very powerful. A person who believes that certain behaviours are always bad (following version 3 of Kant's Categorical Imperative) can appear inflexible, while still showing admirable qualities. Duty ethics can be a way of creating complex, three dimensional characters.

- The virtues provide a guide for characters. They should be consistent, and they might give a framework for showing a character's personality, rather than telling. A character might be loyal, or generous, or courageous, for example. The Harry Potter books use these ideas of virtue ethics in creating the values

associated with each House (Gryffindor, Hufflepuff etc).

- By considering real life situations we can attempt to understand complex motivations and how they play out in difficult circumstances. Elements of these cases can generate characters, relationships, and plots.

- As writers we might consider whether we live up to certain virtues. Are we courageous in the subjects that we write about? I set this as an exercise in class, asking students to list the virtues that they think are relevant to themselves as writers, and then holding a seminar discussion afterwards.

Conclusions
Having used ethics in creative writing classes for three years now, I want to finally address the question of whether these lessons and exercises have been valuable, for students and from my teaching perspective.

Students get very engaged in the discussion of real-life ethics cases, sometimes finding it difficult to step back and use the frameworks they've been given. This is extremely useful. Their engagement can be used as an example of how they can develop tension in their own work by using these ideas.

It's really important to make the direct link to writing during these lessons. In the first ten minutes of one lesson a student asked me why this was relevant. Since then I've made the practical benefits very clear, and I've started lessons where I'm going to discuss ethical issues with a writing exercise, asking students to create a character who has a moral dilemma. Some students find this easy, and others don't know where to start. Both get value from

understanding how moral dilemmas can be generated by taking different perspectives and using different moral frameworks.

In the end these are writing lessons, not ethics lessons, and it's important to remember that, otherwise I lose the students. By continually giving good literary examples, and interspersing with writing exercises, I've found the students start to generate their own complex characters and plots.

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About the author

In the 1980s Duncan gained a PhD in Pure Mathematics, before working in nuclear engineering, accountancy, and environmental finance before starting his own business as a consultant. In 2006, he took up writing as a hobby and passed the University of Gloucestershire MA with Distinction, before starting a second PhD in Creative Writing and working as a prose fiction lecturer at the same university. Duncan completed this PhD in September 2019 researching into the way that crime fiction explores and portrays the boundaries of society through his own crime fiction novel (as yet unpublished). His current research and teaching interests include the way that writing is impacted by ethics, changes in information technology, autobiography, creativity theories, and the relationship between narrative and science. He is currently Senior Lecturer in Creative and Critical Writing at the University of Gloucestershire.