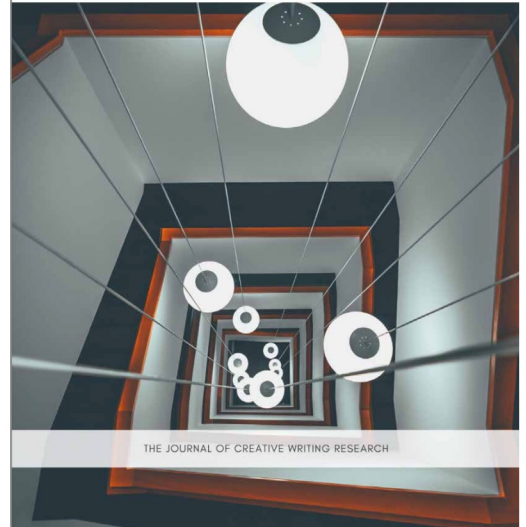


writing in practice



THE JOURNAL OF CREATIVE WRITING RESEARCH

# Writing in Practice volume 8

## Editorial

Kate North

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## Issue Introduction

### *Writing in Practice* Volume 8

**Principal Editor: Kate North**

**Issue editors: Andrew Melrose, Sue Dymoke and Michael Green**

**Publications Manager: Lisa Koning**

This is my first introduction for *Writing in Practice* and I am heartened by the contributions to Issue 8. A wide variety of topics are covered, yet there are also many synergies and intersections to be found across the articles within. I was particularly pleased to see the high quality of work being conducted across the discipline currently.

We are lucky enough to begin this issue with a timely and thought-provoking guest article by Mary Jean Chan. They consider the interplay between language, translation, and queerness, building to the hopeful assertion that language has the potential to heal and to help us realise new futures.

Language, or rather the space between the Welsh and English languages, is where Elen Caldecott situates her inquiry. She considers whether it is possible to create a mode of expression that is truly transnational, resulting in a powerful journey navigating the terrains of betrayal through to reconciliation. Amber Duivenvoorden is concerned with how we may preserve minority languages. She explores the practicalities of preserving the nuances of Maltese when writing in English. The legacy of linguistic imperialism is considered through a broader lens by Paul Williams. He reflects on his efforts to create a socially relevant work of fiction for Zimbabwean children. He sets himself the challenge of drawing on the more compelling

aspects of Blyton's craft while aiming to dispense of the elitism, racism, sexism, and xenophobia.

Jo Somerset shows us how queering a linear framework can unlock and challenge versions of the past while presenting them to us in fresh and engaging ways through autofiction. Alex Bertram interrogates the material past and present also, through the consideration of photography and the construction of a cultural biography. Joanna Nadin considers what it means to understand the concept of the self as a symphony rather than as one true essence, then contextualises this in the light of creating psychological realism. Kevan Manwaring reconsiders psychogeography and makes a case for depersonalisation in his poetic exploration of the land.

Helen Foster confronts her inner critic and puts forward a practical approach to dealing with writer's block with mindful practice. Liam Bell and Gemma Ryde share the findings from their quantitative and qualitative study, showing the creative benefits of physical exercise. Megan Hayes makes the case for further work to be done on the use of creative writing to enhance wellness, distinguishing it from the much explored field of expressive writing.

Asking us to look outside ourselves for inspiration and a new way of approaching fiction, Maria A. Ioannou suggests that material objects have the potential to be used as characters in fiction. She explores what happens when attempting to create language and inhabit the perspective of everyday objects with which we interact. The result can be playful, poignant, and surreal. Which brings us to Simon Read's article, in which he stakes a claim for contemporary absurdism in evoking catharsis in a pedagogical context.

I would like to thank the outgoing principal editor, Derek Neale for his generous support in handing over the role. His organisation and foresight has made the transition a smooth and enjoyable one. I would also like to thank my wonderful issue editors: Sue Dymoke, Michael Green, and Andy Melrose. They have been a joy to work with and the editorial meetings have been something that I look forward to. Each editor brought insight and experience that was most welcome in drawing this edition together.

Going forward we will be moving to a publications timetable that mirrors the academic year.

I hope you gain as much from this issue as I have.

Kate North

## Writing in Practice Volume 9 - to be published in Winter 2023

We are looking for academically rigorous research into creative writing, appropriately referenced and engagingly written. We are happy to receive articles that reflect on practice and process, explore writing research in interdisciplinary contexts, engage in critical analysis of writing pedagogy, explore cultural and global challenges such as diversity and inclusion and ecological sustainability through creative writing.

Creative Writing itself is welcomed when integral to an article. Submissions should be 4-10,000 words long and include an abstract of up to 200 words. All submissions will be anonymously peer reviewed. See the contributor guidelines to submit your work via the submissions link: [www.nawe.co.uk/writing-in-education/writing-at-university/writing-in-practice.html](http://www.nawe.co.uk/writing-in-education/writing-at-university/writing-in-practice.html)

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