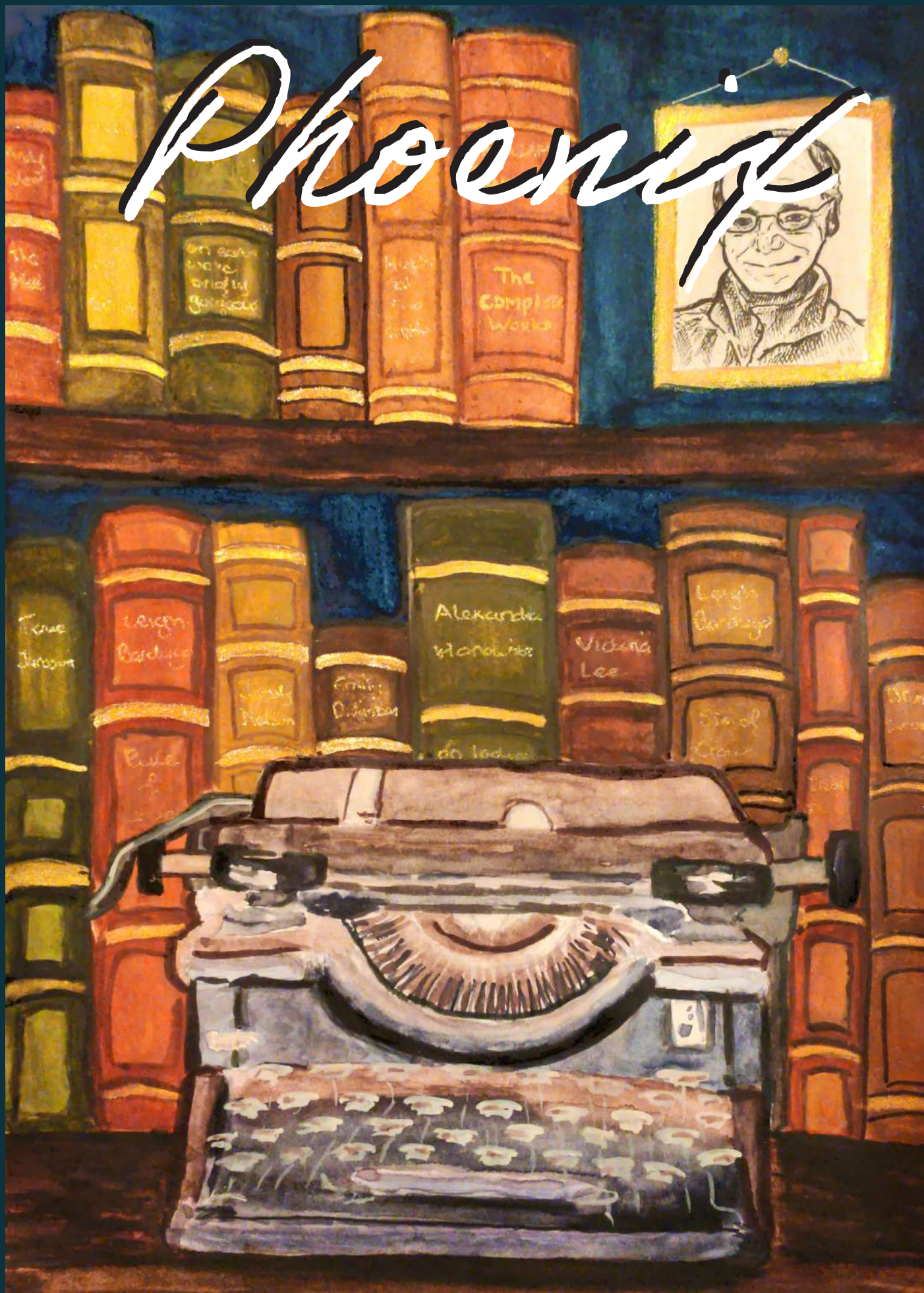


July 2021

Issue 4



**The Creative Writing Issue**



# Contents

2

**WORD OF THE BOARD**  
Nienke Hutten, Albion's Commissioner of Education, talks about her year

3

**WHAT WE'RE READING**  
Have you been wondering what the Phoenix Team has been reading lately?

4

**WRITING FICTION**  
Take a look into what's happening when Hidde Kroesen is writing stories

5

**WRITING EXERCISES**  
Want to write something but don't know where to start? Perhaps this can get you started!

6

**WRITING POETRY**  
Thijs talks about how he goes about writing poetry

7

**POEM**  
Read Thijs' Poem Marcus Curtius here!

8

**TEA TIME**  
Eva interviews Paul Franssen just before he leaves the UU behind after 42 years of teaching

10

**CULTURE CORNER**  
Cecilie introduces you to Yeonmi Park! Author, Defector and Human rights activist

11

**PLAYLIST OF MY LIFE**  
Do you love artists like Duncan Laurence and Hozier? Then we're sure you'd love Elise's Playlist!

11

**PLAYLIST OF MY LIFE**  
From Daði Freyr to The Correspondents, find out what Marijn is listening to!

12

**WORLDBUILDING**  
Marijn comes up with different ways to start your worldbuilding adventure!

13

**INTERNSHIP**  
Former Creative Director Laurel Sanders talks about her internship at a Publishing House

14

**CULTURE CORNER**  
Helenie tells you all about Leigh Bardugo and her amazing books!

15

**ILLUSTRATION**  
Take a moment to appreciate some art!

16

**CULTURE CORNER**  
Save The Cat! The last book on novel writing you'll ever need

16

**HUMANS OF ALBION**  
Meet Rosalie Derickx!

17

**INTERVIEW**  
Eva interviews author and journalist Arjan Visser

18

**CULTURE CORNER**  
Meet Katherine Arden, author of the Winternight trilogy.

19

**FAVOURITE AUTHORS**  
Have you ever wondered what the Phoenix Team's favourite authors are?

19

**WORD OF THE MONTH**  
Another year of hard work is almost over, time to enjoy the Afterglow!

20

**PHOENIX REVIEWS**  
Julia reviews two books about writing!

21

**MEET THE BOARD**  
Meet the XXXIst Board of Albion!

22

**COMMITTEE MARKET**  
What committee should you join next year? We'd strongly recommend Phoenix :)

24

**GOODBYE!**  
After four issues it's time to say goodbye See you next year!

## Word of the Board



**Nienke Hutten**  
**Commissioner of Education**

Dear Albioneers,

I don't know how we did it, but we survived another year of uni! The academic year 2020-2021 has almost come to an end. But all different kinds of things need to be taken care of before we can start celebrating the summer. Firstly, I'm training Victoria to be my successor as the Commissioner of Education. I'm 100% sure that she'll do a great job next year! Secondly, not to forget, I'm trying to pass my courses this block, luckily, I'm enjoying them very much (Great Medieval Heroes and Classical Mythology (History BA))! They both don't have that many assessments, so I hope that that will be fine and the classes are very interesting. Lastly, I have finally managed to pick a minor for next year! I made the rest of my study plans so that, hopefully, I'm able to graduate next year! I will be doing the history minor and I'm very excited about all the courses. I think this minor is a great addition to the literature courses I did so far.

I hope you're all doing well, I wish you all a great summer and I hope to see you next year!

Love,  
Nienke



# what we're reading



Anna  
**House of Salt and Sorrows**  
by  
Erin A. Craig



Cecilie  
**The Octunumi**  
by  
Trevor Alan Forts



Elise  
**On Looking**  
by  
Alexandra Horowitz



Eva  
**The Storm Sister**  
by  
Lucinda Riley



## PHOENIX

Magazine for students of English Language and Culture at Utrecht University.

Issue 35 - July 2021

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Elise Brouwer

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Cecilie Balemans-Højberg

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### Thank You

Paul Franssen, Arjan Visser, Nienke Hutten, Laurel Sanders, Hidde Kroesen, Rosalie Derickx, Bram van Beerendonk, Victoria Bluriot Puebla, Dagmar Nan, Wobke Ballast, Daan Reins, Tessa van Westerop.

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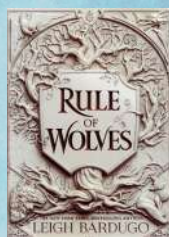
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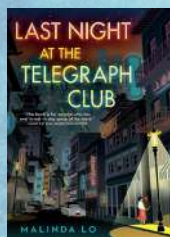
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Fenna  
**On Earth We're Briefly Gorgeous**  
by  
Ocean Vuong



Helenie  
**Rule of Wolves**  
by  
Leigh Bardugo



Hester  
**Last Night at the Telegraph Club**  
by  
Malinda Lo



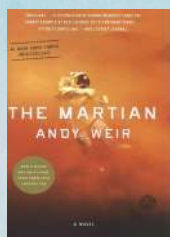
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**On Earth We're Briefly Gorgeous**  
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Ocean Vuong



Leanne  
**Six of Crows**  
by  
Leigh Bardugo



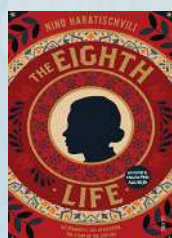
Marijn  
**Murder at the Castle**  
by  
M.B. Shaw



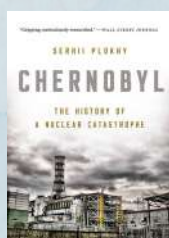
Marit  
**The Martian**  
by  
Andy Weir



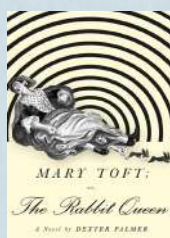
Michelle  
**The Son of Neptune**  
by  
Rick Riordan



Mohana  
**The Eighth Life**  
by  
Nino Haratischwili



Rixt  
**Chernobyl: The History of a Tragedy**  
by  
Serhii Plokhy



Thijs  
**Mary Toft; or, The Rabbit Queen**  
by  
Dexter Palmer





# One, Two, Vier, Grapefruit

Written by Hidde Kroesen; Edited by Hester Schneider; Photo by Fenna Leeuwenburgh

"You're not gonna make an *Apocalypse Now* when you're also playing in Bon Jovi," drummer Brian Chippendale once said. A similar struggle has always dominated my own creative process. My cultural tastes are beyond eclectic. One minute I'm listening to preppy indie pop, the next I'm enjoying a Japanese industrial noise record. I'm taking notes reading *The Gulag Archipelago* in the afternoon before spending the evening watching haphazardly edited *Samson & Gert*-episodes. Balancing these influences – and therefore seriousness and humor – is central in my writing of music and stories.

For the music of my band Right Sleeve Up, I take inspiration from artists making fast, wordy music, like Los Campesinos!, Jeff Rosenstock, and ME REX. I employ two rules when writing songs, and those are to bypass love songs and avoid sing-along choruses. Both are aimed at avoiding clichés and maintaining brevity. I am not extremely proficient at playing any instrument and even less of a skilled singer. To distract from this, I try to consistently present new ideas at a breakneck pace in my songwriting, be it a chord progression change or the addition of alternative secondary percussion. My lyrics tend to be reflective of either lived experiences or themes that interest or frustrate me. These lyrics are also delivered quickly and without much recycling. While arguably overindulgent and pretentious, this reflects the music I admire most. Though the songs are short, they are dense, aiming to encourage relistening. Although my lyrics tackle weighty topics, I try to maintain a humorous tone; "Intrapleural Summer" for example is written from the perspective of someone reminiscing about the events of the previous night while hungover.

Writing and recording music can be extremely labor-intensive, so when I want to wind down at the end of the day I sometimes write absurd short stories without much structure and with even less logic with regards to plot. An anthropomorphic faucet competing in a Beach Boys songs humming contest, a child born with one lung so he can only breathe out, and a successful businessman who at night secretly turns into an antihero fry cook are only a few examples of protagonists of these masterpieces. I am currently proofreading and compiling these with my friend Barry for publication in a bundle. This book seeks to challenge everything literary, conventional, and comprehensible for the sake of very bizarre and distinctive comedy.

What makes distinguishing between creating these two very different artforms easier is the divergence between the used languages. All Right Sleeve Up songs are written in English literary discourse. My 'literature' is written in something resembling Dutch. I chose to do so because it is the one language I am extremely familiar with, and therefore know how to comically deconstruct. While I clearly distinguish between both writing styles in this way, still my dedication to one story might inhibit progress on a song or vice versa. While the best way to create the greatest art may be to give your focus completely to one project, I am fine with this way of working. I may never make an *Apocalypse Now*, but I bet Francis Ford Coppola does not know what it is like to play in Bon Jovi.

Music: [rightsleeveup.bandcamp.com](https://rightsleeveup.bandcamp.com)

Stories: [binnenlandsespoorwegpalpitaties.blogspot.com](https://binnenlandsespoorwegpalpitaties.blogspot.com)



# Creative Work Out for the Creative Mind

## Exercises and Tips for Writers

Written by Mohana Zwaga; Edited by Michelle Moonen

Well, hello my dear writer, how has the writing been going lately? Not all that smoothly? Feeling a bit blocked? Not to worry, surely, you're not the only aspiring writer or general creative one with this issue. We are in the midst of a global pandemic after all, and it can be difficult to keep your energy up, let alone keep the creativity flowing. But, before you trash your computer, notebook, or typewriter (the pretentious ones among us, but no judgement here) in frustration, I invite you to get back on the creative track by getting your brain into shape. The best way to develop and find your creativity is through challenging yourself. So, below you will find a variety of writing exercises and prompts to fuel your imagination once again. Good luck, and if you find yourself writing something amazing, perhaps we'll all get to read it in a Phoenix issue to come.

1. Grab your writing tool of choice and set a timer on your phone for 15 minutes exactly. Write the full 15 minutes without planning or thinking ahead and when your timer goes off, put it away and don't look at it for an hour. Get a coffee or something. After an hour, come back, and read what you've written. What did you come up with?

2. Write a short story, no more than 1000 words. Focus on creating the setting and the scene in your writing. How do you get atmosphere into your writing? Start with the following sentence: *"No one knew where he had gone".*

3. Prompt: your character has spent their years putting away cameras that contain the last thing people saw before they died. One day, however, your character finds a camera that has their name on it. What happens now?

4. A dialogue exercise. Write a short story of under 500 words. Try to build suspense by using only dialogue and short descriptions. If you need it, use the following to start with: *"So, where did your house go?" "Now that is an excellent question."*

5. Write a mythos that explains why the moon changes shape. Use under 2000 words. For an extra challenge: research typical mythos writing and try to implement this style into your own work.

6. Write a short story or poem and use all of the following words: *elderflower, rain, forgetting, sea* and *strangeness*.

7. Grab the book closest to you, and flip to page 25. Close your eyes and put your finger on a random word on the page. Now you have two choices: use the word as the key element of your short story or poem or google the word and use the first picture that comes up that appeals to you as the setting of your writing.

8. Look at the photo by Holly Andres from her series "Sparrow Lane". Write the scene that either preceded this moment or use it as the starting point for your story.





# Tips for Writing Poetry: from an Amateur

Written by Thijs Biezen; Edited by Michelle Moonen; Photo by Fenna Leeuwenburgh

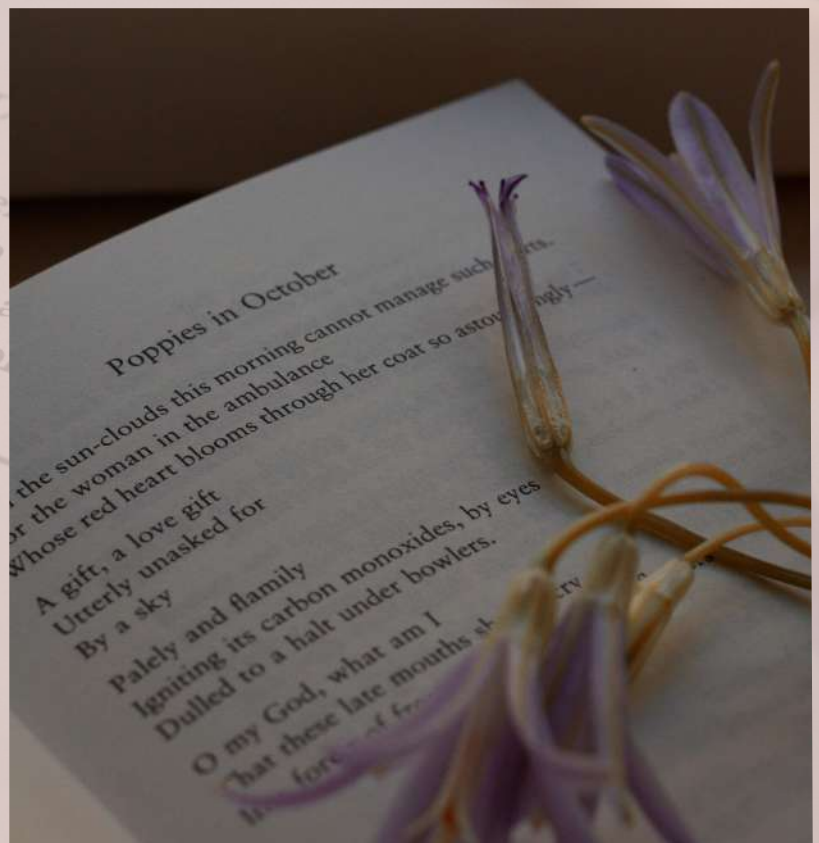
Writing can take many forms, poetry being one of them. Poems are an impressive medium, which in turn can also take many forms, as shown by some of the greats like William Shakespeare, Percy Bysshe Shelley, Emily Dickinson, and Sylvia Plath. Some will only read the surface of the paper or screen, while others will dive deeper and deeper to discover as much as they can. And therein lies the fun of poetry: the ability to create something with as many layers as you want. It can be like an ogre, or perhaps a cake.

Of course, the most important thing is to read. From reading other works you can pick up small tricks that a certain writer does to make sentences flow easier, or discover a theme you would like to try your own hand at. Not to forget the possible intertextualities! There is a practically unlimited amount already written, waiting to be read. Personally, my first poetry collections were *Milk and Honey* by Rupi Kaur, followed by *The War Poems* of Wilfred Owen, which are, whether you know them or not, two vastly different things, each on a completely different side of the spectrum. But this just shows the amazing diversity of poetry, and the possibilities that are in store, ready to be put on paper.

I would advise an aspiring poet to try out different styles; attempt to write a sonnet as Shakespeare would have, or go for Petrarch's approach; throw together different metres and find out which provides you with the best cadence; write haikus and limericks to get used to counting syllables and rhyme; experiment with villanelles, blank verse, elegies, and free verse. When it comes to poetry, the world is your oyster, and your pen will be the tool to pry it open.

Another thing is that you write poetry for yourself. Though to what degree depends on you, of course. Poetry can be an amazing outlet for emotions, the same as any form of art. But this also makes the poems inherently very personal, which might make you less eager to share them with others. There is no problem with this if you want it to remain private. Should you still want to share it with other people, just not ones you know in real life, you could consider posting to an online forum, such as allpoetry, poetrycircle, or r/poems. It's easier to share your creations with a faceless crowd.

And I'd like to close with this final note, which will be a good thing to keep in mind. In your head, when you come up with an idea or are inspired by a poem you might have this grand vision that you want to write or type, but then you finish and it feels underwhelming. There are some things that just can't be put into words, like parts of your vision. So, just remember the audience, who won't be thinking "ew, what is that," but they'll instead be saying "oh look! Another cake!"





# Marcus Curtius

Written by Thijs Biezen; Illustrated by Elise Brouwer

There was only darkness around  
flying through Tellus Mater's sky  
unlike man, no longer earthbound.

He expected numerous stars to abound  
akin to sheep in the pastor's eye, but  
there was only darkness around.

His horse was not with wings gowned  
like Pegasus, ruler of heavens high  
unlike man, no longer earthbound.

Clad in gold and head crowned  
would've entranced many a magpie, but  
there was only darkness around.

This would be his burial ground  
Marcus Curtius, he did here die  
unlike man, no longer earthbound.

He would see the three-headed hound  
but now he spread his arms to fly.  
There was only darkness around;  
unlike man, no longer earthbound.



# Tea Time

REVISITED

## with Paul Franssen

Written by Eva Biesheuvel; Edited by Marit Vogels; Photo by Angeline Franssen-Spijkers

After about 42 years of hard work, Paul Franssen is retiring. Of course, we couldn't let the retirement of one of our favourite Shakespeare fans go by unnoticed. We decided to invite Paul for Tea Time once again, to chat with him about his experiences working at the UU and to hear more about his plans for the future.

### What are your plans for your retirement?

I'll be a student of Italian next year. The last couple of years I've thought about doing that because I'm a bit too young to start growing geraniums. You've got to do something with your life, and it seemed to me that this was worthwhile. I'm really a renaissance specialist, and in the renaissance, the Italian language was so important that I've always regretted in hindsight that I didn't do that as a minor when I was a student. I thought: now I've got another chance, I'll start at the beginning again.

### Do you already know some Italian?

I already knew some Italian, because I've been there for holidays and I've also been on exchanges with people at Italian universities, but I've now started learning it properly. My wife had an old Italian method from some time just after the war, but I suppose the grammatical structures remain much the same, so I've started working my way through that. I think I'll be very prepared, and if not, I think I'll be a visitor of the study advisors.

### Are you planning on other things for your retirement as well?

Up to ten years ago I was a member of the Genootschap Nederland-Engeland. When they stopped, it was a real disappointment for me, because I'd always been thinking that I'd be on the board when I'd retire. However, for Italian, there is something called the Dante Alighieri Society, so perhaps that could be something for me. They bring out a journal and they also organise classes in Italian, so it won't be the sort of thing I'll be doing right from the start. Of course, I've also offered my English colleagues to give guest lectures if they need people to step in.

### What are some of your best memories of working at the UU?

I've always enjoyed working with students and I flatter myself thinking that it kept me younger than I'd have been otherwise, mentally speaking. I've also enjoyed working with my colleagues very much, there's generally a very good atmosphere. The last year and a half, it's been sometimes really difficult for us to get things up to the standard that we would've liked to achieve, but we've really helped each other out in that, and that's been very rewarding.

If you ask for specific experiences, I always remember conferences. Two stand out in particular. In 2003, Ton

Hoenselaars and I organised a conference on Shakespeare and European politics. It was an international conference, and we had about 150 people coming from all over the world. It was such

a wonderful experience to be at the centre of that. In 2017, there was a day dedicated to Jane Austen and I co-organised it with Barnita Bagchi and two ladies of the Jane Austen Society of the Netherlands. That too was a wonderful jamboree of people who appreciate the works of Jane Austen.

What I'll also take with me are the many occasions when I took groups of students to either Stratford-upon-Avon or cities in continental Europe to have an international course there on Shakespeare. What happened there was that you taught students from different countries. I would never teach my own students, but I'd accompany them and we'd get to know each other very well. It was always a wonderful experience, being together for two weeks and studying Shakespeare with like-minded people.

### Is there something you'd like to say to your students?

When I was a student there was always the lure of other programmes in which you could expect to make a packet of money. I always thought: Well, English is perhaps not enormously career oriented, but I just love English literature, and the language interests me hugely as well. That's what I think will make you happier in the longer run. If you're really dedicated to something, you will make it into a career in some way or another. For instance, teaching, and teaching is far more rewarding than many people think it is. So, I can say: if you really find English interesting, go for it, don't hesitate too much.

### When you were considering what you were going to do after retiring, did you consider studying something other than Italian?

No, I really thought that Italian was the thing because that's the one thing I missed when I studied English. I've also got to know some Italian people whom I'm very fond of, and I'd like to read up on renaissance Italian stuff, and maybe, who knows, start a new career in publishing on Italian-British connections in the renaissance period.

That's one more thing I'd like to say: When you're a student and you've got to write a research paper it's often just mandatory for that particular course, but once you come to the level of your BA or MA thesis, you might find that there's nothing better than being involved in a





in a research project. It's such a kick to make discoveries all of a sudden. It becomes enormously interesting because you now have found something that no one else has touched before! That gives an enormous kick, and from that perspective, some of my happiest times have been when I was deeply involved in a particular research project and all of a sudden I started finding things. That's a wonderful experience, so I don't see why I shouldn't do some more publications.

**What were some of your favourite research projects?**

I think my great claim to fame in Shakespearean studies, insofar as I have any, was my book *Shakespeare's Literary Lives*. It was so much more interesting than you'd think. You could see how people have envisioned Shakespeare and how it says a lot about them, about their views on art, religion and politics. They've all hijacked Shakespeare to be a spokesperson for these views. It was enormously fascinating and it made my adrenaline run when I found something. An example of this is when Ton Hoenselaars had found an old British MA thesis from around 1950, and in that thesis, mention was made of two manuscripts of plays about Shakespeare from the middle of the 19th century. I read the thesis and thought: The writer doesn't do much with it, there might be far more in it. I ordered a copy of the manuscript from the British Library and when I started reading it, I found out it was far more interesting than the thesis suggested. It turned out to be a work revolving around the controversy in the middle of the 19th century. This controversy was about the rights to stage the plays of Shakespeare. Some theatre companies were allowed to stage Shakespeare and others that weren't. So when I looked at the context, it was quite clear that it was a play asking Queen Victoria for the rights to stage Shakespeare's works. To find that, and then to give a conference paper about it in Montpellier, was one of the highlights of my career as well.

**What were you like as a student? And how do you think you'll be different as a student next year?**

As a student, I was a bit shy and diffident, which perhaps partly comes from the fact that I was the first person in my family to ever go to university. It was all new, and when I arrived I found that I was really the youngest in lots of ways. There were some students who had already done a different course of studies or had started another course and had switched to English. Practically all of them were somehow beyond me in their development and I always felt like the inexperienced young man from the provinces. I was faced with forms of literature, such as poetry, that I had very little experience with, and I found it enormously difficult. I can still understand, I hope, why some of these things are still difficult for modern students. However, at the end of that first year, I felt that I'd come abreast with my fellow students. I still was never an outgoing type, I was always the person who would be sitting in his room, working very hard. When I'm going to study Italian, I'll have a lot more self-confidence and I'll know far better what to concentrate on when studying. That's the advantage of being more mature, that you can see through the material very fast. I hope that I'll be a very efficient student.

**What classes did you enjoy teaching the most?**

I still enjoy teaching Shakespeare, and in general, I always looked forward to the first-year courses in renaissance literature. We also had an introductory course to literature for first-year students and this was part of my workload every year and I always wondered: what will they be like, the new students?

And I remember every time, once I'd given the first lecture, it was a huge sigh of relief and I thought: Ah they're nice! They're interested. I can talk to these people!

After a certain age, you have to start wondering if you can still connect to younger people. Every year I would conclude: Yes, I can still do so!

As a teacher you have to be a little nervous, it's like being an actor, you need a little stage fright because otherwise, you're not concentrating.

**What books would you recommend to students?**

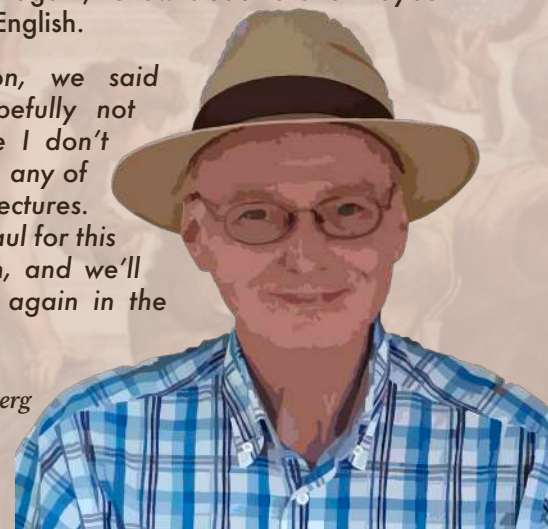
*The Elizabethan World Picture* by Tillyard. I'm saying that because I remember it was such a huge eye-opener for me. It's about the way in which people thought in the renaissance. Before reading it, I'd always been assuming that they thought much the same as we do, and in a sense they did, but in lots of other ways they didn't. There is a fundamental assumption in renaissance thinking about how society is structured as a hierarchy, which is something our age has lost almost completely. I also know that the book is somewhat controversial, as some scholars have found fault with it, saying that there were also people who thought differently in those days. There may be a point there, but this hierarchical view was what was taught from the pulpits. That was a great insight for me, and it also taught me the value of looking at literature from a historicist point of view.

**How have you experienced this past year with online teaching? I can imagine it's quite a sad way to leave the department.**

It is. I've really regretted that, and I was sort of hoping that everything would open up before the first of July so that I'd get the chance to really say goodbye to the students. I'd never even tried out Teams before the Coronavirus was upon us. I had to start doing that without any proper guidelines. For example, I had to find out on my own how to make a recording and then how to post that. It took me days if you count all the hours in which I tried to find that out. Gradually, over the course of the last year and a half, my colleagues and I have managed to work with these programmes. Now I think it's not so bad, but of course, it's no comparison to live interaction. I'm really looking forward to September when I'll be seeing real people again, fellow students and maybe also students from English.

*After this question, we said goodbye, but hopefully not for good, because I don't want to miss out on any of Paul's future guest lectures. Thank you again Paul for this lovely conversation, and we'll hopefully see you again in the future!*

*Illustration by  
Cecilie Balemans-Højberg*





# Culture Corner: Yeonmi Park

Written & Painting by Cecilie Balemans-Højberg; Edited by Hester Schneider; Illustrated by Mohana Zwaga

Yeonmi Park, born in 1993 in Hyesan, North Korea. Yes you heard me right, North Korea. Yeonmi herself is not per se known for being an author, but rather for being a human rights activist, especially with regards to what is happening in her home country North Korea. While Yeonmi has only ever written one book, *In Order to Live*, her book is the one that, out of all the works I've ever read, has left the biggest impression on me. It is also the book that really got me into learning more about North Korea.

Yeonmi starts off her book with the following quote "I am most grateful for two things: that I was born in North Korea, and that I escaped from North Korea." If you haven't guessed by now, Yeonmi is a North Korean defector, meaning that she is one of the few people that managed to escape North Korea.

One of the chapters in her novel is called "Even the birds and mice can hear you whisper", which alludes to her paranoia about the dear leader being able to read her mind; she felt as if her own mind wasn't safe, as if the slightest 'wrong' thought would get her arrested.

Yeonmi notes that her situation in North Korea wasn't that bad, at least not compared to others. But then her dad got caught for smuggling illegal goods across the border which ended him in jail. After that, Yeonmi's sister escaped to China, which resulted in Yeonmi and her parents being punished. They were now forced to escape, which is what they ended up doing.

If you are not familiar with NK-defector literature, I'll tell you more about it in the light of Yeonmi's story. The escape consists of more than just crossing the North Korean-Chinese border, the hard part comes afterwards. The thing is that China has a friendly relationship with North Korea, which means that if they catch any defectors, they'll send them back to North Korea, while if most other countries discover defectors, they'll send them back to 'Korea', but in that case it's South Korea.

If you're escaping North Korea there are two main routes, crossing the DMZ directly into South Korea and crossing the border with China. Sadly, the area around the DMZ is filled with landmines and other traps, and is heavily guarded by soldiers. The only ones who tend to make it out of there are soldiers that escape while they're supposed to be on duty. For the average North Korean though, it is not as likely to make it out alive, so they tend to choose the route into China. This gives you the option to either cross the Gobi Desert or travel down through Southeast Asia. In both cases, the South Korean embassy in a Non-North-Korean-sympathising-country is the goal, as South Korea immediately offers citizenship to North Koreans, allowing defectors to get to safety quickly.

Yeonmi crossed the Yalu River at night, and was immediately confronted with smugglers who wanted to sell her to become a wife to some lonely Chinese man. Luckily, she got away from them and after a hard journey through China, she got to the Gobi Desert. It's arguably easier to survive because there are not as many people on the lookout for North Korean defectors, but it's a desert nonetheless and many starve trying to cross it. In the end, Yeonmi made it out alive and reached the South Korean embassy in Ulaanbaatar, after which she was sent to South Korea to live a much better life with her mom and sister. After all of this, Yeonmi dedicated her life to keep on fighting for human rights in North Korea.

Of course this is just a quick run-down of the story, and merely touches on the positive note that she does make it out alive. If you want a more touching and in-person experience of the horrors that take place in the hermit kingdom or the haunting experience comes with escaping the place, I'd suggest giving *In Order To Live* a read!

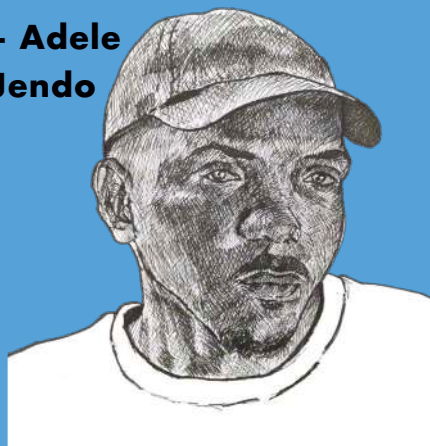




# Playlist

by Elisse Brouwer

1. Sophia – Juke Ross
2. Prière au printemps – Barbara Pravi
3. Sway – The Kooks
4. Stolen Dance – Milky Chance
5. Yet – Duncan Laurence
6. From Eden – Hozier
7. False Confidence – Noah Kahan
8. Into the Wild – LP
9. Million Years Ago – Adele
10. Bagiye – Juliana Jendo



*Songs selected by Elisse Brouwer*

1. Origin Of Love – MIKA
2. Run Boy Run – Woodkid
3. Touch-Tone Telephone – Lemon Demon
4. Fear & Delight – The Correspondents
5. My Type – Saint Motel
6. 10 Years – Daði Freyr
7. The No Pants Dance – TWRP, Ninja Sex Party
8. Lush Life – Orion
9. Ghengis Khan – My Trigger
10. Obsession – OK Go



*Songs selected by Marijn van de Visser*



# Worldbuilding in Writing

*Games to Create Worlds and Stories to, both Solo and Collaborative*

Written and Illustrated by Marijn van de Visser; Edited by Anna Preindl

So, you want to do some worldbuilding, but you have no idea where to start? Well, no need to despair, I've lined up a handful of games for you to use to make this much easier. Some things are free, some are on a pay-what-you-want (pwyw) basis, and a few are paid (and worth it).

## SOLO GAMES

**Arcanadrome** (pwyw), by Aeross, is a solo game where you use a tarot deck (and guidebook) to create the backstory of the world you write in. Optionally, you can even play it with other folks. [aeross.itch.io/arcanadrome](https://aeross.itch.io/arcanadrome)

**The Game Designers Tarot** (pwyw), by Cookiemoon, is a guide on using different tarot spreads to create a world, a town, a plot, a villain, minor characters, and conspiracies and kingdoms. It's a 92-page PDF full of spreads, interpretation advice, and a whole separate printable custom tarot deck for you to use.

[cookiemoon.itch.io/game-designers-tarot](https://cookiemoon.itch.io/game-designers-tarot)

**Alone On A Map** (free), by Kaden Ramstack, is a map making game where you play as a renowned cartographer, tasked with creating a map of the whole world. It uses a standard deck of cards, two sets of six-sided dice, an optional coin, and something to write with. [k-ramstack.itch.io/alone-on-a-map](https://k-ramstack.itch.io/alone-on-a-map)

**The Enchanted Forest Field Guide** (pwyw), by Klawzie, is a game in which your character explores a previously inaccessible, enchanted forest in order to create a field guide. The game is technically not yet finished, it is playable though. You use one or more six-sided dice and the prompts from the game booklet in order to craft the journey of your character. [klawzie.itch.io/the-enchanted-forest-field-guide-gamejam](https://klawzie.itch.io/the-enchanted-forest-field-guide-gamejam)

## COLLABORATIVE

**The Ground Itself** (€ 2.46), by Everest Pipkin, is technically a one-session storytelling game for 2-5 people. If you and other players are good at keeping time, it can be played in less than an afternoon, though often you'll easily spend the whole day just engrossed in making your world. The game does not focus on people, instead, it's about places over time. "Fundamentally, this is a game about the echoes and traces we leave for others after we are gone" (Everest Pipkin). [everestpipkin.itch.io/the-ground-itself](https://everestpipkin.itch.io/the-ground-itself)

**The Quiet Year** (€ 6.57), by Buried Without Ceremony, is a map making game for 2-8 people. You explore the struggles of a post-apocalyptic community and attempt to build something good in a quiet year. It's played using a deck of cards, each card corresponds to a week and they each trigger different events. [drivethrurpg.com/product/110152/The-Quiet-Year](https://drivethrurpg.com/product/110152/The-Quiet-Year)

**Of Maps and Men** (pwyw), by Fred Bednarski, is a map-making game using the postal service. Play as cartographers who analyse expedition reports and chart those onto a collaborative map. Receive a coded report from your friend, decipher their code, record your new discoveries (and encode those too), draw on the collaborative map, and send your new map and coded report to the next person. In the end, you'll have a whole new world to use! [vonbednar.itch.io/of](https://vonbednar.itch.io/of)





# INTERNSHIP AT A PUBLISHING HOUSE

Written by Laurel Sanders; Edited by Cecilie Balemans-Højberg; Photo by Laurel Sanders

Interning at a publishing house in Amsterdam was a life-changing experience that I might never recover from, so imagine how excited I was when my former Phoenix colleague (hi Cecilie!) approached me to recount the experience for this issue. The stories I have! The like-minded bookish people I met at events and the camaraderie we shared!

This is where I get into my luscious account of my fantabulous 6 months spent on the edge of the Dutch book scene... if I had them. I could right now make up things that never happened (I briefly considered this since it would be the literary thing to do, and this *\*is\** The Creative Writing Issue after all), but I'm crestfallen to report that the bulk of my internship was spent confined to my bedroom at home, chatting with pixelated images on screens instead of people.

I had one month in Amsterdam before the abrupt shift to working from home occurred. It was the first time I'd properly worked in an office setting, so I was nervous at first but excited nonetheless. I got to work on a varied range of tasks during that time, like sitting in on marketing meetings and copywriting blurbs. With the other intern, I was also responsible for some dull jobs here and there that aren't necessarily exciting, but they're a part of what keeps things from ticking over, so you do them.

In my third week, I texted a friend: "I work as a marketing and PR intern at a publishing house right in the middle of the red light district. Every time I get a sandwich for a lunch break, I wave hello to bored naked ladies behind huge windows."

"This is cute, very indie film protagonist", she texted back. And yeah, kinda. But it didn't last – I was permanently in my bedroom a week later.

Here's my experience working from home during the Covid-19 pandemic: interesting, fortunate, and genuinely quite stressful at times. Even with a team as generous and supportive as the one I worked with, I struggled to acclimate to the digital environment. It was, of course, to my detriment as a newcomer that I couldn't just walk over to someone's desk to ask for help whenever I was stuck on a task.

In the end, I'm really grateful for the practical experience I got to have and the things about the industry that I got to learn. I can only recommend students reading this to apply to internships in their field of interests, too, as it's very rewarding to be in service of people who can do something you admire.

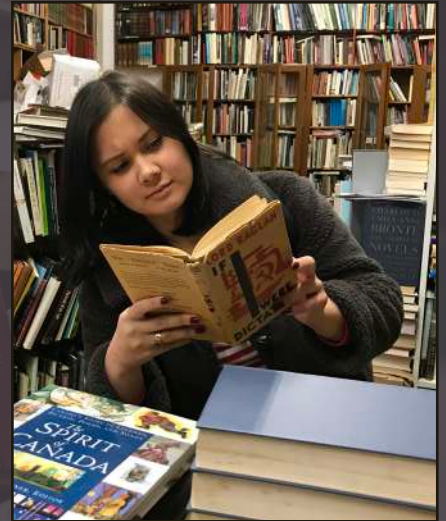
OK, I do have an anecdote to close this with. I hope I didn't sound too bitter in the opening (Lockdown fatigue will do that to ya) because I did, of course, get to meet "bookish people" at work. The first interns after the Covid-19 crisis can only be so lucky that they get to meet more.

It's the last day of my internship, and I'm at the office helping out with some of the logistics. Hanna Bervoets is signing her books for an upcoming contest, and we make small talk as I'm going through my work mail. At some point, she brings up that she wrote a paper on He-Man when she was a Media & Culture student at the UvA, and says, "You probably don't know who that is."

And I go, "Oh, I know him. That's the guy from the meme." And she looks at me funny, and I realize she doesn't know what I'm talking about.

So I'm playing 'HEYHEYAAEYAAAEYAEYAA' (a 15-year old internet video of He-Man clips set to a pitched version What's Up by the 4 Non Blondes, which currently has over 180 million views on YouTube) loudly on my phone to Hanna Bervoets, a person whose books I've read but who also, at the end of the day, is just a person who hasn't heard of some stale meme. For a moment, the distance between writer and reader collapsed. Then she finished signing her books, and I got back to work. When the clock hit 17:00, I exited the office and took the metro from the red lights district to home for the last time.

Hanna Bervoets recently wrote 'het Boekenweekgeschenk' *Wat we zagen* and a collection of short stories titled *Een modern verlangen*. I heartily recommend you read both because they're good, and because she was nice to me (but mostly because they're good.)





# Culture Corner: Leigh Bardugo

Written by Helenie Demir; Edited by Anna Preindl; Illustrated by Mohana Zwaga

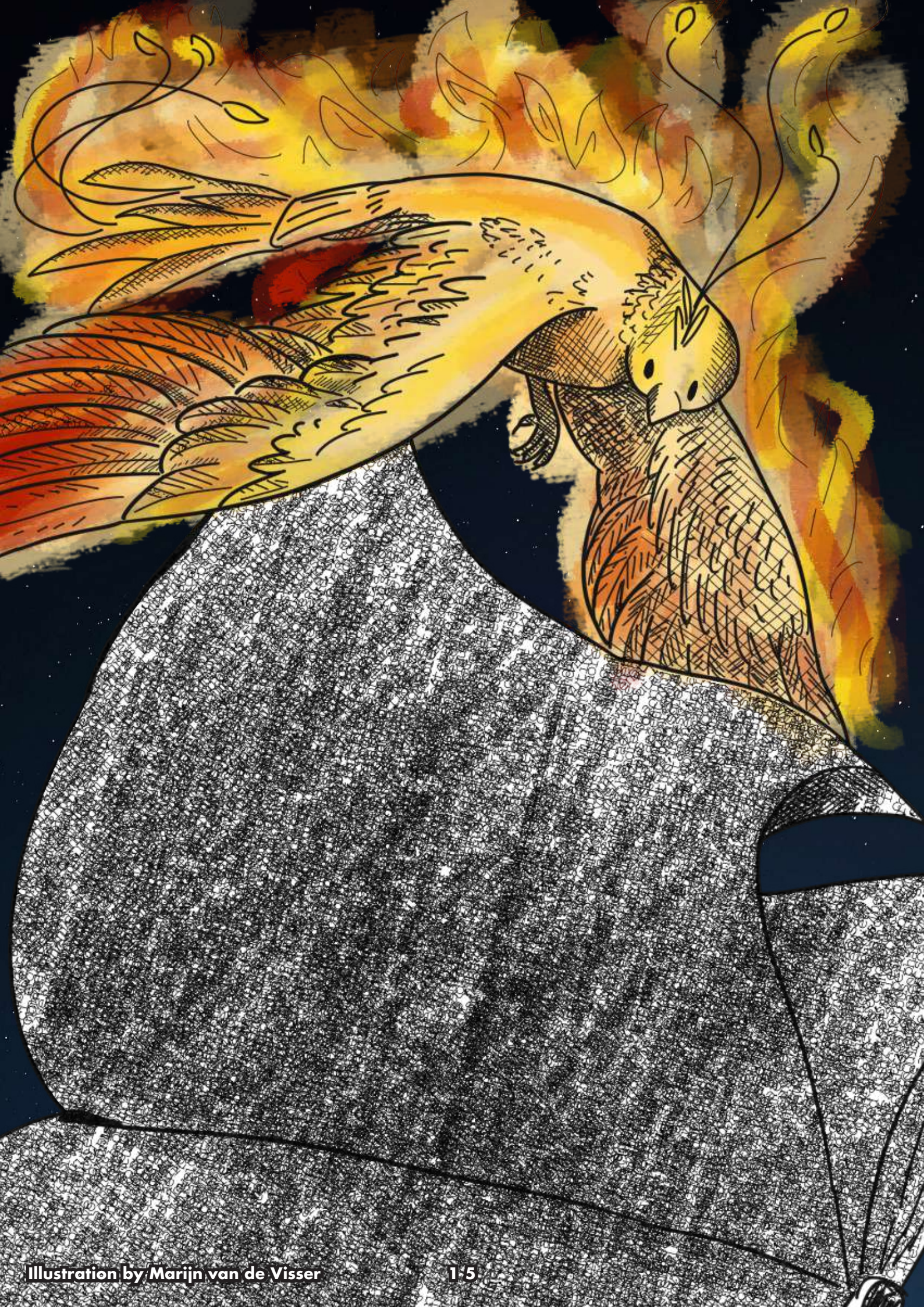
Leigh Bardugo: a New York Times Best Selling Author, mostly known for her novels set in the fantasy world of the Grishaverse. Some other books in her resume are *Ninth House*—a dark academia novel—and *Wonder Woman: Warbringer*. In this small section, I will mostly discuss the evolution of Bardugo's writing in the Grisha books and how these books developed into something so detailed and complex.

Let's start at the beginning: the *Shadow & Bone* trilogy is set in Russian-inspired Ravka with Alina Starkov as the first-person narrator. The three books are the foundation of this universe in terms of world-building. With elaborate details of the kaftas the Grisha wear—magic wielders divided into three different orders—and the grim descriptions of torn-in-half Ravka, Bardugo's world-building is already of high quality. The countries are inspired by the world we live in—Ravka is their Russia, Fjerda descends from Scandinavia, Shu Han bears the same intricate details of China and Mongolia, and Kerch has its roots in our beloved Amsterdam. The way Bardugo bent our world into something of her own is creative, incredibly well-crafted, and most of all admirable. You're not reading about eighteenth century Russia, but about Ravka. The second part of this universe is the *Six of Crows* duology. While *Shadow & Bone* was only from Alina's POV and did not provide us with a lot of detailed character backgrounds, *Six of Crows* is the complete opposite of that. When hearing people talk about the Grishaverse, they mostly pay attention to the Ocean's Eleven-inspired duology. If you've read *Six of Crows* and the sequel *Crooked Kingdom*, you'll realize why. The plot follows six outcasts who are planning a heist in one of the most secure locations in Fjerda: The Ice Court. Not only is the world-building in this duology even stronger than in the trilogy, but the depth the characters have is unparalleled. The details of this universe in terms of culture and religion shine through every bit of these characters. The Crows have incredibly rich backgrounds, and their dynamics are unlike anything I've ever read.

The (for now) last books in the Grishaverse are those in the *King of Scars* duology. It centers around the King of Ravka, Nikolai, who struggles to keep his country from waging yet another war. Because the previous installments are combined to create these books, it would've been very easy to unintentionally make this either more like *Six of Crows* or *Shadow & Bone*, but Bardugo created a story with the best elements of both worlds and gave us two books on the best Grishaverse character out there (I might be biased). Leigh Bardugo accomplished to write seven action-packed books, divided into three different series, in one universe with a one-of-a-kind world, in-depth characters, and great, enjoyable plotlines. The books only get better as they progress and for those who have not yet discovered the great mind of Leigh Bardugo, do it now. You're in for one hell of a ride.









# Culture Corner: *Save the Cat*

## *The Last Book on Novel Writing You'll Ever Need*

Written by Julia Schuurmans; Edited by Michelle Moonen; Illustrated by Marijn van de Visser

Stuck in your current chapter? Unsure of how to finish your first novel? Keep reading because Jessica Brody's book *Save the Cat! Writes a Novel* might be something for you!

*Save the Cat!* helps you to create structure in your story. With the help of many different published novels, Brody shows how most stories are often set up and how this may help your future novel. She gives good advice and works out her tips with many examples.

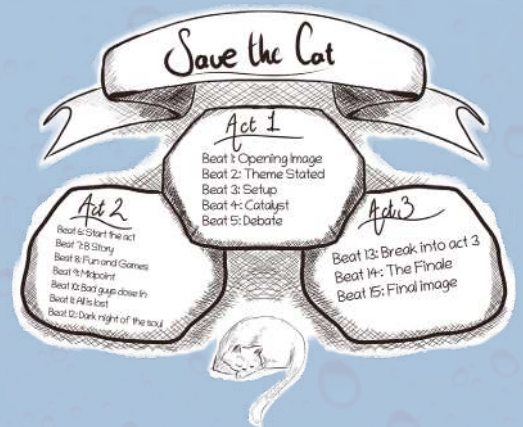
Brody shares tips on how to create the heroes of your stories and advises that they should be as imperfect as possible. Besides, with the help of the beat sheet, she promises to end your plotting problems! Every beat is first briefly explained, but later on worked out more extensively.

Besides, she also discusses 10 different genres and shares how the beat sheet fits every single one of them! She acknowledges that many novels do not just fit into one genre; they bleed into many different ones. However, she also says that by thinking about genres when writing, you might find the focus of your story.

Lastly, in her book, Brody discusses many different popular novels – think of *Ready Player One*, *The Fault in Our Stars*, *Harry Potter*, etc. She shows you how the beat sheet works with storytelling, even though many stories are very different.

I would recommend every novel writer to give this book a read. Even though you might not need it right now, it still gives you insight into storytelling. I'm sure that many of the tips will still be useful to you.

Good luck!



# Humans of Albion

Written & Photo by Rosalie Derickx; Edited by Hester Schneider



I have always been into writing. Short stories, long stories, creating characters, plots, whole universes. I could never be bored because I always had several stories in my head that I could return to. I have a shelf full of notebooks with ideas for stories that I know will be bestsellers one day. All that is left is the hardest part: actually writing a book. When I finally find the time to sit down in front of my laptop, my mind goes blank. It doesn't matter that I know exactly what will happen in the next few chapters or even that I already plotted this chapter into detail, writing is still difficult. All of that trouble goes away, though when the story comes to life and I get to know all my characters as individual beings with minds of their own. The best part about writing is when the characters start to live their own lives and make decisions that change the book in ways that even I never saw coming.



# Interview with Arjan Visser

Written by Eva Biesheuvel; Edited by Hester Schneider; Photo by Arjan Visser

As a journalist and an author of several novels, Arjan Visser seemed to be the perfect person to talk with about writing. His novels touch on various subjects, going from divine madness (*De Laatste Dagen*) to the life of a pigeon fanatic (*Hemelval*) to the search for a family's history (*God sta me bij want ik ben onschuldig*). Where do these stories come from, and what are some of the best tips Arjan has for aspiring writers?



## **How do you come up with ideas for your novels?**

I've got a weak spot for strange stories. I'll hear something and I'll keep thinking about it. I never know if it's going to be a story. Once I've started a novel, it's in my head and it's got its own process. I'll be doing other things, like going on a holiday with my family, and we're sitting drinking wine and then all of a sudden I think: "Wait a minute!" Then in my head, I start to continue the novel and I'll drop everything, I'll say that I'm sorry, and leave for my computer.

## **Are you always writing?**

On the one hand, the process of writing is about what is going on in your head. On the other hand, there is the actual writing and trying to publish. If you publish, you prove that you are a writer. If you're just writing in your head, you're like everybody. Lately, I've been realising it's not really about the books anymore, it's really about the thinking. I have, for example, worked on a novel for three years, but it's not working. If you'd told me this ten years ago, I would probably start crying, and this time I think: I thought it would work, but I can see what is not very exciting about this story, so I'll try something else. I'm not in the process of proving something anymore. To me, creative writing is divided between what you actually do and what you think, and the thinking is nice enough.

## **What are your experiences with publishers and editors?**

I wrote a story for a newspaper and a publisher read it and said: "It's a really well-written story, so why don't you come over and talk about a book?" This is not what usually happens, so I was lucky. When you enter a publisher's house, you have to work with an editor. The first one I had, worked with a red pencil and striped things through as if I were back in primary school. She had comments like: "What is this?", "We can do without" and "Don't be so silly". That was really depressing because I thought I was worthless, but she said: "No, no! That's just the way I work, don't get scared." You have to realise that it's just a way of working, it's not like she's going to turn you down. Writing is really hard work, but it's nice, and once you're in, you feel like you're part of a group.

## **What do you think makes a novel good?**

I like it when a novel makes me wonder what is going on. That's also the hardest part, to write something with suspense in it, something that makes you want to keep reading. As long as I've got you in a grip, the subject could be anything. My favourite books are mostly about relationships between people. I also like to make a circle every time I write a book. Someone also once told me that all my books are about people who want another life than the life they have, and it's true. I try to make them happy but it doesn't really work.

## **Do you have any tips for writing?**

I learned that it's a good idea to write something and then put it away. If you reread your things all the time, you'll probably change them again and again. First, you just have to be productive. You'll know that there is something in there, but you don't have to check it because that's going to stop you. Don't think about the beauty, the title, or about what other people will think about it. Of course, it starts with you wanting to write the story: not because of an audience or because of money, but just because the story is inside you and it has to come out, that's the only reason why you should write, all other reasons are crap.



# Culture Corner: Katherine Arden

## Frost Bitten Fingers and Snow Demons

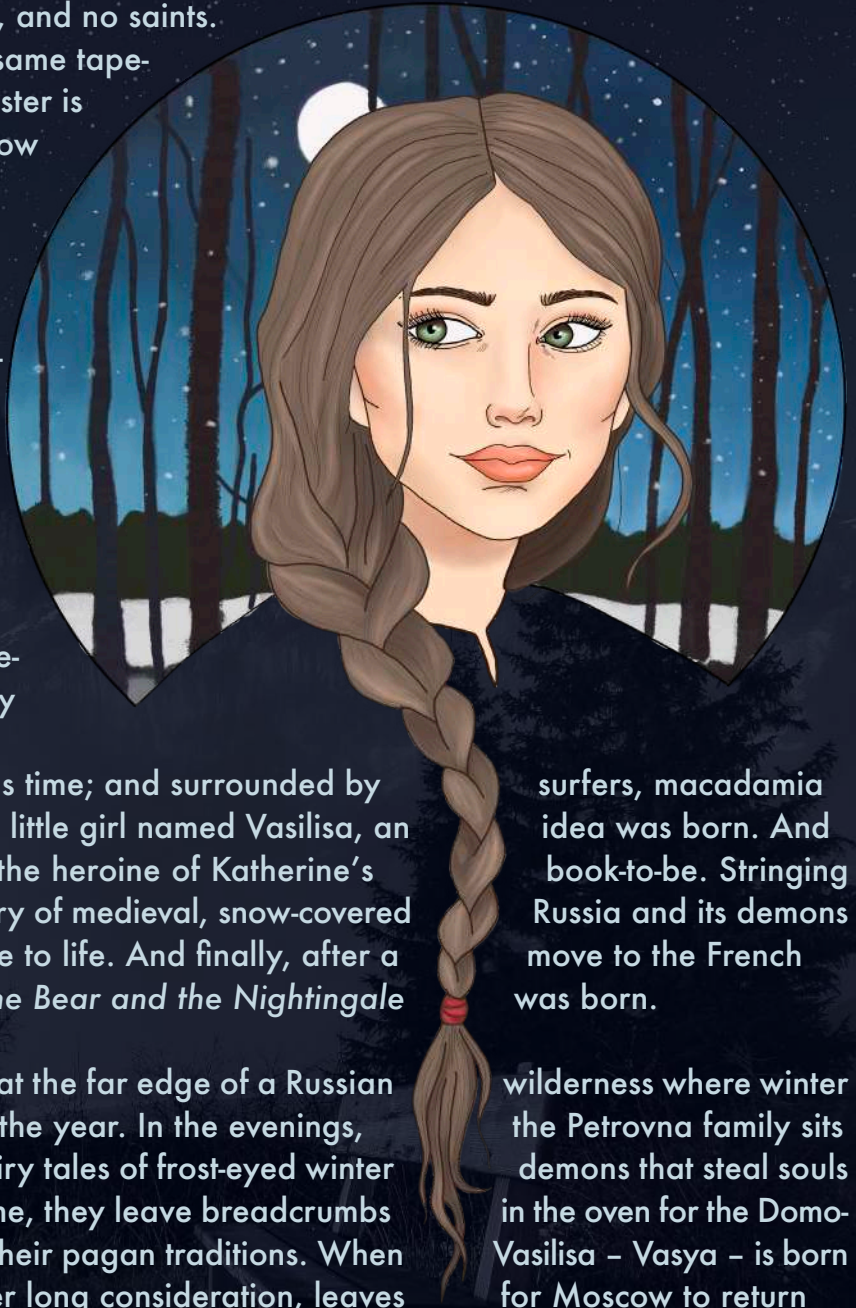
Written by Mohana Zwaga; Edited by Anna Preindl; Illustrated by Mohana Zwaga

"There are no monsters in the world, and no saints. Only infinite shades woven into the same tapestry, light and dark. One man's monster is another man's beloved. The wise know that." - *The Winter of the Witch*

As a winter girl born in the Texan heat, Katherine Arden was quick to escape to Moscow for two years, after which she replaced it for the snow of Middlebury College in Vermont. With a degree in Russian and French, young Katherine believed she ought to become an interpreter. However, burned out as she was, she decided she needed a break. Some time to reflect and ask herself all the necessary existential crisis-inducing questions.

She chose the beaches of Hawaii this time; and surrounded by nuts, and an Ukrainian family with a little girl named Vasilisa, and so, little green eyed Vasya became the heroine of Katherine's the words and scenes together, a story of medieval, snow-covered (both of God and not so much) came to life. And finally, after a Alps and a few heartbreaks later, *The Bear and the Nightingale*

*The Bear and the Nightingale* is set at the far edge of a Russian holds the land in its grip for most of the year. In the evenings, by the blazing fire at night, telling fairy tales of frost-eyed winter away in the night. During the daytime, they leave breadcrumbs voy, and honour the other spirits of their pagan traditions. When and her mother dies, her father, after long consideration, leaves home with a new wife. He brings back a terrified, fiercely devout Christian woman, who forbids these ancient rituals for demons and devils. No pagan stories under her roof. But for Vasya, the stories are not just fantasy. Vasya can see the little Domovoy, with eyes like little embers, sitting in the oven. Vasya can see the Rusalka, grinning back at her just below the water's surface. The early touch of Christianity brings fear to the village, and the spirits, now forgotten, grow angry and restless. Crops begin to fail, and the chaos awakens creatures that should have stayed asleep. Even now, Vasya's stepmother, frightened by what she suspects Vasya might see, tries to tame the girl through marriage or the convent. As winter and fear close on the village like a fist, Vasilisa must defy the people she loves to protect their world and her own. Before the end, she will pluck snowdrops at Midwinter, die by her own choosing, and weep for a nightingale.



surfers, macadamia idea was born. And book-to-be. Stringing Russia and its demons move to the French was born.

wilderness where winter the Petrovna family sits demons that steal souls in the oven for the Domo-Vasilisa – Vasya – is born for Moscow to return





**Anna**  
Hengameh  
Yagoobifarah



**Cecilie**  
Tove Jansson



**Elise**  
Kazuo Ishiguro



**Eva**  
Brandon  
Sanderson



**Fenna**  
Emily Dickinson



**Helenie**  
Leigh Bardugo



**Hester**  
Victoria Lee



**Julia**  
J.R.R. Tolkien



**Leanne**  
Madeline Miller



**Marijn**  
Joy Demorra



**Marit**  
Bernardine  
Evaristo



**Michelle**  
Jandy Nelson



**Mohana**  
Katherine Arden



**Rixt**  
Hella Haasse



**Thijs**  
Thomas Olde  
Heuvelt

## *The Phoenix Team's Favourite Authors!*

# *Word of the Month: July*

## *"Afterglow"*

*/'a:ftəgləʊ/*

### **Noun**

1. The remnant or residue of something; (now esp.) a pleasant feeling remaining after a successful or happy experience.
2. A glow or radiance that remains for a time after the disappearance of any light, spec. that remaining in the sky after the sun has set.

Summer is here, school is over, it's time to enjoy the afterglow of a year of hard work and possibly a lot of stress. The lockdown is far behind us now and it's time to look to the future again. Let's see what it will bring us. These months are for enjoying the sun, the time off, moments with friends and family, and the moments you have for yourself. Take a deep breath, shift your focus and make this summer one to remember. Enjoy the light, the warmth and the time off. I want to thank everyone in Phoenix and all our readers for another great year. We hope to see you next year! But first, let's enjoy the afterglow!

Written by Julia Schuurmans;

Illustrated by Cecilie Balemans-Højberg





# Phoenix Reviews

## - Books about Writing -

Books about writing books are my favourite to read! There's something magical about this. Besides, what could be more fitting than reviewing books on writing books in this Creative Writing Issue? I found both of these novels a bliss to read, so I would wholeheartedly recommend you read them. Let's get into the reviews!

### *Fangirl by Rainbow Rowell* ★★★★★

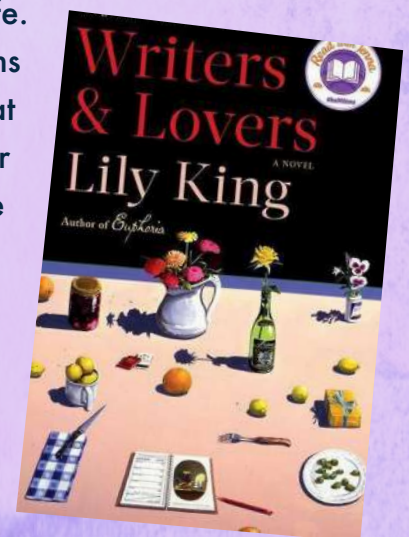
The first time I read this book must have been in 2015/2016. I read it in Dutch, but it opened my eyes to the possibilities of studying something in the area of creative writing and literature.



I had always been an avid reader and loved to write, but somehow the possibility of actually studying this had slipped my mind. In *Fangirl*, we follow Cath, a fanfiction writer that just started her studies in Creative Writing. Online she has a massive following, but in real life, she struggles with making friends and following her own path. In this YA novel, we see her deal with relationships, getting to know herself and adjusting to this new period in her life. Last year, I re-read this book in English, and I started loving this even more. It is very relatable and overall just a fun read. It definitely has a special place in my heart.

### ★★★★★ *Writers & Lovers by Lily King*

This contemporary fiction novel follows Casey, a woman in her early thirties who just lost her mother. She is stuck with a large amount of student debt and works hard as a waitress to stay on top of her bills. Besides that, she is a writer. She is working on her first novel, which she hopes to publish one day. At the beginning of the story, Casey meets two men, slowly she ends up in some sort of love triangle while she also tries to figure out her life. King created a very realistic character; she struggles with problems many others also face and this made it easy to relate with her. What really stayed with me was the way King described the flow of her working as a waitress. How she puts this into words was incredible to me and so true (I've worked as a waitress in a similar sort of restaurant myself). Even though this book also has romance in it, the focus is very much on Casey. She struggles with life and that makes it so good. She is not dependent on men but figures things out herself, which I thought was very inspiring to read. All in all, this was just a novel that I couldn't put down!



Written by Julia Schuurmans; Edited by Anna Preindl



# Meet The Board

## Bram van Beerendonk Chair



**Nickname:** Barf **From:** Best ('vo Brabant-dispuut) **Birthday:** March 11th **Drink:** Ice-cold Bavaria pils **Specialty Dish:** Bavarois, but I also make some mean fried rice **Catchphrase:** "Vo (voor de leden)" **Song:** "Eduard 40Hands" by Mom Jeans **Morning person or night owl:** Night owl **Celebrity crush:** Koen **Book:** To Kill a Mockingbird **Fictional character:** Geralt of Rivia seems like a pretty chill dude **Artist:** I'll always have a soft spot for Coldplay **Movie:** Breakfast Club **Country:** Anywhere in Eastern Europe's always a load of fun **Guilty Pleasure:** Dungeons and Dragons **No-one knows that...** I write really sappy love poems I **can't live without...** My phone, depressingly enough **Spirit animal:** Brown Bear **Literature or Linguistics:** Linguistics

## Tessa van Westerop Secretary



**Nickname:** Tess... **From:** Bergschenhoek **Birthday:** March 14th **Drink:** Non-alcoholic: Green ice tea, alcoholic: a raketje **Specialty Dish:** Sushi! **Catchphrase:** "There is no such thing as too many plants!" **Song:** "Fire" by The Pointer Sisters **Morning person or night owl:** Definitely night owl **Celebrity crush:** Dylan O'Brien and Zendaya **Book:** Probably just all of the Percy Jackson books! **Fictional character:** Percy Jackson, Sokka and Spiderman. **Artist:** Miley Cyrus **Movie:** Onward or Star Wars: A New Hope **Country:** Greece and England **Guilty Pleasure:** Watching talent show compilations on YouTube **No-one knows that...** How many plants I have accidentally killed over the past few years... **I can't live without...** ALBION! Just kidding, it's mangoes. **Spirit animal:** Zazu from the Lion King **Literature or Linguistics:** Literature

## Dagmar Nan Treasurer



**Nickname:** Duckmar **From:** Eindhoven **Birthday:** July 29th **Drink:** Red Wine **Specialty Dish:** Kaassoufflés **Catchphrase:** "Mijn nie belle" **Song:** "Go Your Own Way" by Fleetwood Mac **Morning person or night owl:** Night Owl! **Celebrity crush:** Megan Fox **Book:** The Unbearable Lightness of Being by Milan Kundera **Fictional character:** Rosa Diaz from Brooklyn Nine Nine **Artist:** Against the Current **Movie:** Pride and Prejudice (2005) **Country:** Spain **Guilty Pleasure:** Drinking hot chocolate in bed with a warm blanket while eating even more chocolate **No-one knows that...** I can't whistle, of which I am very ashamed **I can't live without...** Music to listen to every second I am not doing something **Spirit animal:** A duck! **Literature or Linguistics:** Literature!!!!

## Wobke Ballast Commissioner of Internal Affairs



**Nickname:** Wobbel, Wuppie, Womker, Idiot **From:** The beautiful city Kampen! **Birthday:** September 6th **Drink:** Mojito's all day every day **Specialty Dish:** I make killer banana pancakes, especially on a hungover Sunday morning **Catchphrase:** "Oh heeeeee goeie" **Song:** "September" by Earth Wind and Fire **Morning person or night owl:** Night owl for sure **Celebrity crush:** Oof, I think Synyster Gates from A7X **Book:** Coraline by Neil Gaiman **Fictional character:** Sokka from Avatar **Artist:** Rammstein **Movie:** Corpse Bride! **Country:** Italy **Guilty Pleasure:** Very ugly Dutch music they play in clubs or programmes like Ex on the Beach **No-one knows that...** As a kid, I've played a lead role in a musical across the country **I can't live without...** My ukulele **Spirit animal:** My big fat red cat, Torres **Literature or Linguistics:** Linguistics all the way babyyy

## Victoria Bluriot Puebla Commissioner of Education



**Nickname:** Vicky, Vic, Vivi for my fellow frenchies **From:** Brussels, Belgium **Birthday:** February 23rd **Drink:** Something very sweet, ideally a cocktail but I'm a broke af **Specialty Dish:** French crêpes or ratatouille hahaha **Catchphrase:** "What on Earth" **Song:** "Mr Blue Sky" by Electric Light Orchestra **Morning person or night owl:** Definitely a morning person **Celebrity crush:** Riz Ahmed or Mark Ruffalo (dad bod alert) **Book:** Les Contemplations by Victor Hugo **Fictional character:** Titus Andromedon has the attitude I strive for **Artist:** Angèle (Belgian artist) **Movie:** A Streetcar Named Desire **Country:** New Zealand **Guilty Pleasure:** Cinnamon roll pop tarts. So much sugar but they're so good **No-one knows that...** I'm not Belgian :( I'm French and Spanish **I can't live without...** My phone and my computer **Spirit animal:** A manta ray, they're beautiful **Literature or Linguistics:** Linguistics forever!

## Daan Reins Commissioner of External Affairs



**Nickname:** Daan 'Daan Reins' Reins (sadly self-appointed) **From:** Geldrop, Noord Brabant **Birthday:** October 27th **Drink:** Non-alcoholic: coffee and water, alcoholic: Cuba Libre and beer **Specialty Dish:** I love heating up pizza **Catchphrase:** "bada bing bada boom" **Song:** "Watermelon in Easter Hay" by Frank Zappa **Morning person or night owl:** Night owl **Celebrity crush:** Emma Watson is foine. **Book:** Fear and Loathing in Las Vegas or Discipline and Punish **Fictional character:** Bojack Horseman **Artist:** Otis Redding **Movie:** Good Will Hunting **Country:** Austria **Guilty Pleasure:** Sometimes I re-read my own work and genuinely enjoy it **No-one knows that...** I'd like to think that I'm kind of an open book. But I've written two books **I can't live without...** Affection, coffee, puns, sunlight, all the classics really. **Spirit animal:** Maybe Waddles, My parents' dog, Jackie or Bojack Horseman **Literature or Linguistics:** Literature, final answer



# COMMITTEE MARKET

Edited by Julia Schuurmans; Illustrated by Cecilie Balemans Højberg

## AC

The Academic Committee mainly organises events that tie in with education and focus on the orientation of the labour market. Throughout the academic year, we organise some field trips for the students of Albion to let them get to know the labour market. Past field trips have been to, for example, independent publishers and high schools. Apart from that, we also organise pub lectures and a poetry reading where the teachers and creative writing students of our bachelor can read us their work. Together with the department of our degree, the AC organises thesis workshops for the students and the firsties. There will be an information night at the end of the year where help will be offered about the second-year courses.



## ALUMCIE

This committee was only launched a few years ago but has already accomplished a lot thanks to its excited and enthusiastic members. It has started a Buddy Project that connects Alumni with current English students. This project was and can be tremendously helpful for students who are in doubt about their career. Apart from running this project, the AlumCie also tries to actively engage with and keep track of all the Albioneers that came before, and thus forms a great way of meeting lots of different and unique people!



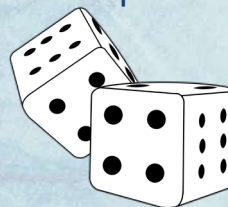
## INTROCIE

The Introduction days are very important for our lovely fresh new students: they will be led through the streets of Utrecht, meet their fellow first-year students, and get to know the English department of the UU as well as Albion of course. We at the IntroCie will make sure that everything is set up for their first days as a student of English!



## AGGIE

The Activity Committee is a very active committee within our association. We organise a variety of activities every single month. This makes the committee perfect for those who don't have a lot of experience organising big events (like the travel committees) or are a little hesitant about their capabilities to do so. Every month, we organise up to 3 events. We have active events, like bowling, laser gaming, etc., and provide our members with a discount. We also create our own fun and free activities. These activities include, for example, movie nights, artsy stuff (Bob Ross!) or even a dropping. Furthermore, we also organise a study afternoon near the end of the block. This way, first-years can ask second- or even third-years for help with the oh so familiar paper-submitting deadline-stress. Last but not least, we organise each year's pub quizzes! If this has made you excited, please, sign up to be part of this year's Activity Committee!



## FEESTCIE

Looking to join a fun committee? Albion's Party Committee is one of the most diverse committees out there. Albion collaborates with a lot of other study associations to organise different theme parties. So, you will meet a lot of different students! Moreover, being a part of Albion's Party Committee means that you will have benefits such as free entry and/or consumptions (FREE BEER).

Besides, Albion hosts a lovely party uniquely for Albion members in May called the Night of the Professors. Teachers of the English department will DJ for us Albioneers during that party. It is the perfect chance to get to know teachers on a different level. Next to that, being part of this committee is unbelievably fun. You get the chance to come up with fun themes, drink a lot of booze and dance the night away! If you like organising, dancing (and drinking), then this is the committee for you!





## KAMP Cie

Each year, the KampCie organises the best way for the new first years to get started with their new college life: the Introduction Camp! This weekend is filled with fun activities and games, all designed around a special theme. The camp is perfect for getting to know other first years as well as the older Albioneers and getting an introduction to our lovely association itself. The camp will provide you with some of the most treasured Albion memories you'll ever have.



## COMPENSACIE

The CompensaCie (Compensation Committee) is here to compensate for the losses during Covid-19, especially to compensate for all the activities organised by the Lustrum Committee that couldn't go on because of the pandemic. Of course, we can't let Albion's 30th birthday go by without extensive partying and having fun, so next year will be an extension of the Lustrum Year in which the CompensaCie will organise all the activities we have missed during the Lustrum Year itself!



## GROTE REISCIE

This is a call for the travellers amongst you. One week each year, Albion leaves for the British isles. The trip can go anywhere in the UK or Ireland and will be full of interesting activities and adventures. You can turn this experience into something even more special by joining the Big Trip Committee! As a member of this committee, you become a travel guide for a week and you plan the trip from beginning to end: from choosing the destination to making sure everyone gets back home safely.



## SPORTCIE

Every year the SportCie organises various sports-related activities, ranging from mini-golf to the autumn fall hike. We are a bunch of the most fun and energetic people of Albion, and are always in for trying new sports and niche games! Apart from the development and strengthening of your organisational skills, joining this committee will be a great outlet for your own sports-related desires and a lovely way of sharing your passions with your fellow Albioneers.



## KLEINE REISCIE

Near the end of the Academic year, the Short Trip Committee organises a weekend for all Albioneers to just relax, make campfires, drink beer and talk about the ins and outs of life. This camp will be somewhere in the Netherlands, and it will be full of fun activities organised by the Short Trip Committee.



## PHOENIX

At Phoenix Magazine, we strive to document the life and the culture of the English student in Utrecht. It's an encouraging space where aspiring writers, photographers and designers can channel their creativity into a physical issue, published every academic quarter (under the guidance of an editorial board). We value commitment and originality, and encourage taking initiative - and we promise that the deadlines don't negate the enjoyment. After all, the fun is in creating something together as a team. So, if you're looking to improve your already acquired skills and develop some new ones on the side, be sure to sign up and hopefully we'll see you at the first meeting!

Positions open to apply for: Staff-writer, Fiction Writer, Poetry Writer, Photographer, Editor, and Illustrator. Writers can also apply as freelancers, but this is not preferred.

Open positions on the board are (like every other committee): Secretary, Treasurer, PR member.



## SUDS

Welcome to the Students of Utrecht Drama Society! Every year we have a one-act festival (with four student-written one-act plays) and a big play. We do drama, comedy and everything in between. The only constant is that they are incredibly fun to do every year, and you will laugh, work and sweat, but the result is so worth it! Visit the SUDS Theatre-Group Facebook page for more info.



## SYMPOCIE

The task of the Symposium Committee is to organise interesting symposia for everyone who's interested throughout the year. These symposia consist of lectures and talks on a large variety of subjects, for example, dystopian literature or forensic linguistics. As a member of this committee, you brainstorm on a theme, approach possible speakers and make sure the event will run smoothly.





*The Phoenix Team of 2020-2021  
wishes you a lovely summer!*



*“It is still summer, but the summer is no longer alive. It has come to a standstill; nothing withers, and fall is not ready to begin. There are no stars yet, just darkness.” - Tove Jansson*