

# 'Reporting Back'

**NAWE Autumn Conference 2008**



**with special guests: Willy Russell & Frank Cottrell Boyce**

**Chancellors Hotel & Conference Centre  
Manchester  
14-16 November 2008**

**nawe**

**national association of  
writers in education**

## Reporting Back: Introduction by Paul Munden

Last year's conference was something of a milestone for NAWE, and we felt that the pretensions of the title ('The Way Ahead') were justified. This year we're working under the rather lower key heading of 'Reporting Back', but we hope that the two form a virtuous circle - a reality check against ambition that helps to redefine ongoing goals.

In planning the programme we have tried to address the very useful feedback from last year. Every session now has a full 90 minutes - and there are breaks between all of them. There are again four strands to choose from, and you'll quickly notice that each has a dominant focus. A number of sessions however straddle the various boundaries (e.g. between schools and university) as so they should, and we have therefore resisted giving the strands specific titles, simply calling them A, B, C and D.

We have limited the plenaries to brief introductory and closing sessions. This has allowed for a greater overall choice within the programme, but we are also aiming to use the plenaries to formulate some clear actions in terms of NAWE supporting your work in the future.

With 2008 being Liverpool's year as European Capital of Culture, we are delighted to be bringing two writers from Merseyside to our conference as special guests. Willy Russell and Frank Cottrell Boyce will be reading and discussing their work in the after-dinner slots. Willy Russell's *Educating Rita* is, for me, one of the most moving (but of course also hilarious) explorations of how literature and education live together. Frank Cottrell Boyce is the unacknowledged genius behind *A Cock and Bull Story*, set (if not filmed) in Shandy Hall, our own registered office.

A NAWE Conference is an unrivalled opportunity to find out - in detail - what writers are up to in every educational arena and, most importantly, to play an active role in developing things further. The emphasis is on workshop style sessions or discussions where everyone has a contribution to make. Writers, teachers, arts administrators - and students themselves - should all be involved in this process and we look forward to welcoming all those parties - and more. As those who attended last year's residential event will testify, the conference is also a great social occasion: time to catch up with old friends and make many new ones.

## CONFERENCE PROGRAMME

### Friday 14 November

17.00 onwards Registration

18.00 onwards Bar open

18.30-19.30 Dinner

20.00-21.00 Evening Event

### Willy Russell - a reading and conversation

Willy Russell is one of the UK's most successful playwrights, well known as the writer of *Educating Rita*, *Shirley Valentine* and the musical *Blood Brothers* (for which he also wrote the score). His first novel, *The Wrong Boy*, published in 2000, has been translated into fifteen languages and serialized for Channel 4's 'One Word' programme.



Born in Liverpool, Willy became a hairdresser on leaving school, an experience, he says, that made him an indifferent dresser of hair but 'a good listener'. He then undertook a variety of jobs, also writing songs which were performed in local folk clubs. At 20 years of age, he returned to college and became a teacher in Toxteth, after which he began to become interested in writing drama.

His first play, *Keep your Eyes Down*, was produced in 1971, and he became well-known after his musical about the Beatles, *John, Paul, George, Ringo ... and Bert*, ran for eight weeks at Liverpool Everyman Theatre. It was transferred to the West End and won the Evening Standard and London Theatre Critic Award for best musical in 1974.

Both *Educating Rita* and *Shirley Valentine* were made into films from Willy Russell's own screenplays starring Julie Walters and Pauline Collins respectively, each winning an Oscar nomination, as did the author for best screenplay.

Willy will be available to sign books (on sale) after the event.

## **Saturday 15 November**

07.30-08.30	Breakfast
08.00-09.00	Registration
09.00-09.30	Introduction: Paul Munden
09.30-11.00	Choice of:

### **A1: Vital Communities: The Pulling Power of Poetry**

- Clare Crossman, Gillian McClure, Susan Potter

To what extent can we track the effect of creative input upon a child, their family and the wider community? How can we assess the long-term impact that increased creativity can have upon personal, social and intellectual development within a community context? This visual presentation will describe case studies across Cambridgeshire which exploit writing as a tool for the exploration of new ideas outside of the classroom. The unique element of these case studies is the emphasis upon communities. The definitive driver of any community is that all individual subjects in the community have something in common. We therefore aim to investigate how far the ripples of creativity spread out into communities, burgeoning from the original input, through the children.

### **B1: Hamartia and Other Tragedies: Mimesis, Memesis and the Pitfalls of Summatively Assessing Creative Practice**

- Neil Rutledge

Many educational contexts from Key Stage 2 SATs to awarding PhDs, require that creative writing is summatively assessed. Effective summative assessment can be a challenge in any subject but the subjective nature of creative writing makes it particularly difficult. This workshop will facilitate participants in reflecting on and sharing their own practice and suggest effective strategies developed from projects focusing on creative practice in primary schools and on masters level modules in initial teacher education.

### **C1: Constructing Identity: Crossing Boundaries** - Phyllis Creme, Anne McGee, Colleen McKenna, Fay Stevens

This workshop draws upon the work of The Academic Communication Programme (ACP), at UCL, which encompasses teaching, development and

research activities in student writing and reading. A central tenet of the programme is an understanding of the links between writing and learning in the discipline which is explored through a range of courses and varying writing environments. The aim of this workshop is to disseminate the innovative approach of this programme. We aim to explore how writing identities are constructed and how writers move across certain boundaries in their writing, reporting back to themselves and others through this process.

### **D1: Guerrilla Writing in Academia - Moy McCrory**

This session will begin with an illustrated talk that will introduce the work of The Guerrilla Writing Programme at Derby University and explain its history, development, methods and its effects, as well as the problems of running such a programme. I will look at the way some of these ideas have now become incorporated into the taught curriculum; from writing marathons, silent writing spaces, to voice workshops, and look at some of the wonderfully anarchic things which fitted inside this umbrella identity. After this there will be two short Guerrilla style workshops, for people to have a go themselves. There will be some discussion time afterwards. As you might expect, the emphasis will be on informality.

11.00-11.30      Coffee

11.30-13.00      Choice of:

### **A2: Workshops in Strange Places - Shaun Levin**

This session will explore some weird and wonderful places writers can set up workshops and residencies, and provide practical ways of using these spaces and exercises to generate writing. The session will also be an opportunity for writers to share their own experiences and come up with some as-yet-unexplored possibilities.

### **B2: “ ‘Said Is Dead’ she mused thoughtfully.” Why Elmore Leonard could never be a SATs examiner - Alicia Stubbersfield**

This paper will examine the ways in which the demands of SATs and GCSE English make English teachers approach the teaching of creative writing. The purple passage becomes the desired norm because students gain marks for their use of adverbs and adjectives, yet this kind of writing bears no relationship to contemporary fiction. I want also to discuss the possibilities of the new ‘Creative Reading’ of a chosen text element for A-Level and, finally,

how all this fits into the expectations of university teaching at undergraduate level.

## **C2: News and Poetry - Joan Michelson**

A practical session combining discussion and a workshop, this session will address questions around the communal/social/political as fertile ground for poetry to explore and engage with. The session will be divided into two halves. During the first half, Joan will introduce the opening section of Kenneth Goldsmith's book-long poem, 'Day', which draws on the NY Times September 11, 2001 for its material; and there will be an opportunity for discussion. During the second half, Joan will direct a workshop with exercises drawing on material and techniques used in 'Day'.

## **D2: a) Creative Writing: How do you teach that? - Nigel McLoughlin**

This paper sets out to encourage debate around the nature of what creative writing teaches, both in terms of transferable skills, practice-led research skills and discipline specific knowledge. The paper will address how these are transferred to the Creative Writing student using variations of the traditional Iowa workshop models coupled to more mixed methods approaches which separate the knowledge transfer elements from the practice-led elements in order to teach the discipline more 'efficiently', and to safeguard the small group elements of teaching practice in these days of massification in Higher Education (DfEE, Deem & Brehony, Jones & Thomas). In so doing, the paper will concentrate on outlining the theoretical underpinning of one mixed methods approach which is based on the repeated operation of a creative-critical cycle and evaluating its practical operation, making suggestions for improvement where appropriate.

*followed by*

## **b) Bachelors and Masters (women included) - Lucy Collins, Kathy Flann**

One of the issues that makes benchmarks so tricky is that we use the same methodology in creative writing regardless of the students' levels. The creative writing 'workshop' is as advanced as the students who participate in it. So when postgraduates participate in workshops, the sophistication of the discourse about craft differs markedly from undergraduate workshops. And yet, we as educators, might be using exactly the same strategies in both settings. Questions that might be useful to explore are: Do postgraduate workshops differ from undergraduate workshops? What are the needs of

each group and how do we meet them? The two presenters operate on opposite sides of the Atlantic and will discuss whether the US and the UK explore these issues in different ways. The aim of the session will be to provide insight about the pedagogical strategies involved in teaching postgraduates (MA/MFA students) versus undergraduates in creative writing and to facilitate discussion about this issue amongst attendees.

13.00-14.00      Lunch

14.00-15.30      Choice of

### **A3: a) Teaching Storytelling in Uganda's Refugee Camps**

- Kate Horsley

This paper will address the issue of leading oral narrative workshops for displaced Acholi women in a post-war African community, with reference to a recent project - 'Our Lives, Our Stories' - a storytelling competition sponsored by the Marie Stopes clinic. Part of the project was to try and rediscover some of the rich tradition of oral storytelling lost during the war, so the workshops engaged with narration as a form of cultural continuity.

The understanding of the word 'story' is quite different in English and Acholi: in the West it implies a piece of fiction; to the Acholi it connotes biography. In the process of establishing a mutual understanding of 'story' across linguistic and cultural barriers, my ideas about both teaching and narrative forms were radically adjusted. I will open up the political and ethical question of engaging with traumatic life-experience in the workshop context, as well as the challenges of making transculturally accessible fiction out of devastating fact.

*followed by*

### **b) Creative Writing on the Old Silk Road: teaching creative writing in central Asia to students and teachers of English**

- Sherry Ashworth

What benefits can be gained creatively and professionally by teaching creative writing abroad? As part of a British Council Reader Development project, I went to Bukhara in Uzbekistan and taught prose and poetry to a group of students and teachers. I'm convinced that creative writing has a huge role to play in English language teaching and cultural understanding. I will explain what took place at the conference, the workshops I used, the results achieved, and I'll reflect on what I learned.

### **B3: Art and/or Education – The Role of Writers in Schools**

- Jonathan Davidson (Chair), Will Buckingham, David Hill, Nick Owen

Putting writers into schools is generally considered a good thing. The phrase 'creative writer in schools' covers many activities, from half-day visits by published authors keen to sell their wares to writers' residencies lasting many months. And exactly what a writer might do is equally various: from providing an end of term treat for a G&T cohort to sorting out possessive apostrophes or publishing school newspapers.

What creative writers in schools might achieve is also shrouded in mystery. Should writers' work in schools guarantee improved SATS results? Should schools expect to change the way they work to accommodate writers' often imaginative approaches to reading and writing? Can we measure the achievement of creative writers in schools and should we even bother?

This discussion focuses on what happens when the creativity of writers and the imagination of children are brought together and how this fits in with the aims and objectives of schools. Is the end result an arts experience, an educational outcome, or both? Should creative writers be enhancing, subverting or ignoring the environment in which they so often find themselves working?

### **C3: Workshops that Work - Liz Cashdan**

As workshop leaders we often intuitively sense that a particular poem or piece of prose will work well as a stimulus for writing. I'd like to offer two or three that I have found successful over the last few months and then leave time for discussion so that we can analyse why these particular poems work so well. I tend to use poems as stimulus even in fiction workshops as they are shorter to photocopy and read. I also find that, within reason, the same poem will work well for all ages and stages. I'd like some help in finding out why.

### **D3: Developing a Benchmark for Creative Writing - Steve May (Chair), Helena Blakemore, Patricia Debney, Andrea Holland**

Creative Writing is mentioned in several QAA Benchmarks, but these small and incidental references are of little use to anyone starting up, developing or reviewing a programme where Creative Writing is a subject in its own right, either as single honours, major, joint or minor at undergraduate level, or indeed at Master level and beyond. This session features the work undertaken over the past year by a sub-group of the NAWHE Committee in

developing a benchmarking document for Creative Writing, and invites those interested to make their own contributions and comments on this work-in-progress.

15.30-16.00      Tea

16.00-17.30      Choice of:

**A4: a) Photo-voice project on women's experience of education in Canada** - Dianne Miller

This project is based on an assignment undertaken by students in a graduate seminar on the experience of women in Canadian education. Participants are asked to represent some aspect of women's educational experience through the symbolic arrangement of objects that are then photographed. Each participant shares and discusses the photographs in a group setting. They select twelve and develop stories to accompany them that convey particularly salient historical, sociological, and/or philosophical understandings of Canadian women's educational experience. The photos will be presented in a power-point presentation with a dramatic reading of the stories.

*followed by*

**b) The People's Free University: Antidote to the Corporate Campus and Model for Lifelong Learning** - Michael Collins

The People's Free University (PFU) evolved from a series of public seminars at the University of Saskatchewan, Saskatoon. They revealed how the federal government's 'innovation agenda' for Canadian universities determines priority setting, resource allocation and the deployment of marketplace imperatives on campus. Energized by these seminars, a significant number of community activists, concerned faculty and students organized PFU as an alternative model for lifelong learning (including workshops, conventional classes, etc - all without fees) and as a challenge to the corporate campus. The presenter draws on his experience as organizer of the on-campus seminars and founding member of PFU.

**B4: Nuts and Bolts of Managing Writers in Schools Projects**  
- Beth Miller, Lucy Wood

From initial phone-call to final evaluation, managing a project in school is a journey made up of many small steps. Whether you're a writer who organizes

your own schools projects, or working for an agency which handles a number of writers, this tailor-made participatory workshop will have something for you. Based on choices made at the start of the session, participants will be able to discuss their own practice, develop improvements and explore tried and tested methods for getting a writing project in a school off the ground - and keeping it there!

#### **C4: National Research Statement on Creative Writing**

- Graeme Harper (Chair), Nigel McLoughlin, Graham Mort, Robert Sheppard

Over the past nine months the NAWE HE Committee has been composing two significant documents: a Research Statement, outlining key ideas and elements relating to Creative Writing research (including postgraduate research) and a Teaching Quality Statement, relating to teaching 'benchmarks' across Higher Education courses. This session - focusing on research - will introduce the NAWE HE Research Statement, investigate some of the ideas contained within it, and discuss with the audience the current state-of-play in creative writing research in Higher Education.

#### **D4: Teaching the Short Story** - Martin Goodman, Peter Moore

This hands-on seminar will look at the teaching of short stories in HE creative writing classes. How do you have students offer quality feedback in workshops? What's the role/use/nature of in-class writing exercises? How do you select 'model' stories for critique? How do you encourage informed debate about elements of writers' craft? How can the lecturer give personal attention in a large group setting? The session will also consider new developments at A-level that will affect what students bring with them to the HE setting.

17.30 onwards    Bar open

18.00-18.30      NAWE AGM and Reception

18.30-19.30      Dinner

20.00-21.00 Evening Event

## Frank Cottrell Boyce in conversation

Frank Cottrell Boyce is an established British screenwriter whose film credits include *Welcome to Sarajevo*, *Hilary and Jackie*, *24 Hour Party People* and *The Claim*. His first book, *Millions*, won the CILIP Carnegie Medal in 2004 and was shortlisted for the Guardian Children's Fiction Award. It was made into a movie directed by Danny Boyle and chosen as the Liverpool Reads book for 2005/06.



Frank's second novel, *Framed*, has followed the success of *Millions*, already being shortlisted for the Carnegie Medal, the Whitbread Award and the Guardian Prize. It was also selected as a Booked Up! title in 2007. His third novel, *Cosmic*, was published in June 2008 to great acclaim and has been longlisted for the Guardian Children's Fiction Prize 2008.

In his own words: "Shortly after leaving university, I had a radio play broadcast and it led to a job at Thames Television, where I met Michael Winterbottom who was an editor at the time. We planned to make movies. At the time everyone in England had given up on films. It was after the Goldcrest debacle so it was like saying you wanted to do door-to-door roof thatching or scrimshaw work - a lost art. I supported myself by writing for *Coronation Street* - wonderful fun and the nearest I've ever got to a proper job. Then we made *Welcome to Sarajevo* and we've made several films since.

"When I met my wife-to-be, she was planning on becoming a nun. Luckily I managed to persuade her to marry me instead. We now have 7 children, ranging from 24 to four years old and we live in Liverpool.

"I can just about remember sitting on the couch with my parents, watching the first men landing on the Moon. We really did think that we were living in the space age and that by the time I had children we would all be able to go on space holidays together. Lots of other amazing things happened instead, of course, but I am still hoping that one day I'll go into space. In the meantime it seemed like it would be fun to go there in my own imagination."

Frank will be in conversation with Patrick Wildgust, Curator of Shandy Hall, and will be available to sign books (on sale) after the event.

## **Sunday 16 November**

07.30-08.30      Breakfast

09.00-10.30      Choice of:

### **A5: Litfest/OLASS prison residency programme**

- Catherine Sadler (Chair), Susan Keenan

This session will be a discussion and presentation on the prison residencies programme that Litfest is delivering in partnership with the Offender Learning and Skills Service at Lancaster & Morecambe College. In 2008 Litfest will have delivered a countywide programme of six creative writing residencies in Lancashire. They take place over an intensive two-week period and will result in a broadcast of the participants' work on BBC Radio Lancashire, as well as a public exhibition of work produced to tour Lancashire County Libraries. The programme is an innovative one that involves the project participants working with the lead artist - a writer - alongside a visual artist and sound artist, to develop new creative work. The project also incorporates a training and induction programme for creative practitioners interested in working with offenders. The session will offer a discussion of ethos and approach, and a presentation of the new writing and artwork produced within the residency programme.

### **B5: The Write Team: Supporting Student Writers in Schools**

- Emma Metcalfe, Felicity Crenstil

Over the past year, The Write Team project has provided four student writers from Bath Spa's MA in Creative Writing for Young People with the opportunity to shadow writers in this innovative project to use creative writing practice as a tool to engage pupils who 'keep a low profile; invisible children who are quiet and undemanding' (*Keeping Up DfES* 2007).

In this session, Felicity Crenstil, who is currently studying Creative Writing for Young People at Bath Spa, and Emma Metcalfe, the project co-ordinator, will present their experience of the student placement. Their presentation will be used as a foil to initiating a wider discussion about preparing writers for working in schools: the pitfalls, best practice and rewards as well as the development of systems that enable writers to work productively with schools.

## **C5: a) Climbing up the Walls: using non-traditional targets for creative writing opportunities in Higher Education**

- Simon Sweeney, Ben Moore

The boundaries represented by subject disciplines are sometimes barriers to the encouragement of creative expression in a range of media. Simon Sweeney has spent some time exploring ways to drag students and in some cases colleagues into confronting these walls, and seeking out new ways to find means of expression. With a shameless reference to Radiohead (which shall be better contextualized during the session), this presentation will focus on a project at York St John University, in the discipline of Business Management, an area rarely linked to creative writing. Students were asked to produce a CD around the theme of place, including both text - in the form of prose or poetry - and digital images. This was part of a C4C CETL project called Enabling e-Learning (EEL) and was branded EEL Pie (Project for Innovation in e-writing).

Students took part in a NAWE-sponsored training initiative to launch them into the creative writing task. This was the starting point for a competition, the winning entry being presented at the Annual Conference of the Association of Writers and Writing Programmes in New York in February 2008. A description of how EEL Pie worked will end with a showing of the winning piece, by Ben Moore, a 3rd Year student. There are plans to repeat the EEL Pie competition in 2009.

*followed by*

## **c) Poem in a Box - and out of the University - Francesca Wilde**

This presentation will showcase the innovative Poem in a Box project, a collaboration between York St John University and the public sector in North Yorkshire. A team of York St John students from the English and Fine Art degree programmes has worked collaboratively to produce digital installations ('boxes') inspired by notable buildings and tourist attractions throughout the region. These installations comprise animated digital picture-frames, showing artwork and short poems. They have been placed in settings such as Yorkshire Sculpture Park, York Minster and York Castle Museum and members of the public are being invited to submit their own poems for publication next year.

## **D5: Smells Like the Sound of Music - Maggie Butt**

This practical workshop, for writers of prose or poetry, combines two sessions on using the senses. The aim is to inspire and gather raw material for later crafting and development. In the first half we will experiment with different smells to trigger memories from which to write. In the second half, we free-write to music, examining the effect of samples in a range of musical styles.

This session combines two sensory approaches to writing, beginning with smell. The area of the brain which processes scents is close to the memory centre. We have all experienced the way in which a smell can 'take you back.' The first half of the workshop offers a range of different smells which have been found to trigger memories and lead to vivid rough drafts of writing. The second half of the workshop draws on Don Campbell's work in *The Mozart Effect* to examine the effect of musical styles, in a range of beats per second, on free writing. Can we induce alpha or even theta brain waves? What kind of writing will they produce? How will different pulses and genres of music affect your style and subject matter? Is silence golden?

10:30-11.00      Coffee

11.00-12.30      Choice of:

## **A6: Mentoring and Coaching Writers - Anne Caldwell**

For more experienced writers, these areas of work are both a stimulating and satisfying use of skills. How do writers set up and develop this new area of work for themselves, especially within an educational context? This workshop will explore current models of working in these professional development methods, and offer an insight into the skills needed. The session will also look at the possible differences in style between a writing mentor and a coach. It will have a practical hands-on element and a chance to share current knowledge between workshop participants.

This workshop is suitable for NAWA conference attendees from further education, schools or community settings.

## **B6: Other Routes**

### **a) The significance of writing for non-traditional students in Access to Higher Education - Kay Syrad**

Access to Higher Education is a route into university for non-traditional students (i.e. students who have not previously achieved the necessary GCSEs and A-levels, who may come from families for whom HE seems to be barred; we also have a number of refugees and asylum seekers). It's a one year course that offers a Diploma that is equivalent to A-levels. Such students may have failed to get their qualifications earlier because of mental health difficulties, emotional trauma, lack of resources or encouragement, or because of undiagnosed dyslexia or other learning difficulties. It may be a question of not having the cultural capital to be able to make sense of the curriculum and not understanding the role writing plays in their learning (most learning is tested by writing) – and so I try, on Access, to get students reading (and writing about) novels, poetry, play texts, memoir – as well as academic texts. Students gain confidence through creative writing because they are often able to write much more coherently and dynamically here than when trying to write academically.

What I am really interested in is how imaginative, experimental writing can contribute to one's academic development – and I think some research and good practice is going on around this area in universities, but hardly at all in Further Education.

*followed by*

### **b) Developing a new generation of creative writers in Yorkshire - Jane Stubbs, Stephanie Simm**

Over the last five years a number of individuals and organizations in Yorkshire have developed projects that are nurturing young people as writers. Arts Council Yorkshire is currently working with these organizations and young people to capture the energy and creativity that has been generated by celebrating and profiling this work. The session will look at how the work with young people has grown in the region, what we are doing collectively, the challenges we are seeking to overcome and the opportunities it has presented. We will be joined by some of the young writers involved.

**C6: NAWE Higher Education Network Panel** - Graeme Harper (Chair), Steve May, Hilary Jenkins, Philippa Johnston

Members of the NAWE HE Committee will introduce the work of the Network, over the past year, and highlight some of the key areas of development and interest. The session will then open to the audience for a Q&A on the Network, and invite HE Network members and potential HE Network members to discuss ideas for future development, raise any issues for exploration, and suggest possible projects.

**D6: Journal and Sketchbook: Ways of Seeing** - Patricia McNair, Philip Hartigan

Franz Kafka, Mark Twain, William Faulkner and numerous other writers have used drawing as part of their creative process; many techniques used by visual artists are similar to those used by writers. In this workshop, adapted from a course of the same name taught at Columbia College Chicago, participants will experience how drawing and journal writing can work together as a productive form of note taking, memory jogging, and narrative exploration. The interdisciplinary exercises are designed for participants of all levels and in all learning situations. As children, most of us used drawing as a way to capture narrative before we were able to write stories. This workshop will tap into that shared experience as a way to further explore the connection between seeing and writing. Activities will make use of gesture, vantage point, spatial relationships, details, creation of scene, dramatic movement, and the principles of attention and focus. These practices of looking, seeing, and capturing on the page through drawing and writing are designed to encourage heightened imaginative creation and complex narrative exploration.

12.30-13.00      Plenary Session

**Reporting Back** - Paul Munden, Maggie Butt, Jonathan Davidson

We conclude the conference by bringing together speakers from previous sessions in order to address emerging issues and take further questions. The aim shall be to identify a number of actions to be taken - by NAWE and individual members - in further developing our work in a range of contexts.

13.00              Close of Conference

## **Other conference opportunities**

### **Bookstalls**

NAWE will be manning a bookstall offering publications by Willy Russell, Frank Cottrell Boyce and other conference contributors, plus titles from the Teachers & Writers Collaborative (New York). Publishers, other organizations and individuals are welcome to contact us to request display space of their own.

### **Explore your professional development**

One-to-one professional development planning sessions: Are you heading in the direction you want with your career as a writer in education? Four one-to-one professional development planning (PDP) sessions are available during the conference with NAWE's Professional Development Manager, Anne Caldwell and literaturetraining's Director, Philippa Johnston. PDP provides a structured opportunity for you to explore where you want to get to professionally and start planning your next steps. During the 90-minute session, you'll be able to reflect on where you are now and where you want to be; consider resources that could help you to move forward; and explore strategies for overcoming possible obstacles. Finally, you'll start to create a plan of action to achieve your goals. If you are at a point of change and interested in exploring other directions or simply want to take stock, then you are likely to find the process particularly useful. The four sessions will be allocated on a first come, first served basis at a cost of £40. As these sessions have been over-subscribed at past conferences, early booking is recommended. Further sessions will be available as part of NAWE's Taking Strides programme after the conference – please contact Anne Caldwell for further information

Information point: literaturetraining staff will be on hand throughout the conference to offer information and advice on professional development matters. You'll find them, together with a comprehensive stock of reference books, magazines, and leaflets, at the literaturetraining information point. literaturetraining <[www.literaturetraining.com](http://www.literaturetraining.com)> is a wing of NAWE, run in conjunction with its other partner literature organizations - Academi, Apples & Snakes, Lapidus, NALD, renaissance one, Scottish Book Trust, Survivors Poetry and writernet - with a specific remit for providing information and advice on professional development for writers and literature professionals.

## **Conference Booking**

To book a place on the conference, please complete the booking form (also available online) and return it with your payment to NAWE by 15 October. Conference updates and any further information will be published on the NAWE website <[www.nawe.co.uk](http://www.nawe.co.uk)> under Training & Events/NAWE Conference.

All enquiries to Gill Greaves <[g.greaves@nawe.co.uk](mailto:g.greaves@nawe.co.uk)>  
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## **Chancellors Hotel and Conference Centre**

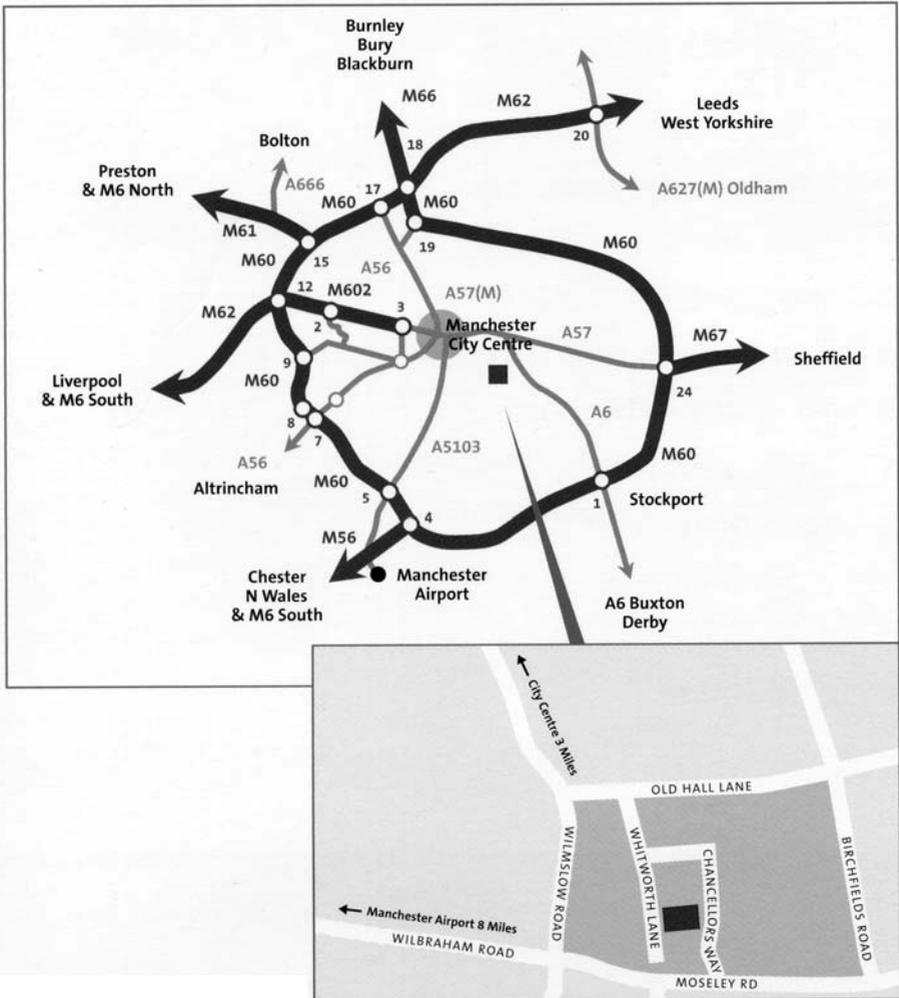
Chancellors offers comfortable accommodation in a quiet location close to Manchester City Centre. The historic part of the hotel was built at the beginning of Queen Victoria's reign for Sir Joseph Whitworth, with the newer east wing being added in recent years. The blend of old and new is all set within five acres of mature gardens tucked away in Fallowfield, within easy reach of Manchester's shopping, leisure and cultural activities.

## **Accommodation**

In order to make the most of the conference, we do encourage delegates to book for the full event and we have chosen a location with accommodation on site. You may however wish to choose alternative accommodation (and local delegates may not need it at all). If staying elsewhere, you can still opt to book for the evening events and conference dinners.

Chancellors offers 75 ensuite bedrooms (all non-smoking), each of which is equipped with a desk, direct dial telephone, television, hair dryer and tea and coffee making facilities. Internet access is also available. A selection of bedrooms have been specially designed to accommodate disabled guests with impaired mobility. Two of these bedrooms also interconnect with standard single rooms. There is full access for wheelchair users into and throughout the building.

Chancellors Hotel & Conference Centre, Chancellors Way, Moseley Road, Fallowfield, Manchester M14 6NN • [www.meeting.co.uk/chancellors](http://www.meeting.co.uk/chancellors)



## Directions

Chancellors is approximately 3 miles from Manchester Piccadilly station, and 5 miles from Manchester airport. The final leg can be made by taxi or a bus (number 42) from Manchester Piccadilly Gardens.

If travelling by car, there is free onsite parking for conference delegates.

Full details will be sent to all those registering for the conference.

## Contributors

**Sherry Ashworth** is an award-winning novelist for adults and young adults. She is a senior lecturer at Manchester Metropolitan University, in English and Creative Writing. She gives talks and writing workshops in secondary schools throughout the country - and beyond.

**Helena Blakemore** is Programme Leader for BA Creative & Professional Writing at the University of East London, and a member of NAWE's Higher Education Network group. Her most recent conference papers/articles have focused on the teaching of diverse student groups and professional development for Creative Writing students.

**Will Buckingham** is a writer and novelist whose first novel, *Cargo Fever*, was published by Tindal Street Press in 2007. He has worked extensively as a writer in schools, both primary and secondary and including setting up lunchtime writing clubs. He has founded writing websites and also writes about philosophy. He is based in Leeds.

**Maggie Butt** is a poet who teaches writing at Middlesex University, where she was Programme Leader for Creative and Media Writing before becoming head of department. She is also Chair of NAWE. Publications: poetry collection *Lipstick* (Greenwich Exchange 2007); essays: *Story, The Heart of the Matter* (Greenwich Exchange 2007).

**Anne Caldwell** is a freelance writer and works as NAWE's Professional Development Manager. She has trained mentors for NAWE, NALD, Lapidus and The Scottish Book Trust. She is an accredited coach and also delivers a professional development planning service for NAWE that involves working with people on a one-to-one basis to plan their future creative lives.

**Liz Cashdan** is a lecturer in Creative Writing at Sheffield University. She also works in adult education for their Institute of Life Long Learning and for the WEA; she has run community workshops in residential centres and many other venues. She also runs school workshops. She was Writer in Residence for the WEA in Yorkshire and Humberside during June 2007. Her latest poetry collection is *The Same Country* (Five Leaves Publications) 2006.

**Lucy Collins** is a lecturer in English and course leader for Creative Writing at the University of Cumbria. She is a fiction writer and poetry critic. She has published widely on modern and contemporary poetry and is currently completing a study of Irish women poets.

**Michael Collins** is Professor Emeritus at the University of Saskatchewan, an adult educator and community activist. He has experience as an adult educator and schoolteacher in Canada, the UK and the USA. While in the USA, he was involved with the free university movement. His publications include *Adult Education as Vocation: A Critical Role for the Adult Educator* (Routledge) and *Critical Crosscurrents in Education* (Krieger).

**Phyllis Creme** works at UCL in the Centre for the Advancement of Learning and Teaching. Her work has included uses of student learning journals, 'transitional writing', and creative approaches to academic writing.

**Felicity Crenstil** has a BA in Creative Writing and is studying for an MA in Writing for Young People at Bath Spa University. She is co-editor of *Open to Interpretation*, an anthology of international creative writing. She works with the community and young people in Library Service for South Gloucestershire Council.

**Clare Crossman** has published two collections, *Landscapes* (Redbeck) and *Going Back* (Firewater). She was awarded a Hawthornden Fellowship in 1998 and a third collection will be published by Shoestring Press in 2009. She has an MA in Theatre Studies and has worked in schools and with community organizations. A play for voices, *What Lies Underneath*, commissioned by Start Arts, was recently performed for the Fen Edge Community.

**Jonathan Davidson** has worked in literature development for over twenty years, promoting a range of writing events and activities. He is Director of Birmingham Book Festival (including the Write On – Adventures in Writing programme) and Director of Midland Creative Projects Limited.

**Patricia Debney's** collection of prose poems, *How to Be a Dragonfly* (Smith Doorstop Books, 2005), was the overall winner of the 2004 Poetry Business Book & Pamphlet Competition, and her novel, *Losing You*, is published by bluechrome (2007). She has taught in schools, arts festivals, the Arvon Foundation and women's prisons, and is currently Lecturer in Creative Writing at the University of Kent. In 2007 she became Canterbury's first Laureate.

**Kathy Flann's** fiction has appeared in *The North American Review*, *Quarterly West*, and *The Texas Review*. Her novella, *Mad Dog*, won the AE Coppard Prize for Fiction. In 2008, she won the Serena McDonald Kennedy Award for her collection of short stories, *Smoky Ordinary*. She was course leader for Creative Writing at St Martin's College (now the University of Cumbria) for five years. Currently, she's teaching in the US, at Goucher College in Baltimore.

**Martin Goodman** lectures in English and Creative Writing at Plymouth University. He writes fiction and nonfiction, most recently the biography of JS Haldane, *Suffer & Survive* (Simon & Schuster) and was the 2007 judge of the City of Derby Short Story Competition. <[www.martingoodman.com](http://www.martingoodman.com)>

**Graeme Harper** is Professor of Creative Writing at Bangor University and Honorary Visiting Professor of Creative Writing at the University of Bedfordshire. His latest books are *Moondance* (Parlor, 2007) and, with Jeri Kroll, *Creative Writing Studies: Practice, Research, Pedagogy* (MLM, 2007).

**Philip Hartigan** was born in England and lives in Chicago, where he's adjunct faculty at Columbia College Chicago. He received a BA from Clare College, Cambridge, and an MA from Winchester School of Art. He has exhibited internationally in more than thirty shows; his writing on art has appeared in numerous publications.

**David Hill** is Headteacher of East Park Junior School in Wolverhampton. He has a keen interest in the value of creative writing in education and has worked closely with the Write On – Adventures in Writing Project on a major project involving all his pupils in years three to six.

**Andrea Holland** is Course Leader for MA Writing the Visual at Norwich School of Art & Design, and a tutor in Creative Writing at UEA. She is a writer, primarily, of poetry, but has also worked with visual artists. Her collection *Borrowed* co-won the Poetry Business Award 2006 and was published by Smith/Doorstop 2007. She is currently translating the poems of painter Marc Chagall into English.

**Kate Horsley** tutors creative writing at Lancaster and writes both poetry and prose. She holds a PhD in English Literature from Harvard and an MA in Creative Writing from Lancaster. She's worked as Researcher for the British Council's Radiophonics project, and is the web designer for <[www.transculturalwriting.com](http://www.transculturalwriting.com)>.

**Hilary Jenkins** is NAWE's HE Network Coordinator. She has worked for the British Council for many years. She also teaches Creative Writing for the University of Kent, and Creative Writing and Personal Development for the University of Sussex.

**Philippa Johnston** is Director of literaturetraining. She also works as a freelancer, undertaking consultancy work related primarily to literature and event management.

**Susan Keenan** is Deputy Education Manager, Offender Learning and Skills Service, Lancaster & Morecambe College.

**Shaun Levin** has run workshops with young people and adults in restaurants, a zoo, a cemetery after dark, a physic garden, public parks and gardens, as well as art galleries (National Gallery and National Portrait Gallery), a theatre (Mercury Theatre, Colchester), and bookshops. He is the author of *Seven Sweet Things* and *A Year of Two Summers*.

**Steve May** has won awards for drama, poetry and fiction. His 50th play for radio, *Horizon*, was broadcast on BBC Radio 4 in May 2008, and his book for students, *Doing Creative Writing*, was published by Routledge in 2007. He is Vice Chair of the NAWE Higher Education Committee, and Head of Department, Creative Studies, at Bath Spa University.

**Gillian McClure's** career as a writer and illustrator spans thirty years. Some of her picture books, like *Tom Finger* (Bloomsbury Press), have been inspired by fairy tales. Her books have been translated into many different languages and *Selkie*, published by Random House, won the US Parent's Guide to Children's Media Award. Others have been short listed for the Smarties Award, and one was Highly Commended in the Kate Greenaway Award.

**Moy McCrory** has published three solo collections of short stories and a novel, *The Fading Shrine*, (Jonathan Cape, 1991) She worked as a journalist and wrote for stage and radio. She has been serialized, anthologized, and translated into several languages. She is an Arvon tutor and serves on their committee. She has a PhD and is a senior lecturer at the University of Derby.

**Anne McGee** works at UCL in the Centre for Advancement of Learning and Teaching. Her interests include sociolinguistics and the ways in which students engage with institutional written discourses.

**Colleen McKenna** works at UCL in the Centre for Advancement of Learning and Teaching. Her interests include writing as dialogue, writing in online contexts, spaces for writing and contemporary Irish poetry.

**Nigel McLoughlin** is Reader in Creative Writing and Course Leader for the MA in Creative & Critical Writing at the University of Gloucestershire. He has published four collections of poetry, the latest of which is *Dissonances* (Bluechrome, 2007).

**Patricia Ann McNair's** fiction and creative nonfiction have appeared in numerous journals and anthologies. She is full-time faculty in the Fiction

Writing Department at Columbia College Chicago and is a visiting academic at Bath Spa University. She has been nominated for the Carnegie Foundation US Professor of the Year Award.

**Emma Metcalfe** has worked in Arts Development and taught English in state schools in the UK for 10 years. She is a published poet and has conducted educational research for the International Baccalaureate, Bath University and B&NES.

**Joan Michelson**, formerly head of creative writing at the University of Wolverhampton, teaches poetry at Birkbeck College, London. Her first full collection, *Toward the Heliopause*, was selected as a Best Book of the Year (2007) by critic Anthony Rudolf and was a feature of the month on Poetry Kit. She has undertaken writing residencies for the Djerassi Foundation, the Virginia Center for the Arts, and the Anderson Center.

**Beth Miller** is Education Manager at New Writing South, where she manages a team of professional writers who work in schools and other settings in the south-east. Beth's background is in education and psychology, and she is an experienced trainer and facilitator. She is a Guest Editor on the forthcoming schools edition of *Writing in Education*, and co-chair (with Jonathan Davidson) of the Managers of Writers in Schools Projects Group.

**Dianne Miller** is Professor of Educational Foundations at the University of Saskatchewan where she teaches in pre-service teacher education and feminist studies. She publishes in the area of teacher history and educational biography. She also writes and occasionally publishes poetry.

**Peter Moore** teaches English at North Devon College, Barnstaple, both at A-level and on the College's Foundation Degree courses. He writes short stories and poetry.

**Graham Mort** is a senior lecturer in Creative Writing at Lancaster University where he directs the Centre for Transcultural Writing and Research. He writes short fiction and poetry and designs literature development projects for the British Council in Africa. He has won a number of literary prizes, including a major Eric Gregory award for his first book of poems and the Bridport Prize for short fiction. His latest book is *Visibility: New & Selected Poems* (Seren).

**Paul Munden** is Director of NAWA. He is a Gregory Award winner and has been published in Faber anthologies. He is editor of *Feeling the Pressure*, an anthology on the theme of Climate Change, published by the British Council.

**Nick Owen** is an arts producer based in Liverpool and has recently completed a PhD at the University of Hull, funded by Creative Partnerships Hull, on creative relationships between artists and educators. He is lead researcher for the NAWE project, Writing Together.

**Susan Potter** is an educator, evaluator and published writer with extensive practical and research experience in the arts, heritage and museum sectors. She has worked in a variety of settings across the country and with the widest range of participants - in the fields of access, audience development and lifelong learning. She is committed to providing inspiring creative and cultural opportunities to all ages, interests and backgrounds.

**Neil Rutledge** lectures on initial teacher education courses at The University of Cumbria. He holds an MA in creative writing and has taught the subject in primary schools as well as with undergraduates on initial teacher education courses. He has a particular interest in how creative writing links with wider creative practice in cross-curricular contexts and he is currently contributing to new MA modules that address these issues.

**Catherine Sadler** has had a varied career in the arts. A writer, artist, librarian and editor, she has worked at Litfest since 2006. She worked previously at Tate Liverpool, Liverpool Biennial, and on various freelance projects, and has recently completed her poetry MA at MMU.

**Robert Sheppard** is Professor of Poetry and Poetics at Edge Hill University. He has variously researched poetics as a speculative writerly discourse, both in pedagogic research (for the English Subject Centre) and as a critical enquiry into the poetics of contemporary poetry, about which he is writing a book. His most recent book of poetry is *Complete Twentieth Century Blues* (Salt, 2008). His monograph on Iain Sinclair is published by Northcote House.

**Stephanie Simm** has worked as Education and Learning Officer with Arts Council England, Yorkshire, for the past five years, where her remit covers, children and young people, the formal and informal education sectors and learning and skills. She has a professional background in theatre and performance and has previously worked with local authorities as an Arts Education specialist and an Arts Development Officer.

**Fay Stevens** works at UCL in the Centre for Advancement of Learning and Teaching. Her interests include writing in the discipline, writer identity, phenomenological research methods and the interplay between theory and practice and how it is articulated.

**Alicia Stubbersfield** has worked at all levels of education, teaching English on and off since 1975, most recently for four and a half years at Cleeve School, a successful 11-18 comprehensive in Cheltenham. She has also been involved with the teaching of creative writing since 1990, at undergraduate and postgraduate level with the OCA, Aberystwyth University and, now, at Liverpool John Moores University.

**Jane Stubbs** is currently the Literature Officer, Arts Council England, Yorkshire. In 2006/07 she was awarded a Clore Leadership Fellowship. She began her professional career as Manager of Mantle Community Arts and spent three years at Leeds Library and Information Services as Service Opportunities Manager, working with a range of staff exploring and developing creative projects.

**Simon Sweeney** is Head of Programme for MA International Studies at York St John University. He is a prolific author of English Language Teaching (ELT) text books, mainly for Cambridge University Press, and he wrote *Europe, the State and Globalization* for Longman (2005). He also teaches in the Department of Educational Studies at the University of York. He dabbles in writing creatively and contributed to NAWE's Moving Stories project in 2004.

**Kay Syrad** is particularly interested in how imaginative writing can contribute to one's academic development. She has been working in Access to Higher Education for many years, and has taught for Sussex University's Centre for Continuing Education. Her poetry has been published in a number of journals and anthologies, including *I am Twenty People* (Enitharmon Press 2007), and her first novel will be published by Cinnamon Press in 2009.

**Francesca Wilde** lectures in English and Creative Writing at York St John University. She is committed to interdisciplinarity and non-traditional approaches to learning and teaching in HE. She has edited YSJU's creative writing journal, *the Word*, for two years, and published on course design and pedagogy. She is currently working on a composite book of text and images inspired by a visit to Kyoto last year.

**Patrick Wildgust** is the Curator at Shandy Hall and a member of NAWE's Management Committee.

**Lucy Wood** is Education Manager for Midland Creative Projects Limited, mainly working on the Birmingham Book Festival's 'Write On – Adventures in Writing' programme. She has worked on the 'Write On' programme for three years and also manages a number of freelance projects. She has just completed an MA in French and Francophone Literature.

## Programme Overview

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### Friday

Evening Event: Willy Russell

### Saturday

Plenary Session: Introduction

Vital Communities	Hamartia & Other Tragedies	Constructing Identity	Guerrilla Writing Workshop
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Workshops in Strange Places	"Said Is Dead"	Creative Writing: How is it taught?	News & Poetry Workshop
		Bachelors/Masters	

Uganda: Refugee Camps	Arts and/or Education: the role of writers in schools	HE Benchmarks	Workshops that Work
Uzbekistan: Writing Project			

Canada: Photo-Voice project	Writers in Schools: Nuts & Bolts	HE Research Statement	Teaching the Short Story
Canada: PFU			

NAWE Reception & AGM

Evening Event: Frank Cottrell Boyce

### Sunday

Writers in Prisons	The Write Team	Climbing the Walls	Senses Workshop
		Poem in a Box	

Mentoring & Coaching	Other Routes	HE Network Panel	Ways of Seeing Workshop
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Plenary Session: Reporting Back

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