

# NAWE Conference 2011

Northampton Marriott Hotel  
11-13 November 2011



with special guests:  
Carol Ann Duffy and Kate Mosse

naewe

national association of  
writers in education

## Introduction by Paul Munden

### *Back to the Workshop*

The NAWE Conference originated as a means for writers to share their teaching methods with their peers – not by delivering academic papers (and not so many members were in any case working in Higher Education at that time) but through workshops. It engendered an especially creative environment in which a serious (but also thoroughly convivial) advancement of practice could be achieved. In more recent years, the embrace of academia began to let in the traditional academic paper, which of course has its place, but it felt as if something more special was possibly under threat. The NAWE conference is for writers working in a variety of contexts and especially important for those who work as freelance writers, often in isolation. To enable that broad constituency to come together with university-based writers is both a great opportunity and a challenge, in terms of meeting everyone's expectations and needs.

So it has been something of a welcome surprise to see so many of this year's conference contributions styled once again as workshops, even from those working in HE – and at a time when the workshop as 'signature pedagogy' has come under scrutiny. It seems a natural, confident move to underline the social enterprise of what we all do - *sharing our art, craft and imagination* with other writers at all levels of experience. And since we talk even of creative writing *research* as being *practice-based*, the reinstated dominance of the workshop here seems entirely appropriate.

The conference, then, is much more than a talking shop; it is a space where new methods are learned by putting them into practice, and delegates invariably produce new creative work within the event. This year we also have more plenary sessions, and have expanded the number of parallel strands from 5 to 6. This means that a greater range is on offer overall, and that workshop sessions should not be over-crowded.

There are of course opportunities simply to sit back and be brilliantly entertained. We are pleased to be featuring talks and readings by exceptional guest writers – Carol Ann Duffy and Kate Mosse, two of the most distinguished voices in contemporary British literature, and both of them powerful advocates of writing in education.

As ever, the conference also includes the NAWE AGM, which is this year of particular importance; an opportunity for members to discuss how NAWE will forge ahead with less reliable backing from the public purse.

# CONFERENCE PROGRAMME

## Friday 11 November

- 12.00 onwards      Registration
- 12.30-13.30        Lunch
- 13.30-14.30        Welcome, followed by Plenary Session

### A Reading by Carol Ann Duffy

We are delighted to welcome Carol Ann Duffy, the Poet Laureate, to open our conference.

Carol Ann Duffy lives in Manchester and is Creative Director of the Writing School at Manchester Metropolitan University. A poet and playwright, her adult poetry collections are *Standing Female Nude* (1985), winner of a Scottish Arts Council Award; *Selling Manhattan* (1987), which won a Somerset Maugham Award; *The Other Country* (1990); *Mean Time* (1993), which won the Whitbread Poetry Award and the Forward Poetry Prize (Best Poetry Collection of the Year); *The World's Wife* (1999); *Feminine Gospels* (2002), a celebration of the female condition; and *Rapture* (2005), winner of the 2005 TS Eliot Prize. Her children's poems are collected in *New & Collected Poems for Children* (2009). She was awarded an OBE in 1995, a CBE in 2001 and became a Fellow of the Royal Society of Literature in 1999.



- 14.30-15.00        Book signing and coffee



Bath Spa University's Research Centre for Contemporary Writing is pleased to sponsor this year's opening reading, featuring Carol Ann Duffy. We hope this event will set the tone for a successful conference and signal NAWE's status as key player in the worlds of writing and education.

**A1: Creativity in crisis: what's the future for the imagination in university programmes?** – Steve May, Helena Blakemore, Craig Batty, Nigel McLoughlin

While business and self-help gurus try to colonize “creativity”, and many academic disciplines bolt a “creative” element onto their funding bids, creative writing is increasingly required to define itself in “quality assurance” terms and to justify its very existence in the face of budgetary cuts. This panel examines the cultural, economic and academic pressures exerted on creative writing in the academy, and looks to involve participants in a search for imaginative solutions.

**B1: Writers in Schools Network Meeting** – led by Jonathan Davison, Anne Caldwell

This is an open meeting of the Writers in Schools Project Managers Group that meets regularly through the year. Any writers who work in schools are most welcome, together with any other colleagues involved in this field.

**C1: Writing Online: Resources, Options and Pitfalls** – Amal Chatterjee, Elizabeth Reeder

Amal Chatterjee and Elizabeth Reeder will outline online/distance learning programmes, clarifying the key features and similarities and differences in terms of outcomes, qualifications offered, technologies employed and expectations. The session will specifically consider the advantages and disadvantages of the various schemes, of live interaction and discussion forums and lists. The aim is to provide an overview of various current practice, with particular emphasis on informing those considering the option of delivering online courses themselves.

**D1: Exploring Contemporary Texts in EFL** – Fitch O'Connell

Using short literature and poetry as a tool for teaching language to non-native speakers is rapidly gaining credibility. The process involves a rethinking of some traditional methods of language teaching, and the engagement of the author in at least part of the process. Two projects - BritLit and WordPowered - have pioneered some of the methodology and worked with some of the best UK writers. This session will explore the scope of the work of the projects and look at the various responses from teachers from around the world.

## **E1: Touching Stories** – Judith Allnatt, Barbara Large

Using the hands as a route to creative imagination is an effective writing tool. Active hands, hands in repose, handshakes, hand decorations and the various gloves worn by our characters allow access to memory and imagination through tactile experience, for both experienced writers and novices. Using drawing, clothing, textured materials and examples from literature, we will lead our delegates through several short writing exercises that pinpoint characters, suggest plots and connect the past to the present. Only the most basic sketching ability is necessary! These exercises have proved useful in breaking the ice with new groups of adult writers.

## **F1: Young Writers' Hub** – Wes Brown, Cara Brennan, Ian Caithness, David Tait

Young writers and contributors to the Hub will join NAWE's Young Writers' Co-ordinator in sharing the variety of new developments and related activity, including: mentoring, publishing, podcasting, blogging, and a range of partnerships with literary festivals. This is a session for young writers – and all those who work with them – to be disseminated live online.

16.15-16.45          Coffee

16.45-18.00        Choice of:

## **A2: From Story Impulse to Final Draft: Staying True to One's Voice** – Eric May, Patricia Ann McNair, Shawn Shiflett, Rob Smith

The prose found in a Creative Writing student's personal journal is often far more engaging than the prose found in the same student's so-called serious story attempts. Why the voice disconnect and self-doubt of one's unique command of language and vivid imagery? Panelists will read from works that exemplify voice permission on the page and where a writer's awareness of a particular audience was key. They will also discuss class activities designed to teach students how to recognize the linguistic authority of their voices throughout the composing process.

## **B2: Towards Paperless Creative Writing** – Richard Hubbard

In this 'hands on' session participants will be shown how a simple electronic writing tool (the NEO 2) is transforming writing in schools. The skills and processes of writing development will be shown using this innovative, yet simple, technology. Participants will create and share texts between

individuals, groups and a whole group. Schools using NEO 2 find writing sessions have become paperless and engaging. Pupils have become enthused about writing and even reluctant boy writers are keen to express themselves. Participants will have plenty of opportunity to discover the potential of NEO 2 to transform the ways in which pupils write, and the ways we can support this process.

**C2: Preparing Students for the New Publishing Landscape** – Laura Dietz, Sarah Hammond, Philippa Johnston, Kate North, Julie Wheelwright

How can creative writing courses best educate students on publishing their work? Twenty years ago a typical MA programme might have focused on query letters to agents and major commercial publishers. Today, students need more than *The Writer's Handbook* to build their careers. This session will offer case studies and open discussion on what new writers need to know – topics from e-books to modern literary magazines to the changing economics of the industry – and methods for teaching them.

**D2: Exploring the Differences between Listening and Hearing** – Jess Curtis

In this workshop we will explore the impact of sound on us in this age of engines and earphones and how it has diminished or blocked listening skills. Where people rely on technologies such as iPhones and Facebook for their communication needs, they suffer impoverishment at many levels: failure to pay attention, to be able to listen to others and to themselves – to enjoy silence. We will look at how we can balance the many positive aspects of technology without losing the nourishment that comes from our roots in story and storytelling.

**E2: The Creative Space 1: a time to write** – Karen Stevens

This participatory workshop will focus on writing. As teachers, our creative energy is often used to facilitate the creativity of others through taught sessions based around an element of the writing practice, offering writing exercises and ideas that might be the 'spark' for a piece of writing. But we, as writers ourselves, also need the 'sparks' that might feed our imagination and creativity. The workshop will comprise of a brief discussion of a short, short story by James Lasdun that will focus on suggestion and accuracy, moving into writing exercises that will stem from Lasdun's story.

## **F2: Young Poets Network – Holly Hopkins**

The Young Poets Network provides support for young people interested in reading, writing and performing poetry, including those for whom there is currently no provision, either owing to location or limited local resources. But how can we create provision that is for everyone aged 13-19 no matter where they live – from teenagers already winning poetry awards through to those who have had very little support? Over the past year the Poetry Society has been using an online format to provide workshops, feedback and advice, and to direct young people to existing projects. Here we will share the lessons we have learned and show how poetry projects can utilize new technology to help tackle issues created by an unstable funding climate.

18.00 onwards	Bar open
18.30-19.30	Dinner
20.00-21.00	Evening Event

### **A Poetry Reading by Anne Caldwell and Paul Munden**

NAWE staff members Paul Munden and Anne Caldwell will read from their debut poetry collections.

Anne Caldwell's *Talking with the Dead*, published by Cinnamon Press, deals passionately with grief and birth, love and lobsters.

'poems unafraid to look into the dark corners of real life and find beauty in what is hidden there' – *Alicia Stubbersfield*

Paul Munden's *Asterisk*, published by Smith/Doorstop, is a sequence of poems and photographs based around Shandy Hall.

'numinous and sharp with surprise and pleasure... a gift to any reader who values attentive, playful, wide-awake art' – *David Morley*

Anne Caldwell is an accredited coach, Programme Director for the Writer's Compass, teaches at the Open University, Bolton University, and runs workshops in schools and community settings.

Paul Munden is Director of NAWE. 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.

## Saturday 12 November

07.30-08.30	Breakfast
08.00-09.00	Registration
09.00-09.45	Plenary Session

### **Writing on Location** – Anne Caldwell, Paul Munden

Writing on Location was a landmark project for NAWE, in every sense. Working in partnership with MLA and the British Library, NAWE members devised CPD sessions and resources for teachers and museum staff at ten locations across England. NAWE staff will showcase the work devised and consider how to capitalize on the partnerships achieved for the benefit of more writers, teachers and literary heritage sites.

09.45-11.00           Choice of:

**A3: Show Me Yours, Show You Mine: Participants in International Exchange Learn from Each Other** – Patricia Ann McNair, Sarah Hammond, Steve May, Shawn Shiflett, Gerard Woodward

For some years, the Bath Spa University Creative Writing Programme and Columbia College Chicago's Fiction Writing Department have been engaged in an international exchange. Participants from both universities will talk about how this collaboration has challenged us to re-examine our teaching methods and has stimulated our creative practices. We will address pedagogical and logistical issues, while offering anecdotes and personal observations from participants of this on-going and ever-evolving exchange.

**B3: Catching Words** – Kate Wolstenholme

Catching Words is a literacy intervention project with 90 Year 2 students across three schools in Newham, who are not meeting expected levels in literacy. We have developed a programme, with writers, using hands-on techniques in a school and family programme. John Smith, the teacher with the lowest ability group in the project has said: "It is easy to see how much knowledge the children have retained. Personally I have gained so many strategies that I will keep with me throughout my career." In the session we will share the successful strategies and the model for the project. Discover is grateful to SHINE and Equitable Charitable Trust for their support of the project.

### **C3: Creative Writing and the Practice-based PhD** – Jocelyn Page

The notion of a PhD candidate as a solipsistic scholar is not necessarily applicable to the Creative Writing PhD student, who is often practice-based or practice-led and sometimes working in collaboration with others. Jocelyn Page will outline her own writing practice and associated thesis, dealing with the vatic voice (poet Donald Hall's term for inspiration) and collaboration. She will then present her work as founder of Goldsmiths' Practice-based PhD Forum, a multi-disciplinary focus group supporting the needs of practice-based PhD students, through relevant seminars, events and a multi-media journal for and by students at Goldsmiths.

### **D3: Wrestling with Angels: writing the prose poem** – Patricia Debney

Writing a prose poem is like 'wrestl[ing] with an angel who knows more holds than you dreamed of' (David Young). This practical workshop enters the ring by exploring prose poems – their characteristics, strengths and pitfalls – and writing some. Using characteristic features of the form such as paradox, tension and experimentation, we investigate some of the challenges the form poses and the potential freedom it holds for poets and prose writers alike. What makes a prose poem? How do we know when we've got one? How can we use the form in our work, as teachers and writers?

### **E3: Storytelling – the Real Thing** – Liz Cashdan

While there is a lot to be said for folk-tales and joke-tales, what I want to offer in this workshop is the possibility of working on a bespoke-tale, that is one that takes real events from the past or current events to turn them into a collaborative, story-telling, roleplay-based, piece of written narrative. It is a method that will work across age ranges and topics from Key Stage 2 (or even Key Stage 1) to university and adult students.

### **F3: Brevity** – Ken Cockburn

Short forms – complete poems consisting of only a handful of words – force us as writers to work deliberately on selecting and sequencing words, and considering the relationships between them. We'll read, discuss and write three such forms – the football haiku, a headline-type poem of just three words; the mesostic, essentially a one-line poem in which one letter per word is highlighted to reveal the poem's subject; and the one-word poem, whose title relates to the poem somewhat as a riddle relates to its answer. Each form is simple enough for primary school children to attempt, and complex enough to challenge experienced writers.

11.00-11.30          Coffee

11.30-12.45        Choice of:

**A4: Facts and Feelings** – Susan Greenberg, Elizabeth Clegg, Julie Wheelwright, Hilary Jenkins

Most forms of storytelling share an interest in working out ways to connect facts and feeling, in an attempt to create a story that is believable. This might involve a movement from subjective to objective – using reporting or research to help anchor a narrative with immersive detail. From the other direction, it might involve a movement from objective to subjective – interrogating what one “knows” and how one knows it, and getting closer to the subject. This session explores classroom strategies that may help the less experienced writer to handle emotion carefully, both as a method and an effect.

**B4: Telling True Tales** – Kelly Connor

Adolescents crave truth. They crave to be told the truth and to speak the truth. If you invite a circle of students aged 15+ to share true stories about risks they took when age 14, you’ll see a wondrous process of engagement and self-awareness unfold. Invite those students then to tell stories about risks their parents took when age 14 and a whole new dimension opens up for them. This fun, risky, creative workshop stimulates new thoughts that help to heal, and prevent, intergenerational and intercultural problems. It provides a useful platform for biographical writing projects with adolescent students.

**C4: Making It: What a Degree in Creative Writing Has Done for Me** – Craig Batty, Helena Blakemore, Steve May, plus students from Bournemouth University, University of East London and Bath Spa University

Join three lecturers in conversation with their successful students about what a degree in Creative Writing has done for them, both in and out of the classroom. This presentation will celebrate the study of Creative Writing at university by asking students themselves to talk about what they got out of such a degree course, and how they are now using those skills in the wider world. Covering prose fiction, poetry and scriptwriting, the presentation will bring together students from a range of universities to explore the study of Creative Writing, and to give inspiration to those teaching Creative Writing in what is an ever more challenging environment.

#### **D4: Inclusion Workshop: Disabled Characters in Young Adult Novels – Nigel Smith**

Central characters with learning needs, visual or hearing needs are rare in contemporary YA novels. Bring a text, published or unpublished, to read at this workshop. It may be your own work or that of a published author. Five participants will be able to read from a work and answer questions from other workshop participants. This facilitated workshop offers writers a safe platform to present work that includes a disabled character and gives potential readers a sneak preview of novels that may one day be published.

#### **E4: A Writer's Workshop – Martin Goodman**

Bring along a fresh piece of writing (poetry or prose) and remind yourself what it's like to be a practitioner in a writers' workshop. Experience a workshop for up to 24 run in small groups. See how 'points to look for' guidance leads towards autonomous learning. The workshop will include time for feedback, considering how this relates to your own preferred mode of running workshops. Bring three copies of your work – one page of double-spaced prose (300 words max, fiction or nonfiction) or one poem.

#### **F4: Poetry and Young People – Anna Disley, Jonathan Davidson, Caroline Murphy, Leila Telford**

Launched in October 2010, Well Versed has involved a year-long pilot project that aims to transform pupils' experience of learning poetry in schools – as writers, performers and readers. Activity across three regions has been led by national partner Creativity, Culture and Education (CCE) and three literature agencies, New Writing North, Writing West Midlands and Writers' Centre Norwich. Well Versed has invested in new poetry courses for teachers and professional development for poets working alongside them. This session will discuss the findings and recommendations from the pilot year and the importance of continuing to collaborate across the sector to find new ways to engage young people with poetry, in all its forms, for the sake of poetry itself and for the poets, readers and audiences of the future.

12.45-14.00          Lunch

14.00-15.15          Plenary Session

#### **NAWE Debate and AGM – Maggie Butt, Paul Munden**

An opportunity for all members to take a lead in shaping NAWE's future.

15.15-15.45      Tea

15.45-17.00      Choice of:

**A5: Cross-cultural creative writing for study abroad** – Emma Sweeney, Emily Midorikawa, Julia Pascal

This panel explores pedagogical approaches distinct to the teaching of creative writing on study abroad programmes. We share strategies that allow students to transform their learning experience abroad, while advancing writing's capacity to touch the world it explores. Finally, we explore how teaching and studying abroad enriches the writing practices of the professor and student alike.

**B5: Poetry's Unique Place in Schools** – Roger Stevens

Poet and author Roger Stevens visits around fifty schools a year, performing his work and running workshops. He is convinced that the teaching of poetry – how to read and write it – has unique benefits for both individual children and the school as a whole, not the least of which is the improvement of literary as well as literacy skills. In this interactive session Roger will share his experience of working in schools, talk about the effect of exposure to poetry on pupils and teachers, share a poetry workshop suitable for use by writers visiting schools (or for anyone working with young people) and lead discussion on the importance of the visiting poet's role in education.

**C5: Creativity and Innovation: the business of authorship** – Anthony Haynes

Terms such as 'creativity' and 'innovation' feature in two very different discourses, namely those of (a) authorship and (b) entrepreneurship. How similar are their meanings across the two discourses? Focusing on the idea of 'open innovation', this workshop will seek to step behind the inelegant jargon of management thinking to explore analogies between, on the one hand, new product development in business and, on the other, authorial creation. Through a combination of presentation and pair and group discussion, it will consider potential implications and suggestions for the development of writing courses.

**D5: Inspiration and Collaboration** – Jocelyn Page

As a creative writer, what sources do you rely upon for inspiration? Jocelyn Page, poet and PhD candidate at Goldsmiths, will lead a discussion on

favourite ways of invoking inspiration in your writing practice, followed by a brief outline of several unorthodox models of collaboration and their platforms of delivery (Facebook, e-mail, Skype, texting) that she uses in her own practice. In this presentation, we will also touch on the changing nature of inspiration within collaboration. Participants will then free-write using an adaptation of one of the models, working in pairs, to produce their own collaborative piece within the session.

### **E5: The Universal Appeal of Film: Character Journeys and Audience Psychology – Craig Batty**

Films are not only visual; they are visceral. They encourage an audience to feel the unfolding drama and psychologically connect with the characters. Even for the screenwriter, the experience of writing a film can be deeply moving, where a range of character emotions are assimilated and then poured back into the narrative. This workshop will explore the psychological connections between a film, its audience and its writer, and then invite participants to evaluate their own creative writing, in whatever medium, to identify ways of enhancing its emotional possibilities. A truly interactive workshop with lots of practical ideas to take away.

### **F5: The Creative Space: a time to think – Helena Blakemore, Maggie Butt**

There are rarely enough opportunities, at conferences, for delegates to reflect – critically, creatively, personally or professionally – on the ideas presented. It is perhaps only in the bar or at meal times that we are able to contextualize and discuss such material, and these tend to be very socially constructed spaces and occasions which may not lend themselves easily to quieter and more contemplative pondering. Based on appreciative feedback to their exploratory session in 2010, Maggie Butt and Helena Blakemore will again be hosting such a space at this year's conference, and delegates are invited to bring pens, notebooks, laptops, iPads, reading materials, or nothing at all into what it is hoped will be a peaceful space for reflection and rumination.

17.00 onwards      Bar open

17.30-18.30        Reception

18.30-19.30        Dinner

## A Reading and Talk by Kate Mosse

As the concluding highlight of our Saturday programme, we are delighted to welcome Kate Mosse, author of the international No. 1 bestseller, *Labyrinth*. Translated into 37 languages and published in 40 countries, *Labyrinth* was chosen as one of Waterstone's Top 100 novels of the past 25 years. A sequel, *Sepulchre* (2007) is to be followed by a third in the series in 2012.

Her first novel, *Eskimo Kissing*, was published to great acclaim in 1996, followed in 1998 by the bio-tech time-travel thriller, *Crucifix Lane*. Her short stories and articles have appeared in a range of print media including *France* magazine. She currently writes a column for the weekly British book trade magazine, *The Bookseller*, and for *The Times*, *The Sunday Times*, the *Guardian*, the *Independent* and the *Financial Times*. Her two non-fiction books are: *Becoming a Mother*, a companion to pregnancy and childbirth (now in its seventh edition), and *The House: Behind the Scenes at the Royal Opera House, Covent Garden*. Her novella for adults with literacy issues, *The Cave*, was published in 2008. Her most recent novel, *Winter Ghosts*, is a story of two lives touched by war and transformed by courage.



photo © Roderick Field

Kate Mosse is the Co-Founder & Honorary Director of the prestigious Orange Prize for Fiction, set up in 1996 to celebrate outstanding fiction by women from throughout the world. A regular judge of literary awards, she is a campaigner for literature and reading in the UK. A guest presenter for A Good Read for BBC Radio 4, Kate is also a book reviewer for BBC Breakfast News, for Simon Mayo and for Late Review. She is also Co-Director of the Chichester Writing Festival with her husband, author and translator, Greg Mosse. A Fellow of the Royal Society of Arts, she was named European Woman of Achievement for Contribution to the Arts in 2000. In 2006, she was awarded an Honorary Masters Degree by the University of Chichester, her hometown, for her contribution to the arts.

Kate will be available to sign books after the reading.

## Sunday 13 November

07.30-08.30 Breakfast

09.00-10.15 Choice of:

**A6: Under the Page: bringing the personal into the critical** – Emily Bullock, Derek Neale, Heather Richardson, Emma Sweeney

This panel will examine how the personal – motivation, family, experience, memory, history – finds its way not only into our fictions but also into the commentaries we write about those fictions. The discussion will focus on approaches to the critical commentaries that commonly form part of creative writing PhD theses. These components are frequently seen as more academic, yet the most successful often incorporate creative and personal approaches, features which echo other writers' testimonies about writing practice. The presenters are four writers, one of whom is a PhD supervisor, three of whom are currently studying for creative writing PhDs with the OU.

**B6: Talking about 'Magic Dust that Lasts'** – Katie Waldegrave, Mónica Parle

In the light of the recent education White Paper, as well as the Curriculum Review, there is a real risk that students will leave school without experiencing a truly creative education or appreciation of culture in its broadest sense. As organizations/ individuals placing writers in schools, we believe that we offer both these things, yet most would agree we need to improve the way we evaluate and articulate the value we add to schools. First Story, with the support of analysts from Experian, will discuss how we can work together to do this.

**C6: I never noticed that!** – Janet Olearski

Getting students of creative writing actually to notice what they read can make a significant difference to what they write themselves. As teacher/ facilitators we need to find ways to help our students bridge the gap between an awareness of what they read and the application of those insights to their own writing. In this practical workshop the presenter will demonstrate three simple and enjoyable activities designed to guide student writers to observe how experienced writers of contemporary fiction achieve specific effects in their writing, and then to apply those observations creatively so as to enhance and improve their own writing.

## **D6: “Write Offs”: a presentation and paper on creative writing and the homeless** – Elizabeth Clegg

In 2010 the homeless charity St Mungo’s asked me to advise them on a sustainable model for creative writing groups across their hostels. Staff and volunteers had attempted a number of such groups but they nearly always imploded. After months of meeting and interviewing staff and volunteers, observing existing groups and volunteer inductions, I came up with a plan I thought would work. Armed with this, I tested it in taster sessions and then in a pilot scheme. This paper examines the gap between planning and practice, theory and reality and, by way of an account of one session, hopes to give fellow participants a glimpse into the chaotic and volatile world of front-line homeless hostels. To be followed by discussion and exchange of ideas.

## **E6: “But that’s what really happened...”** – Angela France

Many of the problems commonly seen in the work of beginning poets are to do with their tendency to write ‘diary entries’. This workshop will offer participants the chance to try exercises and techniques to help beginning poets get out of their own heads and into the craft of poetry. Participants will also have the opportunity to share their own favourite techniques for helping beginning poets access their creativity.

## **F6: An International Research Partnership** – Steve May, Randall Albers

2011 marks the 6th year of the creative writing partnership between Bath Spa University and Columbia College Chicago’s Fiction Department. Programme leaders Steve May and Randy Albers report on the latest round of events and look forward to possibilities of widening the scope of the partnership to other creative arts, and to ways of attracting funding for the partnership activities. The event will include short films recording staff and student activities at the Bath Literature Festival, Chicago StoryWeek Festival of Writers and beyond, and will leave space for questions and answers.

10.15-10.45          Coffee

10.45-12.00        Choice of:

## **A7: Navigating Autobiography in Creative Writing** – Patricia Ann McNair, Carrie Etter, Vanessa Gebbie, Shawn Shiflett

Writers often draw from their own lives as part of their creative process. However, the deeper truth of the story is not always found in the accurate

accounting and reporting of experiences. Our panellists write poetry, fiction, and nonfiction, and as writers and teachers of writing we are constantly considering what “real” stories should be told and how best to tell them. We will offer our own experiences in this area, as well as exercises that can help you and your students best get at the “truth.”

### **B7: Poetry and the Art of Reticence – Eve Grubin**

The medieval Chinese poet Wei Tai wrote “Poetry presents the thing in order to convey the feeling. It should be precise about the thing and reticent about the feeling.” When teaching poetry I return to this concept again and again, encouraging students to do what is often counter-intuitive: to hold back to create power, restrain emotion to move the reader, and sometimes cut language that seems to be the most direct and intense in order to have an impact. For many poets, modesty is a form of intellectual integrity. In this session, we will explore poems by Elizabeth Bishop, Emily Dickinson, Yusef Komunyakaa and others, paying close attention to negative space in poetry and to what the poet does not say. We will then write, and session participants will do “Resonant Absences” exercises.

### **C7: 'Reflective' or 'Reflexive'? The Critical Reflective Essay: what is it, how does it relate to Creative Writing at HE level, and how should we teach it? – Sharon Norris**

The Critical Reflective Essay (CRE) has become an increasingly popular mode of assessment on Creative Writing degree courses. The first part of this workshop will discuss the history of the CRE and the rationale for its inclusion on the Creative Writing syllabus. It will also seek to explore (with reference to NAWA's own Benchmark Statements) how the critical reflective essay relates to the more 'creative' parts of the coursework. Having contextualized the CRE, the main body of the session will focus on possible strategies for teaching it and how to help students differentiate between 'self-reflection' and 'self-absorption'.

### **D7: A Risky Business – A Programme for Creative Writing Tutors – Sandra Cain, Debbie Moores**

This interactive workshop is designed for the purpose of fostering creativity in all forms of creative writing and developing a teaching and learning culture that is conducive to lateral thinking, creative problem-solving and innovation. It addresses the need for graduates who can “think outside the box” and apply fresh thinking to the practical real world problems of creative writing. The workshop will explore specific techniques and approaches for creative

problem solving and ideas generation and will include established techniques such as mind-mapping, six thinking hats, morphological analysis, random stimulus, assumption challenges, free association and synectics. Areas and issues such as encouraging risk-taking, creative exploration, reflective learning, emergence and the nature of creativity itself (person, process, product) will be raised for discussion and debate.

**E7: Shops, Shopping, Supermarkets and Malls: a writing workshop –**  
Joan Michelson

We will draw on writing by the American poet and critic Tony Hoagland as a stimulus for creating narratives around our shopping experiences. After writing and sharing our efforts, we will group them into categories to foreground the variety of approaches and handling we have used. Then we will read one of Tony Hoagland's poems to see how he approaches and treats the subject from his home territory in Houston, Texas, and the American South. The workshop offers an opportunity to engage with a central aspect of our cultural context and find a way into what Hoagland reminds us we shouldn't *take personal*.

**F7: Literary Tourism: Exploring Cardiff –** Kate North, Spencer Jordan

This session presents research from an on-going interdisciplinary project which generated a series of digital walks designed to open up representations of Cardiff as a literary site to tourists and residents. A team of creative writers, literary critics, historians, educators and performance practitioners identified a gap in the marketing of Cardiff and addressed it through the construction of literary walks which engage with the literary and historical heritage of the city. Mapping the Lakes Project (Lancaster University, 2009) identified the potential for literary studies and new technologies to experience location, through the use of Google Earth and GPS. The development of smartphones and digital technology in general offers sympathetic tourist interfaces.

12.00-13.00          Plenary Session

**Conclusions –** Paul Munden, Maggie Butt

NAWE's Director and Chair will take stock of what emerges from the conference. This session will also enable delegates to raise in public any issues discussed in less formal gatherings throughout the weekend.

13.00                  Close of Conference

## **Other Conference Opportunities**

### **Information Point**

The Writer's Compass team 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 NAWE book stall. The Writer's Compass is responsible for all NAWE's professional development services for writers, including its programme of seminars and events, its annual retreat and year-round professional development planning and coaching services, the majority of which are also open to non-members, together with all the free information and advice services for writers formerly provided by literature retraining.

### **One-to-One Sessions**

#### **Professional Development Planning**

One-to-one professional development planning (PDP) sessions are available at this year's conference with Philippa Johnston, Professional Development Director and Anne Caldwell, Programme Director of The Writer's Compass. Both are Cultural Leadership PCT Accredited Coaches with many years of experience in helping writers and other literature professionals move forward professionally and achieve their goals.

Professional development planning is all about exploring where you want to get to professionally in a structured way. During the 90-minute session, you'll have the opportunity to discuss your current situation and your vision of where you'd like to be and when; look at your skills and motivations; explore strategies for overcoming possible hurdles and consider the different sources of support you can draw on. Finally, you'll start to map out a plan of action to achieve your goals. If you are considering a change in direction, starting out or simply want to take stock and check you're still on track, then you are likely to find the process particularly useful. The four sessions will be allocated on a first-come, first-served basis at the heavily subsidized rate of £50 NAWE members, £70 non-members.

Feedback from previous participants:

'When we finished, I had a much better sense of my vision for the next three years and a set of concrete steps I could take to make that vision a reality.'

'I got a renewed sense of confidence out of the session. Others had been in

my situation before: I was not alone.'

As these sessions have been over-subscribed at past conferences, early booking is recommended. (Further sessions are available as part of NAWE's year-round professional development planning and coaching service Compass Points. )

If you wish to book a session, please download and complete the form from the Conference/One-to-One Sessions page of the NAWE website, returning it to Philippa Johnston <p.johnston@nawe.co.uk>.

## **Coaching Sessions**

Fiona Firth is offering free coaching sessions as part of the conference programme. Each one-off session will last one hour. You will decide what to focus on; the coach is there as a facilitator to help you to gain new insights and understanding.

Fiona is the Information Manager for The Writer's Compass. She is a RD1st accredited coach, having completed the first NAWE/Arvon Coaching Skills for Writers course.

There is limited availability, so if you want to book a session or would like to know more about coaching, please email <f.firth@nawe.co.uk>.

## **Conference Booking**

To book a place on the conference, please use the online payment facility on the NAWE website <<http://www.nawe.co.uk/writing-in-education/nawe-conference.html>>. You will receive an automatic confirmation of payment, which you should print out if needing a formal receipt. Further information will be sent to all delegates booked on the conference shortly after the booking deadline of 7 October 2011.

Please note that all listed contributors have confirmed their commitment to the conference and we do not envisage any changes to the programme. NAWE cannot however guarantee that any session will run as advertised and we reserve the right to reschedule or replace any session as necessary. Any updates to the programme will be published on the NAWE website.

NB: if you have any particular dietary or access requirements, please contact the NAWE office immediately after making your online booking.

## **The Northampton Marriott Hotel**

The Northampton Marriott is a 4-star hotel which has recently undergone a £2 million renovation to the lobby, restaurant, conference rooms, bar and all the bedrooms. The hotel has a Leisure Club with a well equipped fitness centre, swimming pool, whirlpool and spa. If you would like to make an appointment for spa treatments, please phone 01604 667 613.

In order to make the most of the conference, we do encourage delegates to book for the full event and we have chosen a venue with accommodation on site. There are 120 en-suite luxurious guest rooms of which NAWE has exclusive use for the weekend. Twin rooms are available, for any delegates wishing to share. Please contact the NAWE office for further information.

On arriving at the hotel before lunch, delegates will be able to take advantage of a group check-in arrangement. Luggage will be stored and delivered directly to your room, with keys then handed out in the tea break.

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.

### **Exhibition Space**

There is a limited amount of exhibition space available to publishers and any other organizations or individuals wishing to have goods or information on display throughout the event. Anyone wishing to book exhibition space should contact the NAWE office.

### **Directions**

The Northampton Marriott is set in a convenient location, near the M1 (J15) and A45, and only 4.8 km from Northampton Railway station. There is free parking on site. Maps and travel information can be found on the hotel website:

<http://www.marriott.co.uk/hotels/maps/travel/or TNH-northampton-marriott-hotel>

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

All enquiries to Gill Greaves <[conference@nawe.co.uk](mailto:conference@nawe.co.uk)>  
NAWE, PO Box 1, Sheriff Hutton, York YO60 7YU  
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## Contributors

**Randall Albers** chairs the Fiction Writing Department at Columbia College Chicago, where he directs one of the largest university writing programmes in the US. His work has appeared in *Prairie Schooner*, *F Magazine*, *Writing in Education*, *TriQuarterly*, and elsewhere.

**Judith Allnatt** is a writer and creative writing lecturer. Her novel, *A Mile of River*, was shortlisted for the Portico Prize for Literature. Short stories have featured in the Bridport Prize Anthology and on Radio 4. Her second novel, *The Poet's Wife*, was shortlisted for the East Midlands Book Award.

**Craig Batty** is Principal Lecturer in Screenwriting at Bournemouth University, and is also a writer and script consultant. He is co-author of *Writing for the Screen: Creative and Critical Approaches* and *Media Writing: A Practical Introduction*, and author of *Movies that Move Us: Screenwriting and the Power of the Protagonist's Journey*.

**Helena Blakemore** is the Programme Leader for Creative & Professional Writing at the University of East London and Vice Chair of NAWE's Higher Education Committee. Her research interests include developing research and professional development in Creative Writing, and supporting diversity in creative writing teaching.

**Cara Brennan** lives in Newcastle where she is in her final year studying English Literature. Her poetry has been published in *Pomegranate*, *The Cadaverine* and *The Beat*. She is currently part of the Writing Squad and working with Simon Armitage on the Stanza Stones Project.

**Wes Brown** is a 25-year-old writer and co-ordinator of the NAWE Young Writers' Hub. He is the director of Dead Ink Publications and his debut novel, *Shark*, was published last year.

**Emily Bullock** graduated from King's College, London, with an English degree and 19th Century Literature MA. She followed this love of plot to work in film before pursuing writing full-time. She attained a distinction from UEA's Creative Writing MA and is currently tutoring for the OU and studying for a Creative Writing PhD.

**Maggie Butt** is a poet and Chair of NAWE, also Associate Dean, Academic Development, in the School of Arts and Education, Middlesex University. Her latest collection is *Petite* (Hearing Eye 2010).

**Sandra Cain** is Senior Lecturer and Course Leader in Creative Writing at Southampton Solent University. She has authored several books including *Key Concepts in Public Relations*, *How to Get What You Want*, *The Total Volunteering Book*, *The Life Bible* and *Media Writing: A Practical Introduction* (with Craig Batty).

**Ian Caithness** is an undergraduate at the University of Hull reading English. He is the Digital Editor for the NAWA Young Writers' Hub and writes about publishing and media.

**Liz Cashdan** teaches creative writing at Sheffield University English Department and in The Institute of Life-Long Learning. She runs workshops in schools and for the WEA. Her last collection was *The Same Country* (Five Leaves 2006). More recently she has had sequences and poems in Leaf and Templar anthologies.

**Amal Chatterjee**, a novelist and historian, teaches on the University of Oxford's MSt in Creative Writing and for the online programme of the Department of Continuing Education. He has been involved with computers in teaching since the 1990s, has taught at the universities of Glasgow, Exeter and Delft, and teaches writing courses in Amsterdam, the Hague and Zurich.

**Elizabeth Clegg** is a Senior Lecturer on the BA in Creative Writing and MA in Creative and Professional Writing at Roehampton University, where she specializes in screenwriting and life writing.

**Ken Cockburn** is the former Assistant Director of the Scottish Poetry Library. Since 2004 he has worked as a freelance poet, translator, editor and writing tutor, working in schools, community and FE settings. He has published two collections of poems, and edited several poetry anthologies.

**Kelly Connor** is author of the novel, *Cosmic Adultery*, and memoir, *To Cause A Death*. Playwright and performer of *Two Empty Chairs*, a solo drama adapted from her memoir, Kelly travels internationally giving talks and workshops at schools, colleges and conferences.

**Jess Curtis** was formerly a lecturer on the Writing Programme at Middlesex University. She has an MA in Psychosynthesis Psychotherapy (UEL) 2007.

**Jonathan Davidson** is Chief Executive of Writing West Midlands (managing Write On!, which works in over fifty schools a year), also Associate Director of the Birmingham Book Festival and Director of Midland Creative Projects Limited. He has published one full poetry collection (a second due in 2011

from Smith/ Doorstop) and had many radio plays broadcast.

**Patricia Debney's** collection of prose poems, *How to Be a Dragonfly* (Smith/ Doorstop Books), was the overall winner of the 2004 Poetry Business Book & Pamphlet Competition, and her novel, *Losing You*, is published by bluechrome. Senior Lecturer in Creative Writing at the University of Kent, in 2007 she became Canterbury's first Laureate.

**Laura Dietz** is a lecturer at Anglia Ruskin University, where she convenes the MA in Creative Writing. Her first novel, *In the Tenth House* (Crown, Random House), explores the incestuous relationship between spiritualism and early psychology. Her research interests include online literary culture and science in contemporary fiction.

**Anna Disley** is Deputy Director of New Writing North, responsible for developing partnerships and delivering projects in education and community contexts. She works closely with Director Claire Malcolm on the strategic development of the organization.

**Carrie Etter's** first collection, *The Tethers* (Seren, 2009), won the London Festival Fringe New Poetry Award; her second, *Divining for Starters*, came out with Shearsman this year. She edited *Infinite Difference: Other Poetries by UK Women Poets* (Shearsman, 2010) and is Senior Lecturer in Creative Writing at Bath Spa University.

**Fiona Firth** is the Information Manager for the Writer's Compass and a RD1st accredited coach. She is also a qualified librarian and has worked in reader/ writer development roles for Scottish Book Trust and North Ayrshire Council.

**Angela France** has an MA in Creative and Critical Writing from the University of Gloucestershire and is studying for a PhD. She has taught poetry in a variety of settings, from recovering addicts to undergraduates. She is an editor of two poetry journals, runs a reading series and is widely published.

**Vanessa Gebbie**, freelance writer and writing tutor, has won many awards for her short fiction. She is author of two collections of short stories, and her debut novel is forthcoming from Bloomsbury UK and USA. She is contributing editor of a text book on the art of the short story.

**Martin Goodman** is Professor of Creative Writing at the University of Hull, and Director of the Philip Larkin Centre for Poetry and Creative Writing. He writes novels, biography, travel books, short stories, and plays.

**Susan Greenberg** is Senior Lecturer in Creative Writing at Roehampton University. A founding member of the International Association of Literary Journalism Studies, she currently serves on the NAWE Higher Education Committee. A recent article, 'Personal experience, turned outward' appeared in *Free Associations* in July 2011.

**Eve Grubin's** book of poems *Morning Prayer* is published by Sheep Meadow Press. She teaches at The Poetry School, Morley College, NYU in London, and the Florida State University Study Centre. She is poet in residence at the London School of Jewish Studies, and poetry editor at *Lyric Poetry Review*.

**Sarah Hammond** is a children's writer and her first teen novel will be published by Oxford University Press in early 2013. She completed an MA in Writing for Young People at Bath Spa University with Distinction and is now working on a novel set in Africa.

**Anthony Haynes** is the author of *100 Ideas for Teaching Writing* (Continuum, 2007) and Creative Director of The Professional and Higher Partnership. He mentors researchers at the University of Cambridge in the Judge Business School and Institute for Manufacturing.

**Holly Hopkins** is a poet and Young People's Co-ordinator at the Poetry Society where she coordinates the Young Poets Network, youth and schools' membership and YM Magazine. She won an Eric Gregory Award in 2011.

**Richard Hubbard** is the Product Manager for Renaissance Learning UK. He has taught at both Primary and Higher Education institutions and has a vast experience of delivering training and development sessions for those involved in teaching. His aim is to involve and engage learners through the innovative use of technology.

**Hilary Jenkins** is NAWE's HE Network Co-ordinator. She teaches Creative Writing for the Open University, and with community groups in North Yorkshire. She has worked with the MA in Creative Writing and Personal Development at Sussex, as both student and tutor. She writes poetry and fiction, and is currently finishing a novel about seaweed.

**Philippa Johnston** is Professional Development Director of the Writer's Compass. She also works as a freelancer, developing her work as a Cultural Leadership PCT Accredited Coach and her own applied arts practice.

**Spencer Jordan** is Programme Director for MA Humanities programmes at UWIC; is a member of the editorial board of *Creative Writing Studies*; and a

member of Literature Wales. He is the Chair of the English Language Panel for the 2012 Wales Book of the Year Award.

**Barbara Large** MBE is a Senior Lecturer in Creative Writing and Director of the Winchester Writers' Conference, RKE, University of Winchester. She is a published author, member of the Society of Authors and the Royal Society of Arts and enjoys the opportunity to encourage new writers.

**Eric May** is an associate professor in the Fiction Writing Department at Columbia College Chicago. A former reporter for *The Washington Post*, his fiction has appeared in *Fish Stories*, *F*, and *Criminal Class*. In addition to his *Post* reporting, his nonfiction has appeared in *Sport Literate* and the *Chicago Tribune*.

**Steve May** has won awards for drama, fiction and poetry, with more than 50 credits for the BBC. He heads the Creative Writing Programme at Bath Spa University and is chair of the NAWA Higher Education Committee.

**Nigel McLoughlin** is the author of five books of poetry, the latest being *Chora: New & Selected Poems* (2009). He is the Editor of the UK poetry journal *Iota*, and of the online journal *Creative Writing: Teaching Theory & Practice*. He is Reader in Creative Writing at the University of Gloucestershire, UK.

**Patricia Ann McNair** is the author of the story collection *The Temple of Air*. Honours include four Illinois Arts Council Awards, and a nomination for Carnegie Foundation's US Professor of the Year. She served as visiting lecturer at Bath Spa University and teaches in Columbia College Chicago's Fiction Writing Department.

**Joan Michelson** was formerly Head of Creative Writing at the University of Wolverhampton. She now teaches at Birkbeck College, University of London, and poetry-writing in her local community. Her collection *Toward the Heliopause* was published in a UK edition, 2007, a bi-lingual Romanian edition, 2009, and an American edition, Poetic Matrix Press, CA, 2011.

**Emily Midorikawa** has lectured in writing at the University of Cambridge, the Open University, and New York University, amongst others. She enjoys teaching in many different settings: from children's to adults' classes, in face-to-face and online environments. She holds an MA in creative writing from UEA and is working on her second novel.

**Debbie Moores** is a senior lecturer teaching Visual Arts and Communication

at Southampton Solent University. Her research interests centre around notions and ideas of creativity for all disciplines.

**Caroline Murphy** is a PhD student at Northumbria University, researching how teachers' experience of creative writing and working with professional writers contributes to pedagogy in primary and secondary education. This doctoral research is being carried out in collaboration with New Writing North, and the Well Versed North East project has formed the central case study.

**Derek Neale** edited *A Creative Writing Handbook: developing dramatic technique, individual style and voice*, co-authored *Writing Fiction* and *Life Writing*, taught at UEA for a number of years and is now Lecturer in Creative Writing at the Open University. His novel *The Book of Guardians* will be published in 2012.

**Sharon Norris** is Senior Lecturer in Creative Non-Fiction at Roehampton University, London. She is guest researcher for a Norwegian Research Council-funded project on critical reflective writing, and has also written a section on the Critical Reflective Essay for a new book, *Teaching Creative Writing*, to be published next Spring.

**Kate North** lectures in Creative Writing at UWIC. Previously, she has taught at the University of Gloucestershire, The University of York, York St John University and Cardiff University. Her novel, *Eva Shell*, was published with Cinnamon Press in 2008 and her poetry collection, *Bistro*, will be published in 2012.

**Fitch O'Connell** is a teacher trainer and materials writer. He established the BritLit project for the British Council and works with a small group of authors and poets on the WordPowered project. Both provide classroom resources for teachers of English as a foreign or first language. He has taught in England, Sweden and Denmark and is currently based in Portugal.

**Janet Olearski** is a London-born writer based in Abu Dhabi, where she runs two university learning centres and the Write On Writers (WOW) group. An established textbook author, she abridges classic novels for the ELT market. Her publications include *The Sunbird Mystery*, *Earth, Water, Three Fairy Tales*, and *Mr Football*.

**Jocelyn Page** is an American poet living in South East London. Her debut pamphlet, *smithereens*, was published in 2010 by tall-lighthouse. She facilitates workshops for Spread the Word and is a PhD candidate in Creative Writing at Goldsmiths, University of London.

**Mónica Parle** is National Director of First Story. She completed her Master of Fine Arts in Creative Writing at the University of Houston. Previous to joining First Story, she worked in the not-for-profit sector in the US, first as Senior Editor for the journal *Feminist Economics*, and as the Publicity and Marketing Co-ordinator for Arte Público Press.

**Julia Pascal** – playwright and NESTA Fellow whose plays have been produced and published throughout Europe and the USA – has written for television and radio, and is a reviewer for the *Independent*. She is Writer-in-Residence at the University of Kingston and a lecturer at NYU-London and St Lawrence University.

**Elizabeth Reeder** writes fiction and lyrical essays and is a lecturer on the Creative Writing Programme at University of Glasgow. She has designed and taught Creative Writing courses face to face and online. She convenes the MLitt in Creative Writing (Distance Learning) at GU.

**Heather Richardson's** PhD project is an historical novel set in Edinburgh in the late 17th Century. Her first novel, *Magdeburg*, was published earlier this year, and her short fiction has appeared in magazines and anthologies in the UK and Ireland. She teaches Creative Writing with the Open University.

**Shawn Shiflett** is a professor in the Fiction Writing department at Columbia College Chicago. His novel *Hidden Place* was included in Library Journal's Summer Highs, Fall Firsts, a 2004 list of most successful debuts. His novel-in-progress, *Hey Liberall!*, is about a white boy in a predominantly African-American high school.

**Rob Magnuson Smith's** debut novel *The Gravedigger* won the William Faulkner Award and is published by University of New Orleans Press. His work appears in *Fiction International* and *The Reader* and is forthcoming in *Playboy*. Currently he is a Doctoral Research Fellow in Creative Writing at Bath Spa University in England.

**Nigel Smith** completed an MA in Creative Writing for Young People and facilitates a fortnightly writers' workshop. The main character in his unpublished novel, *Lucy Bumblebee*, has cerebral palsy. The story follows her hopes and fears as she joins mainstream school at fourteen.

**Karen Stevens** is a Senior Lecturer in Creative Writing at the University of Chichester, and has a special interest in the novel and short fiction. She is writing her second novel and editing a collection of essays on writing a first novel, to be published by Palgrave in 2013.

**Roger Stevens** worked as a teacher before becoming a full-time author 20 years ago. He is currently working with Roehampton University and the Poetry Society on a poetry module for PGCE and BEd courses. His books include *Able Writers in Your School* (Brilliant Publications). The Poetry Zone is his award-winning website for children and teachers.

**Emma Sweeney** – Byrdcliffe and Armenian ACSL Fellow, and recipient of Royal Literary Fund and Arts Council Awards – has published short fiction in both Europe and the USA. Emma has taught at NYU-London, Cambridge University and the Open University, where she has been awarded a PhD Faculty Studentship.

**David Tait** edits *The Cadaverine*, the UK's leading journal for writers aged under 30. His poems have been published in *Rialto*, *Magma* and *Stand* and his pamphlet *Love's Loose Ends* won the 2011 Poetry Business Pamphlet Competition.

**Leila Telford** joined Writers' Centre Norwich in 2004, and managed Arts Council England East's 'Escalator' literature development scheme for emerging writers until 2008. In the autumn of 2010 she took over the management of the Well Versed East pilot project.

**Katie Waldegrave** is the Executive Director of First Story. She is a Teach First Ambassador and was Head of History at Cranford Community College 2003-7. She is currently working on a biography to be published by Random House and studying for a PhD in Life Writing at the University of East Anglia.

**Julie Wheelwright**, author, TV producer and journalist, is MA Programme Director in Nonfiction Creative Writing at City University London. Her most recent work, *Esther: The Remarkable, True Story of Esther Wheelwright*, about an ancestor kidnapped by Native Americans, is published by HarperCollins Canada.

**Kate Wolstenholme** is Learning Manager for the Discover team, managing the Catching Words project. She has extensive experience of managing community and education projects at the Royal Shakespeare Company, and has also delivered part of the Schools Council project for the Welsh Assembly Government.

**Gerard Woodward** is the author of four novels (most recent, *Nourishment*) and a short story collection. He was shortlisted for the Whitbread First Novel Award, the Man Booker Prize, and his poetry was shortlisted for the TS Eliot Prize. He is Professor of Creative Writing at Bath Spa University.

## Programme Overview

A	B	C	D	E	F
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### Friday

1.30pm Welcome & Opening Plenary Session: Reading by Carol Ann Duffy							
3pm	1	Creativity in Crisis in HE	Writers in Schools Network	Writing Online	Exploring Texts in EFL	Touching Stories	Young Writers' Hub
4.45pm	2	Story Impulse to Final Draft	Towards Paperless Creative Writing	The New Publishing Landscape	Listening and Hearing	Creative Space 1: a time to write	Young Poets Network
8pm	Evening Event: Poetry Readings by Anne Caldwell and Paul Munden						

### Saturday

9am Plenary Session: Writing on Location							
9.45am	3	"Show Me Yours, Show You Mine"	Catching Words	The Practice-based PhD	Wrestling with Angels	Storytelling - the Real Thing	Brevity

<b>11.30am</b>	Facts and Feelings	Telling True Tales	Making It	Inclusion Workshop	A Writer's Workshop	Poetry and Young People
<b>4</b>						

**2pm** Plenary Session: NAWE Debate & AGM

<b>3.45pm</b>	Cross-cultural Creative Writing	Poetry's Unique Place in Schools	Creativity and Innovation	Inspiration and Collaboration	The Universal Appeal of Film	Creative Space 2: a time to think
<b>5</b>						

**5.30pm** Reception

**8pm** Evening Event: A Reading and Talk by Kate Mosse

**Sunday**

<b>9am</b>	Under the Page	Talking about 'Magic Dust that Lasts'	"I never noticed that!"	Creative Writing and the Homeless	"But that's what really happened..."	International Research Partnership
<b>6</b>						

<b>10.45am</b>	Navigating Autobiography	Poetry & the Art of Reticence	'Reflective' or 'Reflexive'	A Risky Business	Shops, Shopping, Markets, Malls	Literary Tourism in Cardiff
<b>7</b>						

**12pm** Plenary Session: Conclusions

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