

NAWE Conference 2012

Park Inn by Radisson York Hotel
9-11 November 2012



25th Anniversary Event

with special guests: Alan Bennett,
David Morley, Ian McMillan and Simon Armitage

naawe

national association of
writers in education

Introduction

Celebrating 25 years of supporting writers in education

It has to be coincidence that this anniversary sees NAWE's work reach a moment of such fruition, but it's certainly a happy one. Six years after we first discussed the possibility, a Creative Writing A Level is finally waiting in the wings; a major project researching Creative Writing in HE is addressing the rapid growth of the discipline; and our organization that started in such a small way those 25 years ago has established itself not only as Subject Association but a self-sustaining network thriving without the support (or shackles) of public funds. There are inevitably new issues and challenges, of which the proposed accreditation for writers in schools is just one. The whole spectrum of writing in education is affected by these developments and the NAWE conference is truly unique in addressing them from all angles.

It's less coincidental that our programme is headlined by the northern voices characteristic of the organization's origins. David Morley was Development Worker for NAWE in the early '90s, effectively initiating the job I do today, and now leads one of the UK's most prestigious writing programmes, at the University of Warwick; Ian McMillan, involved from the start, has played an incomparable role in the promotion of writers working in schools, leading the way as an inspiration for so many other NAWE members, while also blazing a comic presence across our television screens; Simon Armitage has been featured as a poet on the school curriculum and is now a writer of international renown in a whole variety of genres; Alan Bennett, NAWE Patron for the whole 25 years, is simply a literary legend. We are privileged to have these distinguished writers joining us to stimulate, celebrate and provoke.

The overall programme has once again expanded to cater for the wealth of submissions received. The competitive scenario is a healthy one but we are of course sorry that there were interesting proposals we had to exclude. Our aim has been for a balanced programme with plenty of choice and minimal overlap. There are sessions on teaching and research in HE, for writers in schools and community, and workshops on craft, applicable to a variety of contexts, some with a multi-artform focus. There is also a strand of sessions addressing international issues and/or delivered by colleagues from overseas. We have not labelled the strands as we felt that might seem to restrict their relevance and discourage you from moving from one to another. We hope that the plan is nevertheless clear, and that our conference proves a thoroughly rewarding and entertaining experience for all involved.

Paul Munden, Director, NAWE

CONFERENCE PROGRAMME

Friday 9 November

11.30 onwards Registration

12.00-13.00 Network Meetings

1 Higher Education Network Meeting – Steve May, Helena Blakemore

This is an open meeting convened by the NAWE HE Committee, enabling any university-based writers to raise issues for discussion.

2 Writers in Schools Network Meeting – 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.

12.30-13.45 Lunch

14.00-15.00 Welcome, followed by Plenary Session

Keynote Talk by David Morley

To open our conference, we are delighted to welcome David Morley, Professor of Writing at the University of Warwick.

An ecologist by background, David Morley's poetry has won many awards. His most recent poetry collection *Enchantment* (Carcanet, 2010) was a *Sunday Telegraph* Book of the Year chosen by Jonathan Bate. *The Invisible Kings* (Carcanet, 2007) was a PBS Recommendation and *TLS* Book of the Year chosen by Les Murray. His next book, *World's Eye*, is due from Carcanet in 2013 followed by his *Selected Poems* in 2014. A leading international advocate of creative writing, David wrote *The Cambridge Introduction to Creative Writing* (2007) and co-edited *The Cambridge Companion to Creative Writing* (2012).



photo credit: Jemimah Kuhfeld

A1: Speak Softly and Carry a Big Pen: Working with Business and Science – Bryony Stocker, Mary McDonough and Craig Lamont

Creative Writing is now part of the academy, but as a relatively new subject, how does it forge connections with other faculties and university business partners in order to consolidate its position at the heart of higher education, while demonstrating its research credentials? This panel will present ways of bridging the gap, and provide examples of how creative writing programmes can establish links with publishers, businesses, other researchers, and arts organizations before opening up the discussion for more ideas.

B1: 'DCA (writing) – the future begins here' – Andrew Melrose

The University of Winchester has validated the first DCA (Creative Writing) in the UK. The Doctorate in Creative Arts (a title reflecting its distinctiveness) provides writers with the opportunity to use research skills to refine, transform, develop and advance their creative writing in new ways, and to articulate how their writing innovates within its cultural context. This session will explain the rationale behind this new emphasis on the value of creative engagement and will then go on to show how the programme will be delivered, in context.

C1: Hadithi ya Afrika: stories from Africa – Sarah Penny

Hadithi ya Afrika ('stories from Africa' in kiSwahili) is an arts-in-the-community project that works with African communities who have experienced a life-changing event or decision, but who wouldn't ordinarily have any voice in the wider world. The project encourages learner-participants to tell stories about themselves, and particularly about the change or decision they have been able to make with their lives, using the tools of dramatherapy and creative writing. At the end of the process an anthology is created from the stories about the event that has had such an impact on their lives.

D1: Workshop on war as a subject for poetry – Joan Michelson

This session will consider poems from *Warhorses* (2008) by the Pulitzer Prize winner, Yusef Komunyakaa. We will compare his treatment of personal experience in Vietnam with poems treating experience of other wars – from the legendary epic of Gilgamesh to current day Iraq and Afghanistan – received through print, broadcast and online providers. We will identify craft and technical features in his poems that might serve us in our own creations.

E1: Dynamic Revision: the Power of Positive Feedback – Catherine Temma Davidson

All writers use feedback to craft their drafts, from writing workshops to the editor's office. Yet there is little discussion of how to give and receive feedback most effectively and how writers use this important tool. This workshop will draw on a model that puts positive feedback and re-drafting at the heart of the writing classroom, and will look at what both professional writers and students say about the role of feedback and revision in their writing process. Discussion will be followed by a workshop. Participants should bring in a short, unfinished work to share. Be prepared to be positive!

F1: Qualifications in Working with Children & Young People – New opportunities to develop skills – Catherine Large, Jonathan Davidson

Creative & Cultural Skills and Arts Council England have been working to develop means of supporting writers and other artists when working with children and young people, particularly in school and community settings. An audit of training currently available for creative practitioners working with children and young people showed that there was interest in one or more nationally recognized vocational qualifications, which could be accredited and recognized by schools and other organizations in England. This session starts with a short presentation by Catherine Large, Joint CEO of Creative & Cultural Skills, on the latest developments of this work, followed by a discussion of the value of training and qualifications when working with children and young people, particularly in non-arts settings.

16.15-16.45 Tea/Coffee

16.45-18.00 Choice of:

A2: Researching Creative Writing: challenges, value and impact – Michael Cawood Green, Anna Disley, Caroline Murphy

Northumbria University and New Writing North are collaborative partners in Caroline Murphy's doctoral research into the impact of creative writing practice on teachers' pedagogy. In this panel, Michael Cawood Green will explore the nature of practice-led research in creative writing in the context of higher education; Anna Disley will reflect on the impact that the research has had on NWN's work with the education sector; and Caroline Murphy will examine the challenges that are inherent in such research. The session will include a writing workshop, delivered by Michael Cawood Green, which will focus on the place of self-reflective critique in the writing process.

B2: Towards a Queer Poetics: The Results of a Doctorate in Creative Writing – Rich Goodson

What is 'gay literature'? I argue that 'gayness' might not always inhere in subject matter. It might instead inhere in irony, paradox and *double-entendre*. I suggest that a Queer poetics interrupts, corrupts or ruptures 'closed' forms in poetry and that a certain Dionysiac approach to – or working with – such forms might be the queerest literary manoeuvre of all. I will refer to, and read, some of the poems written for my recent PhD thesis which explored these ideas. I will then lead a workshop in which participants will write a Queer poem. (All genders and sexualities welcome!)

C2: Dating before falling in love: helping students to pick their strongest, not their first, idea – Maureen McKeon

We all encourage students to collect ideas and idea fragments so they have a range to choose from, but so often they cling to the first thing that comes along. This reflex becomes more counter-productive the closer the serious student writer gets to graduation and the professional world. In this participatory workshop, we will explore ways in which students can be encouraged to identify and move beyond their own automatic creative comfort zone by using a somewhat counter-intuitive "quantity not quality" strategy which requires them to test a "dating pool" of ideas before committing to monogamy.

D2: Lost for Words: spinning straw into gold – Siobhan Mac Mahon, Suzy Russell

"The impulse to create begins – often terribly and fearfully – in a tunnel of silence. Every real poem is the breaking of existing silence" – *Adrienne Rich*
How do we enable and, indeed, inspire often vulnerable and unconfident groups, e.g. the homeless, the bereaved, stroke survivors to express themselves through the healing power of poetry and art? How can we be creative about language when participants are afraid of writing or have lost the power of speech? *Poem* comes from the Greek *poiein* meaning to make. In this session participants will have the opportunity, in small groups, to explore multi-sensory approaches to making poems – fusing word and art to create visual poems and creating group poems from a 'palette' of magnetic words.

E2: The Pleasures and Pitfalls of the Writing Friendship: creative alliances between writers, past and present – Emily Pedder, Emily Midorikawa, Emma Sweeney

Wordsworth and Coleridge, Woolf and Mansfield, Hemingway and Fitzgerald: though they run counter to the romanticized image of the solitary poet or author, creatively stimulating friendships between writers have clearly always been necessary. This panel of writing friends will examine the highs and lows of relationships between literary legends of the past. We will compare and contrast them with our own friendships, exploring different approaches to exchanging ideas, constructive critique and championing of each other's work. Delegates and panellists will share practical tips for creating and sustaining such writing partnerships both through the writing life's struggles and successes.

F2: a) The Challenge of Writing for Children – Cathy MacPhail, Linda Strachan

Children's books help young people make sense of the world around them. They deal with problems that affect children: different home situations, cultures, and experiences and the bigger issues that affect the wider world. Writers must connect not only with their readers but with the gatekeepers – parents, teachers and librarians, learning how to present their books and themselves to a younger audience.

b) Publishing Children's Work – Iris Feindt, Helen Sea

Publication can be an incentive for reluctant writers and a learning tool for those who already possess skill and motivation. This interactive session will suggest strategies for promoting children's writing and illustration. Iris Feindt and Helen Sea recently co-edited an anthology, working from the initial idea through to publication, publicity and sales. Having created the anthology, *Animal Stew*, with students from the MA in Creative Writing for Children at Manchester Metropolitan University, they offer insights into the pitfalls and the highs of such an undertaking.

18.00 onwards Bar open

NAWE staff and committee members will be on hand to welcome all delegates, especially those new to the association.

18.30-19.30 Dinner

20.00-21.00

Evening Event

A Reading by Ian McMillan

We are delighted to welcome Ian McMillan as guest reader on our opening night.

Ian has been a poet, broadcaster, commentator and programme maker for over 20 years. One of NAWE's founding members, he has remained outstandingly committed to the work of the organization, and his participation in our 25th Anniversary Conference is an eagerly awaited event.



photo credit: Adrian Mealing

He's been a regular on *Newsnight Review*, *The Mark Radcliffe Show*, *The Today Programme*, *You & Yours*, *Any Questions*, *Quote Unquote*, *Have I Got News For You?* and *Just A Minute*. He has been poet-in-residence for English National Opera, The Academy of Urbanism and Barnsley FC. He's UK Trade & Investment's Poet, Yorkshire TV's Investigative Poet and Humberside Police's Beat Poet. His verse autobiography, *Talking Myself Home*, was published by John Murray in 2008.

'the Shirley Bassey of performance poetry' – *TES*

'without doubt the funniest, quirkiest, sharpest presenter in the business' – Sue Arnold in *The Observer*

'an inspiring figure, an encouraging & democratic spirit, a strong & popular poet and one of the funniest people in Britain' – *Poetry News*

Ian will be available to sign books after the reading.

This evening's reading has been sponsored by the Professional and Higher Partnership Ltd, publisher of various Creative Writing titles including the new *Teaching Creative Writing*, edited by Elaine Walker. Advance copies of the book are available at a discount to NAWE members (with a royalty also payable to NAWE) and the editor and contributors will be signing copies on Saturday morning at 11.15 am.

Saturday 10 November

07.30-08.30	Breakfast
08.00-09.00	Registration
09.00-10.00	Plenary Session

The Creative Writing A Level – Katherine Clements, Adrian Beard, Jane Bluett, Maggie Butt, Paul Munden

We are pleased to present and discuss the full shape, content – and implications – of the Creative A Level proposed for introduction in 2013.

10.00-11.15 Choice of:

A3: Questions and Answers – Letting Voices Play; a dialogic approach to constructing prose – Georgina Lock

This practical workshop explores, in a group of up to 16 participants, techniques to construct fictional and analytical prose. Creating characters as points of view, these structured theatre improvisations and timed writing exercises aim to stimulate scripting dialogue and, in analyzing the results, apply them to appropriate forms of prose. The theory of this approach is rooted in the structure of Socratic dialogue and the analysis of Bakhtin. So it is classic and fashionable. At least as importantly, it can transfer to and inform writing and performance practice simply and pragmatically. I continue to use it in constructing prose, specifically in adapting a screenplay into a novel and writing the accompanying commentary as part of a PhD in Creative Writing.

B3: An exploration of one's relation to language in writing and self construction through Creative Writing exercises – Zoe Charalambous, Jo Metivier

The questions about Creative Writing have evolved from 'how is writing taught' to 'what is being learnt when writing is taught?' This session will draw from ongoing research investigating creative writing exercises/games in the Creative Writing class in higher education. The texts and interviews of undergraduate students will be used as examples to be discussed in the session. Lacan's psychoanalytic theory of the subject hypothesized that the construction of self is linked to one's construction of language. This conception of the subject will be used as a way of initiating discussion about the relation between use of language in writing and self construction.

C3: Excommunications – Graham Mort

This session will explore the historical and contemporary difficulties facing Ugandan writers working in English in relation to editorial practice and representation of indigenous writing on the secondary schools curriculum. Based on research carried out in Kampala in 2012, it will feature interviews carried out with writers, publishers, teachers and the National Curriculum Development Centre, plus a series of workshops designed to enhance editorial skills for members of the Femrite Women Writers Association. The presentation will be illustrated through the workshop process and new writing installed on the website of the Centre for Transcultural Writing and Research at Lancaster University.

D3: Creative writing as artistic practice – Jac Cattaneo, Curtis Tappenden, Marie-Therese Gramstadt

What happens when art, design and media students are given the chance to engage with creative writing practice? This workshop will disseminate the findings of a cross-institutional collaboration between extra-curricular writing groups for FE and HE creative arts students at the University for the Creative Arts and Northbrook College. Participants in the session will be given the opportunity to work with a range of tools, including maps, found objects and film clips, to generate ideas that cross the boundaries between artefact, image and text. We will also consider how to use notions of psychogeography and auto-topography within an educational context.

E3: Coaching for Writers – Elizabeth Forbes

With so much talk this year being about the Olympics, the terms ‘coach’ and ‘coaching’ may conjure up for many an image of track-suits, whistles and sweat. It doesn’t have to be like that and coaching for writers is on the increase. If you have wondered what coaching is and how it can work with writers, this could be the session for you. It will be participative and give you the opportunity to deepen your understanding of coaching and hear about the outcomes of research undertaken in 2012, looking at coaching as a way of supporting and developing writers.

F3: Patterning Lives: Fashion Objects and Heritage Writing in Schools – Jennifer Young, Sarah Lloyd, Eleanor Markland

Social history can sound deadly dull to a school student. Add in asking them to write, and it can seem like an impossible task. But give them a tactile link – a hat they can try on, a vintage fashion plate or a photograph of a person

wearing a dress – and an understanding of social history and a desire to write suddenly becomes fun. The University of Hertfordshire has recently conducted two interdisciplinary projects in writing and heritage studies. The projects have been run by staff and students from History and Creative Writing, in collaboration with local schools and museums.

11.15-11.45 Tea/Coffee & Booksigning

Elaine Walker, editor of *Teaching Creative Writing* (Professional & Higher Partnership, 2012) will be signing copies together with other contributors.

11.45-13.00 Choice of:

A4: Workshopping the Workshop – Michele Irwin

Every writer who guides a workshop guides it in his or her own way. For this reason, a formal workshop pedagogy seems an impossibility. The workshop itself has no set parameters. It changes shape and meaning depending on who attends and teaches; at what level of education the workshop takes place; why the workshop takes place; and even where it takes place. Still, workshop leaders have agreed to encourage participants to practise. Can we then define the “right” and “wrong” workshop? Can we say what absolutely must happen in workshops so that students leave feeling ready for independent work? What about the workshop makes for an independent writer? Can a workshop have uniform standards and methodology no matter who teaches it? In other words, is there such a thing as best practice in the workshop? This guided session will work as a generative dialogue among participants, creating a source for best practice workshop methodologies.

B4: Poetics – poiētēs: maker, poet – Keith Jebb, Lesley McKenna

In ‘The Necessity of Poetics’ Robert Sheppard posits poetics as a necessary practice for all creative writing students. It is a reflective, self-reflexive discourse on one’s writing, a parallel act to the writing itself, which sometimes surfaces in that writing. What does it actually mean? In this workshop we’ll take you through some of the forms poetics can take, some of the issues and themes it takes up, and discuss our own poetics. Finally we’ll start you talking about your own.

C4: I’ll do it later: mentoring the occasional writer – Janet Olearski

Our students tell us they want to write, but why aren’t they writing? As teachers and facilitators we are often challenged to decode mixed messages

from our creative writing students and to find new and ingenious ways to motivate them. The presenter will explore students' beliefs about reading and writing and describe a series of approaches that she has tried with her 'occasional writer' students in Abu Dhabi. These include the Short Sprint, Writing It Forward, Back-Seat Mentoring and Style Matching. Come ready to share ideas, do a quick burst of writing, and collect some strategies for your own workshops.

D4: Imaging the Story – Paul Houghton

Adopting a visual artist's approach, this session will look at the creation and evolution of images in stories and novels. From John Berger's classic treatise, *Ways of Seeing*, to the painting of Magritte and John Braine's classic guide, *Writing a Novel* with its chapter, 'Writing is Seeing', we will look at Thomas Hardy's notebooks, Angela Carter's 'image clusters' and Shena Mackay's collaged imagery. A practical writing activity will take writers through the process of collecting, recording and adapting images so that they may be used to the best effect in new work or work in progress that needs 'imaging.'

E4: In a Nutshell: New Media and Greguería – Denise Hayes

A greguería is a stylistic device employed in Spanish and Latin American literature and made famous by Ramon Gomez de la Serna. It is a short, poetic statement which expresses an idea or defines an object in a witty and original manner. This session explores how new media such as Twitter, Google Translate, and PowerPoint animation can offer exciting opportunities for creative 'play' with this literary form. Attendees may find it useful (though not essential) to bring laptops, iPads or iPhones to the workshop. Those attending will be encouraged to engage with a Twitter greguería experiment in collaborative creativity.

F4: Exploring their worlds: diversity, identity and culture – Jackie Zammit

What makes a 'quality' text for opening up the world for learners? This is a question that a book group in Birmingham, made up of teachers and educators, have been asking themselves. Do learners get enough opportunities to engage with texts that are set in other places, explore identity, raise global or controversial issues? We have found 'quality' texts lead to 'quality', purposeful writing. This interactive workshop will share the work of the book group and approaches we have used for raising discussion about these issues, both with teachers and learners.

13.00-14.00 Lunch

14.00-15.00 **A Reading by Alan Bennett**

We are delighted to welcome Alan Bennett to read and answer questions about his work.

Few authors achieve such critical acclaim whilst also establishing themselves as truly popular figures in the national consciousness. Alan Bennett occupies this special place, and has supported NAWA from its earliest days.

Born in Leeds, Alan Bennett attended Oxford University where he studied History and performed with The Oxford Revue. His collaboration as writer and performer with Dudley Moore, Jonathan Miller and Peter Cook in the satirical revue *Beyond the Fringe* at the 1960 Edinburgh Festival brought him instant fame. He gave up academia, and turned to writing full time. His first stage play, *Forty Years On*, was produced in 1968 (and revived in York last year). Many television, stage and radio plays followed, together with screenplays, short stories, novellas, a large body of non-fictional prose and many appearances as an actor.



photo credit: Cato Lein

His series of monologues, *Talking Heads*, was a major triumph on the BBC in 1988, with a further series following a decade later. Other popular successes include *The Madness of George III* and its film incarnation *The Madness of King George*, which received four Academy Award nominations. *The History Boys* won three Laurence Olivier Awards in 2005, with the author receiving the award for Outstanding Contribution to British Theatre. *The History Boys* won six Tony Awards on Broadway, and a film version was released in 2006.

In 2008, Alan Bennett donated his entire archive of working papers, unpublished manuscripts, diaries and books to the Bodleian Library, stating that it was a gesture of thanks repaying a debt he felt he owed to the British welfare state that had given him educational opportunities which his humble family background would otherwise never have afforded.

A5: Justifying Creative Writing in an Age of Austerity – Sharon Norris, Hedda Estensen, Shaunna Rushton, Sahar Danesh

In 2010, the Government announced the removal of the cap on university tuition fees in England. This year's intake faces fees of up to £9,000 a year, with maintenance costs on top. In the meantime Britain has entered its first double-dip recession since the 1970s, with the unemployment rate among graduates only 1% higher than it is for school leavers. In such a climate, how can we possibly justify degrees in Creative Writing? This workshop session considers the question and potential answers, and hears from students themselves why they still think a Creative Writing degree is an investment.

B5: a) The shape of the land – Lisa Samson

This paper will describe how my historical novel *The Dead House Keeper's Daughter*, set in 14th century Swaledale, engages with the notion of the 'secular sacred'. The 'secular sacred' is writing which explores and interrogates our relationship with place, with the stories and myths associated with landmarks and features of the landscape. The curling valley of the river Swale, with its steep valley sides, its moors and woods and criss-cross paths, became the ordnance survey of my imagination. The novel tells the story of a young voice hearer and included research into early medieval female visionaries. The presentation will be illustrated with slides of the Swale landscape.

followed by

b) Amelia and the Virgin: Fact or Fiction? – Nicky Harlow

Nicky will discuss her daughter's diagnosis of epilepsy, and the subsequent research into visionary saints that went into creating her recent novel, *Amelia and the Virgin*. She will then consider ways in which Creative Writing students might be encouraged to harness aspects of their own lives in their fiction.

C5: Poetry and Performance in Education and Community: a UK/US comparison – Deborah Stevenson

Deborah Stevenson has recently returned from two months of travelling across America to research poetry in education, community and performance settings. This trip revolutionized her writing style as she performed on street corners and worked with the biggest community and education programmes

in the world. As a teacher at university to community level, Deborah will deliver a workshop that gives the participants similar challenges to those she faced in America. Deborah will also illustrate and explain the development of her writing as a consequence of her trip through a performance of her work.

D5: Overdrafts – Ken Cockburn

Basil Bunting called his translations ‘overdrafts’, and in this world where we’re all connected by financial indebtedness, it’s useful to be reminded how much we owe each other culturally as well. In 2011 I ran sessions in Scottish secondary schools looking at the poems of Czesław Miłosz, the Nobel Prize-winning Polish poet. For almost all the pupils involved, Miłosz was unknown to them, and they had little knowledge of Poland. In this session we’ll discuss and write from a Miłosz poem, and consider other strategies for presenting other ‘foreign’ works to a ‘domestic’ audience.

E5: Playwriting in a digital age – Caroline Jester

Playwriting and writing for performance is increasingly finding its way onto courses in higher education and its power to transcend barriers of learning in secondary education is explored in *Playwriting Across the Curriculum* (Routledge 2012). This workshop uses REPwrite, an interactive playwriting tool developed with the Birmingham Repertory Theatre to introduce the teaching of playwriting using digital technology. Delegates will write a collaborative play using REPwrite and explore methods of developing playwriting programmes with multiple writers and how this could be used for international projects. Each participant will need to bring a laptop and provide an email address prior to the workshop.

F5: Flash Fiction: keeping it short – Gail Aldwin

Everyday lives are packed with tasks and activities that leave little time for reading or writing at length. Flash fiction has the ability to fit into the breaks and provides satisfying stories with all the elements of a longer piece of fiction. This interactive workshop will explore opportunities to incorporate flash fiction into your work and will use examples to share: flash fiction at its best; starting points for writing flash fiction; ideas about the definition of flash fiction; websites and e-zines that publish flash fiction enabling writers to reach a wider audience.

16.15-16.45 Tea/Coffee

A6: The Impossibility of Recipe and the Importance of Risk – Cheryl Moskowitz

Timidity is never a friend of great writing. And neither is rigidity. The more we seek to find a blueprint, a guide that might tell us all we need to know about writing, the less we can be sure of when it comes to teaching it or doing it for ourselves. But maybe that is a good thing, that it is only when we can dare to trust instinct and imagination over instruction that we can learn to value those moments of feeling ‘at sea’ with what we are doing as the real opportunities for discovering new possibilities and directions in our work.

B6: Hagiographies: Telling Stories – Moy McCrory

The hagiography represents the edited versions of a life, and presents us only with those things we are supposed to know. Those details glimpsed behind the official version of a life are often the most interesting. Just as Vasari listened to gossip to produce his *Lives of the Artists*, we have this urge to listen in, to discover the alternative lives behind the official versions. The Lives of the Saints offer endless possibilities to re-imagine and to reposition current needs behind those paragons of virtue. In this workshop I will flip over the Holy Cards to reveal a different set of circumstances beneath the saint’s day. Every day has its saint, every place has its patron, and every occupation has its saviour. Some of the stories will be genuine, others invented, but it is not always easy to tell which are the real and which are the impossible saints.

C6: Creative Smuggling: Bringing Creative Writing to Literary Analysis – Jenna Butler

How do students come to deeper understandings of character and motivation in works of literature? How can instructors assist students to comprehend the workings of poems? Often, texts fail to engage: works are taught out of context and do not connect to students’ worlds. “Creative smuggling” borrows exercises (and beyond that, a spirit of exploration and a desire to play) from creative writing workshops and adapts them for use in seminar courses. Through a more open approach to literature, students lose their fear and *ennui* and engage not only as critics and creators, but as appreciators of art.

D6: Deconstructing Voices: a poetry and film collaboration at Liverpool John Moores University – Alicia Stubbersfield, Keith Marley, Lina Valutyte, Ian Walker

Deconstructing Voices is a multi-media performance of poetry, images and sound which are interconnected and improvised so the result is different every time it is performed. It is the result of a collaboration between Keith Marley, experimental documentary maker and Senior Lecturer in Film, and Alicia Stubbersfield, poet and Senior Lecturer in Creative Writing, together with three poetry students. This exciting partnership has transformed the poets' experience of their own writing and, although the process is experimental, poetry on the page is the basis for each event.

E6: a) Self-publishing: why (or why not) and how? – Anthony Haynes

Developments in digital technology have made self-publishing an option for many authors. But is it worth it? And how do you go about it? This practical session is designed to identify: the pros and cons of self-publishing, compared to traditional publishing; dos and don'ts for self-publishers. The session will provide guidance on further resources on self-publishing.

followed by

b) Self-publishing – how it can complement and help your career as an author and prolong your work in schools – Gillian McClure

I will start by showing how three of my self-published books have prolonged my work in schools by giving me new material for workshops. I will talk briefly about how self-publishing can sit alongside a career as a published author and ways in which it can help it. I will give a brief history of Plaister Press; how it all started, the business side of things and where the company stands, three years down the line. Finally, I will discuss the highs and lows of running a publishing company ending on a high note.

F6: Poetry in the Classroom – Robert Hull

This session will explore the implications for classroom pedagogy of trying out two distinct approaches to reading a poem. The first approach follows established curricular guidance and 'normal' pedagogic practice; the second aims exclusively at 'love of' the poem. Following this, we'll consider not only how we move from the reading of poems to the writing of them, but also how that move depends on the aims and pedagogy developed for reading them.

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

A Reading by Simon Armitage

As the concluding highlight of our Saturday programme, we are delighted to welcome Simon Armitage, one of the outstanding poets of his generation, with over a dozen acclaimed collections from Faber to his name. He is also novelist, playwright and broadcaster – not to mention lead singer in a band, The Scaremongers.

He has written for over a dozen television films, and with director Brian Hill pioneered the docu-musical format which led to such cult films as *Drinking for England* and *Song Birds* (screened at the Sundance Film Festival in 2006). In 1999 he was named the Millennium Poet and published the one-thousand line poem *Killing Time*.



photo credit: Paul Wolfgang Webster

Simon has taught at the University of Leeds, the University of Iowa's Writers' Workshop, and as a senior lecturer at Manchester Metropolitan University. In 2011 he was appointed Professor of Poetry at the University of Sheffield.

A BAFTA winner and recipient of an Ivor Novello Award for song-writing, he was elected a Fellow of the Royal Society of Literature in 2004 and awarded the CBE for services to poetry in 2010.

Vice President of the Poetry Society and Patron of the Arvon Foundation, he is currently an Artist in Residence at London's South Bank.

His most recent publication is *Walking Home* (Faber, 2012), an account of his travels as a 'modern troubadour' along the Pennine Way.

Simon will be available to sign books after the reading.

Sunday 11 November

07.30-08.30 Breakfast

09.00-10.15 Choice of:

A7: Professionalizing writers – Nicola Valentine and Pippa Hennessy

In the current political and economic climate, there's increasing pressure for institutions to offer vocational courses. But to what extent can creative writing be couched in this way? This discussion and workshop will include an overview of the current education climate in relation to professional writing, as well as indications of the kinds of modules and teaching that can be offered in order to address professional and business issues. It will include data from students currently studying in this way about their thoughts on its effectiveness, and on the impact on their career plans as they prepare for graduation.

B7: Writing – History – Fiction – Joan McGavin

With the continuing popularity of historical fiction, and growth in the number of literary prizes devoted to it, a module teaching writing in this area has proved a popular option. This session will address the particular challenges and opportunities presented by teaching historical fiction: from considerations of point of view and causality, to transferable skills gained. There will be interactive exercises, based on work done in the course. More general topics will be raised, such as reasons for the wide appeal of this area, the relative popularity of different eras as subject matter, and the flexible nature of the genre.

C7: Achievement and Assessment in the Teaching of Creative Writing to Non-Native Speakers – Ian Pople

The assessment of creative writing might not be quite the hot potato that it once was. However, assessment of the creative writing of non-native speakers is not without its own particular complexities: creative achievement is both part of, and divorced from, achievement in the technical handling of the language itself. The University of Manchester has run a credit-based module in Creative Writing for non-native speakers for six years now. This presentation will examine aspects of the assessment of such writing. Participants will be provided with the assessment criteria and some texts from student writers. In this way, participants will help the presenter in his own hapless journey towards correct assessment procedures!

D7: You Should've Seen Us – Paul Mills

You Should've Seen Us presents a selection of films from the Yorkshire Film Archive edited to combine the moving image with a recorded spoken text. The presentation covers a period from 1908 to 1958. Audiences hear Paul Mills's poems, spoken by himself and actors. Some are commentaries, others imagined voices of people in North Yorkshire from before, during and after the Second World War, so that a picture emerges of a period of cultural change. Following the 50 minute presentation there will be a discussion of how we might use archive film creatively with writing students.

E7: The listening friend – Jane Moss

At times of loss or bereavement, people need to talk. When friends and family are lost for words, the page can offer a place to speak and be heard; a listening friend at any time of day or night. This practical session is facilitated by Jane Moss, a writer who works in bereavement support. Jane will introduce some of the ways in which writing can aid the process of adjustment after a loss or bereavement. We'll look at journal writing, poetry and prose, with tips for working with individuals and groups either as part of bereavement support or in more general contexts.

F7: Time Shifting for Beginners – Beth Webb

Young writers often struggle to turn imagined worlds into written reality. As a result their stories lack life and cohesion, and the authors become dispirited and lose confidence in their abilities. Once young writers are able to construct their special world soundly enough to emotionally 'believe' in it, then their stories become alive and thrilling – both to write, and to read. This workshop teaches daydreaming and creative imagination techniques that can help young writers to 'live and move' within the time and place of their fiction. This approach applies to 'real world' stories as much as to fantasy, sci-fi or historical settings.

10.15-10.45 Tea/Coffee

10.45-12.00 Choice of:

A8: Delight, Entice, Inspire: delivering the bones of narrative structure – Julie MacLusky

This is a workshop during which delegates will have the chance to experience a series of writing exercises that can deliver the fundamental building blocks

of story telling. This session will encourage delegates to reflect upon how both their own and their student's creative ideas can potentially be improved by employing some of the tools featured in these exercises. This is a truly interactive workshop with lots of practical ideas to take away.

B8: Creative Writing/Creative Research – JT Welsch and Abi Curtis

This session will explore the potential for integrating research practices into the creative writing classroom. On one hand, we will consider how creative writing offers an alternative mode of engagement with other disciplines, including science, history, and literature itself. Within these interdisciplinary contexts, however, we will also suggest ways in which creative writing might draw on research as an exploratory, reflective and pedagogical tool, whilst maintaining its integrity as a distinct subject. Two lecturers from York St John's undergraduate and postgraduate Creative Writing programme will discuss their engagement with research both in their own writing practices and in their facilitation of the writing of others.

C8: Revelation and Transgression: Moving Past Self-Censorship – Randall Albers, Steve May, Carrie Etter, Alexis Pride

“Write what you know” often prompts a defensive response, spoken or unspoken: “But I can’t possibly write that!” Even developed writers encounter moments where they are suddenly aware of their unwillingness to reveal something to a particular audience. Likewise, without wide permission for voice and material, and without extensive experimentation with different audiences, writing students may find themselves unable to cross the self-censoring line that diverts them from meaningful content, strong voice, and purposeful play. In this session, writer-teachers reveal their own tangles with self-censorship and offer strategies for creating a safe space in which students may free themselves from the debilitating fear of transgression.

D8: Making Love to a Poem (Arun Kolatkar’s definition of translating) – Liz Cashdan

One group of participants will be given a poem in a language they do not know which they will hear read so that they get the sound of the poem as well as the look on the page. They will then be asked to write a poem of their own in response. A second group will be given a poem in a foreign language together with a literal translation, and then they will be asked to write their own poem. We will then discuss our poems to find out what kind of love-making goes on when we “translate” and/or translate.

E8: Creative writing practice in healthcare education: possibilities and potential for professional growth and support – Sue Spencer

This paper explores one nurse educator's experience of introducing a range of creative writing exercises within education sessions aimed at the development of reflective practice. I will discuss the professional values and beliefs that have led to a deep seated commitment to exposing students and practitioners to the transformative potential of creative writing. Discussion points will focus on the twin issues of the level of expertise/professional recognition as a creative writer one needs to facilitate this learning and whether a background in healthcare practice and healthcare education is essential to the successful communication of these pedagogical practices.

F8: Write Here – Peter Rumney, Catherine Rogers

This session will share some discoveries from the Write Here residency 2010-11, run in partnership with the Djanogly Gallery at Lakeside Art Centre Nottingham, and Joy Buttress, English Coordinator at Mellers Primary School. During the residency Peter and the team worked with school students and teachers in four very different exhibitions, nurturing creative approaches to literacy through engagement with visual art. The work involved eleven primaries and two secondaries from the city of Nottingham. This short, practical session will offer some possibilities for working with young people's creative writing in response to art collections.

12.00-13.00 Plenary Session

Conclusions & NAWE AGM – Paul Munden, Maggie Butt

NAWE's Director and Chair will take stock of what emerges from the conference and enable delegates to raise in public any issues discussed in less formal gatherings throughout the weekend. The session will include the announcement of a new NAWE Management Committee for the next three years (following online voting) and the other formal business of the AGM.

13.00 Close of Conference

Each year we take full note of the feedback received from delegates in order to make our event ever better. Do please complete the evaluation form that you will find in your delegate pack and hand it in before you leave. There will also be an electronic version available online.

Other Conference Opportunities

Information Point

NAWE staff will be on hand throughout the conference to assist with any queries. We are keen to liaise with individual members on the matters that concern you and to discuss how you can make best use of our services.

One-to-One Sessions

Coaching Taster Sessions

Are you looking to make some changes in your career? Would you like a safe and supportive space where you can think about your present situation and the areas you'd like to change, prioritize your goals and work through a set of actions to achieve them? Are you ready to challenge and stretch yourself?

Anne Caldwell is offering coaching taster 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. Anne is the Programme Director for NAWE and an accredited coach.

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

Cost – NAWE members £40, non-members £60

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.

Conference Booking

In order to make the most of the conference, we do encourage delegates to book for the full event, but day rates are of course also available. We believe these rates, as listed below, offer exceptional value. You may of course 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.

Full conference, including accommodation for two nights, and all meals: £300
One night/two days: £190
Day rates: Friday £50; Saturday £60; Sunday £40

All contributors receive a modest discount.

Rates for non-members are higher, but any delegate new to our association is most welcome to sign up (at the appropriate rate) specifically for the event.

To book a place on the conference, please use the online payment facility on our 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 8 October 2012.

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 Park Inn by Radisson, York

The hotel is located on the riverside in the very heart of the city of York. The 200 bedrooms have recently been refurbished to a very high standard and free wi-fi will be available throughout the conference for all delegates.

On arriving at the hotel, 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 after lunch.

The venue is a mere 0.5km walk from York railway station. It is also easily accessible from the A64 via the A1/M1, and free parking is available. Further details will be sent to all those registering for the conference.

All enquiries to conference@nawe.co.uk +44 (0)1653 618429

Contributors

Randall Albers chairs the Fiction Writing Department at Columbia College Chicago and is Founding Producer of the Story Week Festival of Writers. His fiction and nonfiction have appeared in *Prairie Schooner*, *F Magazine*, *Writing in Education*, *The Writer*, *TriQuarterly*, and elsewhere.

Gail Aldwin works as an advisory teacher in Dorset. She writes short fiction that has appeared in online publications and she has four stories featuring in print anthologies during 2012. In *What the Dickens?* Magazine, she has a regular column that answers writers' questions.

Adrian Beard, formerly of York St John University, is Chair of English Literature A Level for AQA.

Helena Blakemore is Programme Leader for BA Creative & Professional Writing and Co-Director of The Writing Centre at the University of East London, where her research focuses on professional development, post-graduate research, and diversity in creative writing teaching.

Jane Bluett is an A Level English teacher and writer who lives and works in Nottingham. She has just completed a PhD in Creative Writing at Nottingham Trent University. She serves on committees for both NAWE and NATE.

Jenna Butler teaches creative writing and literature at MacEwan University in Edmonton, Canada. Her first trade poetry book received the Canadian Authors Association Exporting Alberta Award in 2011. Author of eight collections, her latest book, *Seldom Seen Road*, is forthcoming in 2013.

Maggie Butt has been Chair of NAWE since 2007 and is a Deputy Dean at Middlesex University. She has published three poetry collections and an edited collection of essays, *Story – The Heart of the Matter*.

Anne Caldwell is a writer, poet, coach and CPD director of NAWE. She is a Senior Lecturer in Creative Writing at the University of Bolton and also works for the OU. Her latest collection is *Talking with the Dead* (Cinnamon 2011).

Liz Cashdan teaches at Sheffield Institute for Lifelong Learning, is a tutor and assessor for the Open College of the Arts, and runs workshops for WEA and in schools. *Iceland Stories*, in collaboration with digital artist, Pat Hodson, is out later this year, and a new poetry collection is due in 2013.

Jac Cattaneo is an artist and writer who teaches Cultural Studies on the BA

Fine Art course at Northbrook College. Her award-winning short stories are widely published in anthologies and journals. She is currently working on a novel as part of her PhD Creative Writing project at Chichester University.

Zoe Charalambous is a poet, translator and doctoral researcher at the Institute of Education, investigating the use of specific creative writing exercises/games in Creative Writing pedagogy. She is also interested in psychosocial methodologies and theories of subjectivity.

Katherine Clements is Qualification Developer for A Level Creative Writing and A Level English Literature at AQA.

Ken Cockburn is a poet, translator, editor and writing tutor based in Edinburgh. Formerly Assistant Director at the Scottish Poetry Library, he has worked as a poet in public art projects, literacy initiatives, archives and private businesses, as well as schools and colleges.

Abi Curtis is a Senior Lecturer in Creative Writing and English Literature at York St John. Her first collection, *Unexpected Weather* (Salt 2009) was a recipient of the Crashaw Prize; her second, *The Glass Delusion*, is published this year. Her research focuses on theories of creativity and psychoanalysis.

Sahar Danesh studied Engineering at Edinburgh University before taking a Masters in Creative and Professional Writing at Roehampton. She now writes book reviews and features for a living and is currently working on her second play.

Jonathan Davidson is Chief Executive of Writing West Midlands. He jointly convenes NAWE's Writers in Schools Project Managers' Network and has served on the CCSkills/Arts Council England steering group looking at qualifications in working with children and young people.

Catherine Temma Davidson is an award-winning poet and author of the novel, *The Priest Fainted*, a New York Times notable book of the year. She has 20 years experience helping writers with their process, including most recently, University of London PhDs. She currently teaches Creative Writing at Regents College, London.

Anna Disley is Director (Projects and Programmes) at New Writing North. She oversees: the organization's reading and writing work in schools with a particular focus on teacher development; the Cuckoo Young Writers' programme, which supports young people's writing outside of school; reading and writing in dementia settings and with other hard to reach communities.

Hedda Estensen is from Norway, where there are no undergraduate degrees in Creative Writing. She has just completed the final assessment for her BA in Creative Writing at Roehampton and will be starting an MA at the University of York in September. She has worked as a journalist in Norway.

Iris Feindt has written a children's novel and numerous short stories. She has been a writer in residence at Bolton School and currently works as an Associate Lecturer in Creative Writing at MMU. After finishing the MA in Creative Writing at MMU, she started a small press with six classmates.

Elizabeth Forbes is a professional coach and research student. She expresses her own creativity through writing and music and in her garden. She brings her diverse experience to her role as a coach, working with clients to help them find their own creative solutions. She lives in Cambridge.

Rich Goodson is a poet from Nottingham. His poem 'Daniel Craig: The Screensaver' was chosen as Poem of the Month by The Poetry Society. He recently received his doctorate in Creative Writing from Nottingham Trent University. He has taught ESOL for the past fifteen years and leads writing workshops for asylum-seekers. He also runs Nottingham Stanza.

Marie-Therese Gramstadt, a Research Associate of the Visual Arts Data Service, is currently managing the KAPTUR project working with four HEIs to improve the management of arts research data; other projects include the Zandra Rhodes Digital Study Archive. She has written several journal articles in the area of visual arts and information technology.

Michael Cawood Green is Professor in Creative Writing at Northumbria University and a Fellow of the University of KwaZulu-Natal, South Africa. He is the author of *Novel Histories: Past, Present, and Future in South African Fiction*, and two works of historical fiction: *Sinking* and *For the Sake of Silence*, awarded the Olive Schreiner Prize.

Nicky Harlow is an Associate Lecturer in Creative Writing and Arts Consultant at the Open University. Her novel *Amelia and the Virgin* won the Michael Schmidt Prize at Manchester Metropolitan University. She has published three collections of short stories and is a founder member of Manchester collective, Pandril Press. She lives in Hebden Bridge.

Denise Hayes is a Senior Lecturer in English and Creative Writing at Newman University College, Birmingham. She writes poetry (*New Poetry, Mslexia*), life writing (*The Guardian*) and prose (flash fiction in *Overheard*, edited by Jonathan Taylor, to be published November 2012). She is currently

working on a young adult novel.

Anthony Haynes is a publisher and author. His own books include *Writing Successful Academic Books* (CUP) and *Writing Successful Textbooks* (A&C Black). As director of The Professional and Higher Partnership Ltd, he publishes the Creative Writing Studies imprint.

Pippa Hennessy is a mature student on the BA Creative and Professional Writing course at Nottingham University. She comes from a research and IT background, has a PhD in Computer Science and worked in computing for fifteen years. She now has a portfolio career as a publisher, writer, teacher, typesetter and book designer.

Paul Houghton has published short stories and journalism and his first novel won a Betty Trask Award. He is currently Award Leader for Creative Writing at Staffordshire University and is working on a novel as well as more short stories and articles.

Robert Hull's third collection of poems for children, *High Tide*, was published by Salt in 2010. He has published three books for teachers: *The Language Gap* (Methuen 1985), *Behind the Poem* (Routledge 1988), and *Poetry – from Reading to Writing – A Classroom Guide for 7-11 year olds* (Routledge 2009).

Michele Irwin has an MFA in Writing, an MEd, and is currently working toward her PhD at the University of Toronto's Ontario Institute for Studies in Education. Her research focuses on the interface between creative writing pedagogy and creative writing practice. She lives and teaches in Toronto.

Keith Jebb has been Course leader in Creative Writing at the University of Bedfordshire since 2003, specializing in innovative writing forms, and is also a supervisor for PhDs and MAs by Research. As a practising poet of the Linguistically Innovative (Lips) school of poetry, his research interests include poetics, post-structuralist critical theory and creative writing pedagogy.

Caroline Jester is Dramaturg at The REP and co author of *Playwriting Across the Curriculum*. She is the originator of 'REPwrite', an interactive playwriting tool and has developed projects in the USA, Singapore, Italy, Germany, Poland and Croatia. Teaching includes Birmingham University, The Arvon Foundation, Salford University and BCU.

Craig Lamont is a short story writer and designer. He has had his work published in various magazines, and works as an editor for Glasgow-based publishing house Cargo. He has also led workshops on creative writing,

including an Education Scotland talk on the use of Scots language in schools.

Catherine Large is joint CEO of Creative & Cultural Skills.

Georgina Lock is a Senior Lecturer in English and Creative Writing at Nottingham Trent University. She has written, directed and produced short films and plays and writes screenplays and prose fiction.

Sarah Lloyd is Reader in History and Chair of the University of Hertfordshire's Heritage Hub. She teaches public history and coordinates volunteer placements for history students through her links with local organizations. She has served on the Steering Committees of three HLF-funded projects and collaborated on the Patterning Hitchin Lives project.

Julie MacLusky is Senior Lecturer in Creative and Professional Writing at the University of Worcester. She has worked as a broadcast journalist with the BBC and her most recent publication, co-written with Robyn Cox, is *Teaching Creative Writing in the Primary School: Delight, Entice, Inspire* (OU, 2011).

Siobhan Mac Mahon is a performance poet, playwright and drama facilitator. She runs workshops with community groups, focusing on word as a tool for self-expression and healing. She performs her poetry widely and has created many collaborative projects with other writers, artists and musicians. She also runs Speak Up! – a performance skills workshop for writers.

Cathy MacPhail is a well established award-winning writer with over 35 books published both here and abroad. She has written short stories, scripts and non-fiction for young people and adults. An experienced international speaker, she has appeared at festivals and schools worldwide.

Eleanor Markland has led the schools team at Luton Culture Museums since 1998. She is currently working on projects to make more of the collections available for learning and using modern technology to enable learners to access museum resources while in school or exploring the local landscape.

Keith Marley is a Senior Lecturer in Film and Media at The Liverpool Screen School (LJMU). His main area of research focuses on the relationship between form and content in documentary film making. He is also a documentary film maker and video artist.

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

Gillian McClure is an award-winning picture book writer and illustrator who has served on the Society of Authors CWIG Committee, the Public Lending Right Advisory Committee, been a mentor for New Writing Partnership, and held Royal Literary Fund Writing Fellowships at Kent and Essex Universities.

Moy McCrory is an acclaimed Irish writer who lectures in Creative Writing at the University of Derby, is on the board of the Arvon Foundation and has twice been awarded a Hawthornden Fellowship.

Mary McDonough-Clark is a Speech & Language Therapist, and has been writing poetry since age 7. She was publicizer for the Write Now conference, held during Glasgow's Book Festival. She is a PhD candidate in Creative Writing and was shortlisted for a Scottish Book Trust New Writer's Award.

Joan McGavin is a poet and Associate Lecturer in Creative Writing at Winchester University. She also reviews for *South* magazine. Last year her collection *Flannelgraphs* was published by Oversteps Books. This year she has benefitted from the writing time allowed her by a Hawthornden Fellowship to work towards another collection.

Lesley McKenna is a Lecturer in Creative Writing at the University of Bedfordshire. She has a Master's by Research for which she produced a novel, *Clutching Shadow*, which was shortlisted for the Cinnamon Press novel prize (2008). She is a published prose poet, and her poetry often explores women's issues such as fertility and maternity.

Maureen McKeon, a Professor of Screenwriting at Sheridan Institute, Oakville Ontario, has worked as a script consultant and as a writer-producer for all the major Canadian TV networks and on independent film productions. Maureen was a British Council Scholar in the Postgraduate Film and Television programme at Bristol University.

Andrew Melrose is Professor of Children's Writing at the University of Winchester. He has over 150 film, fiction, non-fiction and other writing credits, with two new critical works on children's writing published by Routledge this year. He is editor of the journal *Write4Children* and a founding member on the advisory boards of *TEXT* and *Axon*.

Jo Metivier is a researcher and teacher at the Institute of Education, University of London. She recently completed her doctoral research exploring what it means to be a writer in an online fan fiction community and a university creative writing workshop. She is interested in creative writing as a discursive space for the emergence of new subjectivities.

Joan Michelson is Thornton's Budgens' Poet Laureate, Crouch End (2011-14), and was Poet in Residence at The Art Studios, Key West, Florida (2012). Former Head of Creative Writing at the University of Wolverhampton, her most recent collection is *Toward the Heliopause* (Poetic Matrix, USA, 2011). Her war poem 'Muslim Girl' appeared in *Poetry News* (2012).

Emily Midorikawa has been published in *Aesthetica*, *Msllexia* and various UK anthologies. She is a writer-in-residence at Circle of Missé, and acted as a judge for their 2012 Writing Competition. She has taught at the University of Cambridge, the Open University and NYU in London.

Paul Mills has written five books of poems, most recently *Voting for Spring*, (Smith/Doorstop, 2010) and is author of *The Routledge Creative Writing Coursebook*. The poems in *You Should've Seen Us* are now available from Smith/Doorstop in pamphlet form with photographs from the films. From September this year Paul will be Royal Literary Fellow at York University.

Graham Mort is Professor of Creative Writing and Transcultural Literature at Lancaster University. He has worked extensively in Africa for the British Council, designing literature projects. His collection *Touch* won the Edge Hill Prize for short fiction in 2011. His latest book is *Cusp* (Seren 2011).

Cheryl Moskowitz writes poetry and fiction and facilitates writing in a wide variety of health and social care settings. She was co-founder of Lapidus and teacher on the Creative Writing and Personal Development MA, Sussex University. Publications include *Wyoming Trail* (Granta 1998) and *The Girl Is Smiling* (Circle Time Press 2012).

Jane Moss is a Visiting Lecturer in Creative Writing at the University of Hertfordshire and runs writing groups with bereavement counselling teams at hospices in Esher and Ealing. She is a volunteer for Cruse Bereavement Care and a board member of Lapidus. Her book *Writing in Bereavement: A Creative Handbook* is published by Jessica Kingsley Publishers in July 2012.

Caroline Murphy, prior to embarking on her PhD, worked as an arts consultant for 15 years, specializing in participatory arts practice and working across the North East region and on national arts and cultural projects. She continues to work as an evaluator and collaborator on a range of literary and creative projects.

Sharon Norris is Senior Lecturer in Creative Non-Fiction at the University of Roehampton and a former education journalist specializing in the Higher Education sector.

Janet Olearski is based in Abu Dhabi, where she runs two university learning centres and the Write On Writers (WOW) group. She holds degrees in Linguistics, English Language Teaching, and Creative Writing. Her publications include *The Sunbird Mystery*, *Three Fairy Tales*, and *Mr Football*.

Emily Pedder has won several writing awards including a Royal Literary Fund award, and a Commonwealth prize. Emily is a founding editor of *Matter*, and co-founder of the Certificate in Novel Writing. Emily has recently taken up a new position as Course Director of City University's Novel Studio.

Sarah Penny studied at the University of Cape Town, Rhodes University and St Andrews University, and has lectured in English and Creative Writing at Brunel University since 2003. She has published a travel narrative and two novels with Penguin South Africa. Her abiding interests are in African culture.

Ian Pople is a Senior Language Tutor at the Language Centre in the University of Manchester. He teaches on a range of academic literacies courses, as well as teaching creative writing to non-native speakers. His own poetry is published by Arc.

Alexis Pride is an Associate Professor in the Fiction Writing Department at Columbia College Chicago, where she also serves as Director of Graduate Programs and coordinator for the Department's extensive outreach programs. Her fiction has been published in *TriQuarterly*, *F Magazine* and *Flying House*.

Catherine Rogers is currently the Education and Programme Manager at Writing East Midlands. She manages the Write Here residency programme which places writers in residence in a variety of settings from formal education to museums and art galleries, prisons, hospitals and landscapes.

Shaunna Rushton has just completed a BA degree in Creative Writing at Roehampton University and is about to commence full-time employment. She describes herself as being 'obsessed by imagination' and 'in love with words'.

Peter Rumney is an award-winning playwright, poet and unraveller of stories. He spent 8 years working with Creative Partnerships, researching innovative ways of developing Literacy in the curriculum. He explores how 'experiential' learning via different art forms and multiple intelligences can support Speaking, Listening and Writing, collaborating with different arts practitioners.

Suzy Russell is a creative practitioner and specialist in facilitation and engagement. She currently works for Artworks Creative Communities as

Project Coordinator designing and delivering arts and health projects with a wide range of community groups across the region.

Lisa Samson's work has been published in literary magazines and anthologies. Her first novel, *Talk To Me*, was runner-up in the Virginia Prize for Fiction, 2011. She teaches Creative and Academic Writing at Leeds Metropolitan University.

Helen Sea graduated from MMU with an MA in Creative Writing for Children and formed an audio-book company, Books Are Loud, with other graduates. She has a published audio-book for young adults and a completed novel. Previously, she taught children and adults with profound and multiple learning disabilities, co-ordinating and teaching the creative/performing arts.

Sue Spencer qualified as a nurse in Cambridge in the early 1980s, moving into her current post at Northumbria University in 1996. In 2008 she completed the MA in Poetry at Newcastle University and has since sought to spread the value of reading and writing poetry wherever she can.

Deborah Stevenson teaches at the University of Nottingham, is a slam consultant for Shake the Dust, and writer-in-residence at Bulwell Academy. She has been published by Louis Vuitton, commissioned by BBC Radio 3, is director of The Mouthy Poets and is currently writing for the Olympics.

Bryony Stocker is a management consultant turned writer and organizer of the Write Now conference held in partnership with Glasgow's Book Festival. She is completing a PhD in Creative Writing at the University of Strathclyde and was named the 2012 winner of the Keith Wright Memorial Literary Prize.

Linda Strachan has over 60 books published for children of all ages and a handbook for writers, *Writing for Children*. She has written picture books, educational books, teen fiction and non-fiction. An inspirational speaker she is experienced in presenting at festivals, conferences and schools worldwide.

Alicia Stubbersfield's fourth poetry collection, *The Yellow Table*, is forthcoming from Pindrop Press in 2012. She is a judge for the 2012 Aldeburgh Poetry Festival First Collection Prize and judges The Koestler Awards for Prison Writing. A tutor for Arvon, Tŷ Newydd and The Poetry School, she lectures at Liverpool John Moores University.

Emma Sweeney, a Byrdcliffe and Armenian ACSL Fellow, and recipient of Royal Literary Fund and Arts Council Awards, has published short fiction in Europe and the USA. She has taught at NYU-London, Cambridge University

and the OU, where she has been awarded a PhD Faculty Studentship.

Curtis Tappenden is a poet, painter and illustrator who teaches at the University for the Creative Arts. He draws and writes for magazines and the national press. He has published sixteen books and his watercolours are in international collections. He is currently doing a PhD at Brighton University.

Nicola Valentine is the author of literary novels (as Nicola Monaghan) and supernatural thrillers/horror (as Niki Valentine). She is course leader for the BA Creative and Professional Writing at Nottingham University, and was Director of the National Academy of Writing from 2006 to 2009.

Lina Valutyte graduated in Film Studies and Creative Writing. An artist and writer, she co-edited the 2012 edition of *In the Red*, an international literary magazine. She read at Liverpool's Next Up Festival and is interested in how metaphors translate, juxtapose and gain new meaning from page to video.

Ian Walker graduated with first class honours and works as an intern for the Writing on the Wall Festival. He has a particular interest in the theatrical and performance aspect of his writing. He read at Liverpool's Next Up Festival and is beginning to get his poetry published in magazines.

Beth Webb is the author of thirteen titles for children and teenagers, including the *Star Dancer* series (historical fantasies exploring the Roman invasion of Britain). She has twenty years experience teaching creative writing and imaginative thinking to young writers.

JT Welsch is a Lecturer in English Literature and Creative Writing at York St John. He has published three poetry pamphlets, most recently *Waterloo* (Like This 2012). His dramatic writing has been produced/performed in Manchester and London. His research focuses on poetics, confessionalism, and masculinity, particularly in Anglophone modernism.

Jennifer Young is a Senior Lecturer in Creative Writing at the University of Hertfordshire. Her research focuses on the blending of heritage and creative practice. *Stories of Thursday*, her current project, explores the archive of the Society of Antiquaries of London through a collection of short stories.

Jackie Zammit has over 10 years experience of the education development sector. She works with a number of organizations including Peacemakers, Lifeworlds Learning and the British Council. She regularly runs workshops for teachers on the use of story to raise global and development issues.

Programme Overview

A	B	C	D	E	F
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Friday 9 November

12pm	Network Meetings: 1 Higher Education; 2 Writers in Schools					
1pm	Lunch					
2pm	Welcome & Keynote Talk by David Morley					
3pm	Working with Business and Science	'DCA (writing) – the future begins here'	Stories from Africa	War/poetry workshop	Dynamic Revision	Qualifications for working with children
1						
4.15pm	Tea/Coffee Break					
4.45pm	Researching Creative Writing	Towards a Queer Poetics	Dating before falling in love	Lost for Words	The Writing Friendship	Writing for Children / Publishing Children's Work
2						
6.30pm	Dinner					
8pm	Evening Event: A Reading by Ian McMillan					

Programme Overview

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Saturday 10 November

7.30am	Breakfast					
9am	Plenary Session: The Creative Writing A Level					
10am						
3	Questions and Answers	Language and self construction	Excommunications	Writing as artistic practice	Coaching for Writers	Heritage Writing in Schools
11.15am	Tea/Coffee Break					
11.45am						
4	Workshopping the Workshop	Poetics – poiētēs: maker, poet	I'll do it later: mentoring the occasional writer	Imaging the Story	New Media and Greguería	Exploring their worlds: Diversity, identity and culture

1pm	Lunch				
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2pm	A Reading by Alan Bennett				
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3pm	5	Justifying Creative Writing in an Age of Austerity	Fact or fiction / The shape of the land	Poetry and Performance: a UK/US comparison	Overdrafts	Playwriting in a digital age	Flash Fiction: keeping it short
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4.15pm	Tea/Coffee Break						
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4.45pm	6	Recipe and Risk	Hagiographies: Telling Stories	Creative Smuggling	Deconstructing Voices: poetry & film	Self-publishing	Poetry in the classroom
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6.30pm	Dinner						
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8pm	Evening Event: A Reading by Simon Armitage						
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Programme Overview

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Sunday 11 November

7.30am	Breakfast						
9am	7	Professional-izing writers	Writing – History – Fiction	Assessing non-native speakers	You Should've Seen Us	The listening friend	Time Shifting for Beginners
10.15am	Tea/Coffee						
10.45am	8	Delight, Entice, Inspire	Creative Writing/Creative Research	Revelation and Transgression	Making Love to a Poem	Creative Writing practice in healthcare education	Write Here

12pm Plenary Session: Conclusions & NAWE AGM

National Association of Writers in Education (NAWE)

As the Subject Association for Creative Writing, NAWE aims to represent and support writers and all those involved in the development of creative writing both in formal education and community contexts. Our membership includes not only writers but also teachers, arts advisers, students, literature workers and librarians.

Membership benefits (depending on category) include:

- 3 free issues per year of *Writing in Education*
- reduced rate booking for our conferences and other professional development opportunities
- advice and assistance in setting up projects
- representation through NAWE at national events
- free publicity on the NAWE website
- access to the extensive NAWE Archive online
- weekly e-bulletin with jobs and opportunities

For Professional Members, NAWE processes Enhanced Disclosure applications to the CRB and can assist in dealing with any other government clearance schemes. The Professional Membership rate also includes free public liability insurance cover for members who work as professional writers in any public or educational arena, and printed copies of the NAWE magazine.

Institutional membership entitles your university, college, arts organization or other institution to nominate up to ten individuals to receive membership benefits.

For full details of subscription rates, including e-membership that simply offers our weekly e-bulletin, please refer to the NAWE website: www.nawe.co.uk

To join NAWE, please apply online or contact the Administration Manager, Clare Mallorie, at the address below.

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