



The NAWE Conference

**Bristol Mercure Holland House Hotel & Spa
14-16 November 2014**

nawe

national association of
writers in education

Introduction

After two years in York, the NAWE Conference arrives in Bristol – for the very first time. We hope that you'll have a thoroughly stimulating and enjoyable stay here, in the company of friends and colleagues with a passion for writing in education.

At past events we have been pleased to welcome delegates from the US, Canada, China and Australia. This year, however, is the first when we have welcomed representatives from the European Association of Creative Writing Programmes, and we're delighted that Javier Sagarna, President of the EACWP, together with Mariana Torres, will be giving the talk that kicks off our three days of creative discussions.

Our evening guests are highly distinguished. Roger McGough has been a star of the British poetry scene since the 1960s; Deborah Moggach, a prolific novelist, is increasingly well known for her TV and film adaptations.

Each year we take full note of the feedback received from delegates in order to make our event ever better. On the basis of last year's comments we have made the programme a little more compact, with fewer sessions in parallel at any one time. We hope this will swell the overall debate taking place across the three days of the event.

In addition to the scheduled programme, my colleague Anne Caldwell is conducting a number of one-to-one professional development planning and coaching sessions, which all take place in the Aspen room. Other members of our staff and Management Committee are also on hand to help with any queries, and we look forward to talking to you over the weekend.

Paul Munden, Director, NAWE

Our Sponsors



AQA is an independent education charity and the largest provider of academic qualifications for all abilities taught in schools and colleges. Our aim is to enable students to realize their potential and provide teachers with the support and resources they need so that they can focus on inspiring learning. aqa.org.uk



**Bath Spa
University**

Bath Spa University is pleased to support the NAWE 2014 Conference. Now in its twenty-second year, the writing programme at Bath Spa University is home to a diverse community of professional

writers and students of creative writing at BA, MA and PhD levels. Our graduates regularly publish their work with companies such as Random House, HarperCollins, Oxford University Press and see their work produced by leading broadcasters such as the BBC. We welcome this opportunity to continue our partnership with NAWE and support its mission to further knowledge, understanding and enjoyment of Creative Writing.

Other exhibitors

OCR

Oxford Cambridge and RSA

OCR is a leading UK awarding body, committed to providing qualifications that engage learners of all ages at school, college, work or through part-time learning to achieve their full potential.

Visit our stand to find out about our new accredited English GCSE and A Level qualifications (first teaching September 2015).

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**POETRY BY
HEART**

Poetry by Heart is an educational initiative of the Poetry Archive developed in association with the Full English. It was established in 2012 by Julie Blake and Andrew Motion, who launched its third

annual competition in June this year. Poetry by Heart is a national poetry recitation competition for 14-18 year olds in schools and colleges in England. Its timeline anthology of poets and poems and First World War poetry showcase are freely available at www.poetrybyheart.org.uk.



The Roving Bookshop – www.rovingbooks.com
Travelling to venues in all parts of the country, in under an hour we create a vibrant bookshop to meet the specific needs of schools or conferences, showing up to 6000 titles in our much

complimented, unique displays. In addition to event specific books, our core stock of children's fiction, poetry and non-fiction books has been selected from the finest published around the world, and is organized to reflect the development of readers, topics and themes.

Contact: John Wright hello@rovingbooks.com 0116 2519151

CONFERENCE PROGRAMME

Friday 14 November

11.30 onwards Registration

12.00-13.00 Network Meetings

1 Writers in Schools Network Meeting – Jonathan Davison, Claudia Conerney

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. Claudia Conerney has been invited to talk briefly about schools outreach projects, run by Manchester Metropolitan University, that specifically target EAL and reluctant and struggling readers.

2 Higher Education Network Meeting – Maggie Butt (Chair)

This is an open meeting convened by the NAWHE HE Committee, focusing this year on the new NAWHE publication, *Writing in Practice: the Journal of Creative Writing research*.

12.30-13.45 Lunch

14.00-14.30 Welcome, followed by Plenary Session

An Overview of Creative Writing Teaching in Continental Europe – Javier Sagarna, Mariana Torres

The European Association of Creative Writing Programmes (EACWP) joins together 21 schools and institutions focused in creative writing teaching, as well as an increasing number of individual members. This talk will present: an overview of who are we and the focus of our project; the work of our members in various countries and their approaches to creative writing; our job together; the projects we have developed with and without EU funding; pedagogical and methodological interchanges; and a summary of our history and our vision for the future – including our desire to collaborate with NAWHE and its members.

14.30-16.00

Choice of:

A1: a) The Digital Writer in Residence – Helen Mort

For the past two years the Poetry Society has placed a digital writer in residence at Cape Farewell, an art and climate change organization based at the Science Museum. The SWITCH: Youth Poetics project is part of the Poetry Society's online Young Poets Network, but also involves schools workshops and this year included a launch event at the Poetry International Festival in London. Helen Mort was this year's resident poet and will showcase some of the new work by young people as well as talking about her experiences working on the programme. How does being an online poet in residence differ from being physically "in residence" and what can we learn from combining the two models?

b) Lit 2.0/new digital platforms in literature – Andy Owen Cook

From international video-based poetry slams, wikizines and fake twitter poetry accounts, this session will explore the worlds that have opened up in the last five years, embracing the Internet's spirit of collective ownership, community-generated content and user feedback. The session will present a selection of works, exploring how they stretch our definitions of genres and deviate from traditional modes of publishing. Most importantly, it will be asking what happens next.

B1: a) Where the Truth Lies -- Two Writers share their non-fiction practice – Martin Goodman, Julie Wheelwright

Two writers share their experiences of practice, in books that challenge myth and look into espionage, cross-dressing, shamanic experiences, medical history, travel, family memoir, biography, gurus and more, sometimes adopting novelistic techniques. Given that non-fiction makes a "truth claim" – a contract between the writer and reader about describing real people, events and experiences – how are these boundaries policed? Where does the creative freedom come from when you are handling facts? Do readers have different expectations of different genres? What are the ethical issues when handling live, rather than dead, subjects?

b) Guest Starring: Using Real People as Characters in Creative Writing – Tracey Icton, Natalie Scott

As modern trends in creative writing increasingly blur the line between reality and imagination, poet Natalie Scott and novelist Tracey Icton lead this

workshop exploring how writers can employ real people as characters. Readings from their own creative practice (*Berth – Voices of the Titanic*, Scott's 2012 poetry collection and *Green Dawn at St Enda's*, Icton's novel due for release in 2016) demonstrate the use of historical figures while writing activities allow participants to develop their own creative use of real people. The session will touch on the legalities of writing about real people and include a discussion on the pros and cons of such creative practices.

C1: a) Engaging the resistant writer: “Psycho-corps” as an entry point into writing. Teaching Creative Writing in Art and Design Schools – Harriet Edwards, Andrea Mason

This workshop will consist of a number of draw/write activities, using the body as a site for exploration (as opposed to place, in psycho-geography). Through visual articulations of body-parts (brain, hand, foot, heart), workshop participants will create stories, lists, monologues and recipes, using memory, the senses, and imaginary responses to their drawings. This will be an active, joyful workshop in which participants will be asked to draw/write and follow where the exercise takes them. No great skills in drawing are required.

b) The Artful Journal – A Creative Practice Workshop for Writers and Artists – Patricia Ann McNair, Philip Hartigan

Kafka, Goya, Faulkner, and others have been inspired by word and image; their journals and sketchbooks show exploration in text, image, and their intersections. This workshop, a sample of activities done in community workshops and at Columbia College Chicago, will combine writing prompts with visual mark-making to encourage participants to develop creative practice skills and engage in a process of artfully recording stories, memories and imaginings. Presenters will demonstrate strategies and techniques in journal work that include writing, drawing, mark making, collage and beginning book arts. Participants will try their hands at creating story and narrative-based art.

D1: Lines – Liz Cashdan

What do walking, weaving, observing, singing, storytelling, drawing and writing have in common? The answer is that they all proceed along lines of one kind or another.” Tim Ingold, in *Lines: a brief history*, distinguishes between traces where the wayfarer leaves their trace on a surface, and threads where the weaver's threads make the surface. In this workshop we will be storytelling and writing. Bring your lines along and we'll take them for a walk like Paul Klee's line that “goes out for a walk”. If you are someone who

makes lines we will weave a rainbow, sing a sweater, or knit a poem.

E1: a) Writing as a Way of Becoming – Claire Williamson

Many writers have put forward the idea that writing teaches us who we are (Alan Ball, Anaïs Nin, George Orwell, Anna Quindlen, Colm Toibin) and that “an inspiration is a suddenly uncovered part of the self” (Hanif Kureishi). Working collaboratively, this experiential workshop and discussion posits the idea of staying with creative process for longer in a reflective and reflexive practice which reveals what the writer’s voice wants to say and informs the author about their own freshness, seeking imaginative solutions to both personal and creative dilemmas.

b) Writing for Your Life: Creative Writing at Maggie's – Sheelagh Gallagher

This workshop aims to demonstrate ways of using writing with people who have not actively sought it out but benefit from the chance to explore their creativity and their lives in the face of loss and change. A brief introduction will be followed by short exercises on which further discussion will be based.

16.00-16.30 Tea/Coffee

16.30-18.00 Choice of:

A2: a) The Write Book – Anna Loudon

This session will explore the ethos of Booktrust's The Write Book project and look at the successful strategies participating schools have had in making meaningful links between reading and writing, and specifically using high quality children's books to inspire creative writing. We will look at how schools have developed long-term approaches to linking reading and writing, focusing on involving families and utilising outdoor spaces to continue to make writing fun and keep it on the school agenda.

b) The Story Republic – Amanda Harris, Annamaria Murphy

The Story Republic is an exploration of Literacy and Literature through the Arts in school and community settings. Project leaders Amanda Harris and Annamaria Murphy would like to share some of the successes of the project to date such as the schools programme and ways of working with writers, the transforming of spaces with artists and writers, writer spaces, talent development with young writers and performers, digital developments and

partnerships. This session will be both a presentation and some practical writing elements with Anna on her “imagination laxatives”.
www.thestoryrepublic.co.uk

B2: a) Writing fantasies: the effects of exercises “Free-Write” and “20 set of instructions” on writer-students’ style of writing – Zoe Charalambous

This session will be an interactive presentation of how the two commonly used exercises, “Free-Write” and “20 set of Instructions”, might function to continue, expand or disrupt an author’s assumptions about how they write, according to the analysis of data from doctoral research about the use of six creative writing exercises in the teaching of creative writing in higher education. This session will provide you with unique insight about the potentiality of tracing pathways of writing followed in your own and your students’ creative writing linked with one’s writer identity.

b) Making Students’ Heads Throb Heartlike: David Foster Wallace’s Infinitely Healing Pedagogy – Tony McMahon

The American writer David Foster Wallace once said that he wanted his work to make “heads throb heartlike”. Since his death in 2008, Wallace has attracted an increasing amount of academic interest. In this paper, I examine unexplored ideas surrounding the use of his novels, short stories and non-fiction in the classroom. I further explore the notion that Wallace’s “new sincerity”, “hysterical realism” or “post postmodernism”, as his writing has been classified, opens doors for as yet unmapped opportunities for teaching. I then interrogate the work of Wallace scholars Greg Carlisle, David Hering and Marshall Boswell, coming ultimately to the conclusion that reading, writing and healing – for Wallace and for students of his work – cannot be separated.

C2: a) Kurdistan: Al-Anfal in Women’s Words – Graham Mort, Muli Amaye

Muli Amaye and Graham Mort have been working with a team of researchers to gather the stories of older women who survived Saddam Hussein’s infamous Al-Anfal campaign against Kurdish peoples in North-East Iraq following the Iraq/Iran war. Their work is uncovering alternative stories to the heroic depictions of Kurdish resistance in the mountains, showing how women supported their children, endured great privations and maintained family structures. This presentation will feature photographs from the project, an account of its multi-lingual methodology and excerpts from the stories themselves alongside poems from a new sequence that Graham wrote as research documentary.

b) Pamoja Tunakataa (Together We Refuse!) – Sarah Penny

In August Sarah Penny conducted a research project called Pamoja Tunakataa (Together We Refuse! in Kiswahili) in Kenya. Working together with a dramatherapist, she used a fusion of dramatherapy and creative writing to collect testimony from Masaai girls at a rescue centre in the Kenyan district of Narok who have decided to refuse Female Genital Mutilation. She then took the stories up to Maralal where FGM remains an obligatory rite of passage for young Samburu women. In cooperation with a team of Kenyan actors, the stories were workshopped with mothers and daughters, to open up the idea of the possibility of refusal.

D2: The Pleasures, Pitfalls and Benefits of Teaching Flash Fiction – Carrie Etter

Flash fiction provides a way into creative writing for students widely ranging in ability and age. In this workshop with an instructor who has long taught flash fiction in both further and higher education, participants will learn of its benefits, pitfalls, teaching techniques and resources; they will also have an opportunity to try out at least one popular prompt.

E2: a) Japanese Wisdom for Writers – Robert Paul Weston

Inspired by the folk wisdom of old Japan, internationally award-winning children's author, Robert Paul Weston, takes a unique approach to writing, exploring how the ancient proverbs and modern aesthetics of the far east can make you a better writer. His presentation is followed by an interactive poetry workshop based on the "tanka party," when Japanese poets gather together to play lighthearted creativity games that help them produce new work.

b) Poetry Improvisation – Robin Vaughan-Williams

Poetry improvisation offers a radical departure from conventional creative writing practices. Rather than composing through writing and in private, poetry improvisation involves spontaneous, collaborative and oral composition. In this workshop I will be talking about my experience of running poetry improvisation workshops, sharing some of the work these have generated (in audio and writing), and giving delegates the chance to have a go themselves. There will also be space to discuss the potential of poetry improvisation to create performance material, engage hard-to-reach groups, build confidence, develop ideas, and channel the inner voice.

18.00-18.30 Poetry by Heart

The Poetry By Heart team invite you to hear about our national schools' poetry recitation competition. Now in its third successful year, it continues its close links with NAWE. Students aged 14-18 from across England will recite from over 200 poems from our interactive timeline at poetrybyheart.org.uk, from Beowulf to Andrew Motion. School winners qualify for county competitions, before the National Finals at Cambridge. Reciting at this event are Matilda Neill, our 2014 Champion, and Fey Popoola, the London regional winner. This performance event will prove that poetry as a spoken art is alive and well in our schools!

18.30-19.30 Dinner

20.00-21.00 Evening Event

A Reading by Roger McGough

We are delighted to welcome Roger McGough as our special guest on this first evening of the conference.

“A trickster you can trust”, Roger is one of Britain’s best-loved poets for both adults and children. He was awarded his OBE for services to poetry in 1997 and a CBE in 2004. He has also been honoured with the Freedom of the City of Liverpool.

He is an Honorary Fellow of Liverpool John Moores University and an Honorary Professor at Thames Valley University.



Photo credit:
Peter Everard Smith

Much travelled and translated, his poetry has gained increasing popularity, especially from its widespread use in schools. A prolific writer, he is twice winner of the Signal Award for best children’s poetry book and recipient of the Cholmondeley Award.

His latest poetry book is *That Awkward Age* (Penguin) and, for children, *The Imaginary Menagerie* (Frances Lincoln) with illustrations by the author. His autobiography *Said and Done* (Century) explores overnight fame with Lily The Pink, The Scaffold and Yellow Submarine which he helped write for the Beatles. He encounters Bob Dylan, John Lennon, Marlon Brando, Allen Ginsberg, Pete McCarthy and Salman Rushdie amongst others.



Be part of the fun

The search for the 2015 Poetry By Heart national champion is under way. School and college competitions happen all this term, county contests in January and February and the national finals weekend next March.

Work in a secondary school or college in England? Make sure they've registered for our free resource pack poetrybyheart.org.uk/registration-form. Then help get their competition going.

Judge, MC or just come and watch a county contest. Get in touch for dates and places.

 [@poetrybyheart](https://twitter.com/poetrybyheart)

 facebook.com/poetrybyheartcompetition

Meet us at the NAWE conference

We'd love to meet you and talk about how you could be part of the action.

We'll be at the NAWE conference in Bristol. Come and talk to us.

Saturday 15 November

- 07.30-08.30 Breakfast
- 08.00-09.00 Registration
- 09.00-09.30 Plenary Session

NAWE Director's Report – Paul Munden

- 09.30-11.00 Choice of:

A3: Film in a Day Workshop – Nigel Smith, Annie Tauk

Young people are excited about creating their own film; we made a stop-start animation with Year Three students using a self-penned rap poem as inspiration. The children worked singly or in pairs to film animated scenes using plasticine and other media. Workshop participants will have the opportunity to write a poem together, create models and sets, operate a camera and edit live footage. The workshop will cover the types of poems that work best, the animation software required, adding a soundtrack and finishing touches – and, of course, the Bristol premiere of the NAWA Conference Animation.

B3: Creative assessment across the disciplines – Alyson Morris, Lesley Dowding, Tim Kelly, Carol Chamley, Fazilah Twining

At Coventry University, a number of departments are adopting short stories as a means of assessing knowledge and understanding. Some of these subject areas deal with challenging concepts, and lecturers have found it difficult to identify a reasonable depth of understanding from students through normal coursework avenues, such as the essay. Two senior lecturers in Creative Writing have been promoting creative assessments across the University with unexpected successes and unforeseen outcomes that warrant debate. The panel consists of Alyson Morris and Tim Kelly (Creative Writing), Dr Carol Chamley (Health and Life Sciences), Fazilah Twining (Mental Health), Lesley Dowding (Part Time Lecturer), with a relayed contribution from Dr Steve Foster (Human Rights Law).

C3: Setting: What lies above, what lies below? – Derek Neale, Nicky Harlow, Edward Hogan, Sally O'Reilly and Emma Sweeney

Just how important is setting? Is it as crucial as character? Setting reveals,

setting hides – it is the writer’s ideal accomplice. This panel of writers from The Open University will discuss how they’ve embraced setting in their novels and stories. The tour of fictional locations will include postwar Brighton, Jacobean London, modern day Morecambe Bay and small valley towns in the Yorkshire moors and Welsh hills. Through brief presentations offering contrasting methods as well as landscapes, the panel will examine the effect of setting on character and story. The last part of the session will open out into broader discussion with the audience.

D3: a) “Notebook” poems – Joan Michelson

We will take directives from *July and August Notebooks*, by the Pulitzer Prize winner and former US Poet Laureate, Robert Hass (1941-). We will consider the reach and boundaries of his use of the “composite” poem with its variety and inclusiveness and also the flexibility of its form. We will identify craft and technical features to explore in our own poems. It would be helpful and a richer experience if participants come prepared with notebook/journal/diary entries of their own or similar jottings by another writer.

b) Giving a brilliant reading – Justina Hart, Joan Michelson

All too often toneless, too-quick readings fail to do justice to wonderful poems. The aim of a reading should be to delight, capture the audience's attention and showcase work, not encourage the listener to switch off. This experiential session will focus on techniques and tips to employ and those to avoid, which are backed up by expert advice from leading voice coaches. Participants will have a chance to read twice: first, without coaching and second, putting into practice what they've learnt. The session is aimed at those who give readings of their work, as well as teachers planning to enter students for the next Poetry by Heart competition. Participants should bring a short poem to the session: either one of their own or a favourite poem.

E3: a) Brave New Words: Opening Up with Creative Translation – Sophie Mayer

Starting with an opportunity to enjoy creative translation exercises developed through English PEN’s “Brave New Voices” project, this presentation will explore the positive impact of playful translation on accessing creativity for all in diverse education environments. Building bridges between writing workshops inside and outside formal education, and between native and ESOL speakers, “Brave New Voices” produced a poetry pamphlet showcasing young contributors from hard-to-reach migrant, refugee and asylum-seeker communities. By turning multilingualism into a strategic skill,

creative translation allows ESOL speakers to participate fully and generatively where they may feel excluded, and broadens vocabularies, wordplay and linguistic sensitivity for all.

b) Celebrating Mother Tongues: Developing Multilingual Creative Writing (Part 1) – Becky Swain, Anjum Malik

This presentation will draw learning from Arvon's (M)Other Tongues programme, leading creative writing with bilingual and multilingual writers who lack confidence and struggle with writing. A practical workshop will follow at 11.30am (see B4).

c) Deepening intercultural bonds through writing: a creative writing group for Asian girls – Josephine Brady

This session will present findings from a research and development project designed to connect a well-established arts initiative (West Midlands Write On! Young Writers programme) with young people who may feel prohibited from engaging with existing opportunities. Funded by Arts Connect West Midlands, a writing group was established which offered a culturally sensitive and artistic space for Asian girls, predominately of Bangladeshi and Bengali heritage, aged between 12 and 16 years old, to develop their interest in creative writing. Through reflections on interviews, observations and written pieces, the session will explore the development of the group over time and the influence on individuals.

11.00-11.30 Tea/Coffee

11.30-13.00 Choice of:

A4: The Creative Writing A Level – Karen Buckley, Sarah Oliver

Karen Buckley has been teaching the Creative Writing A Level since it was introduced in September 2014. During this session she will talk about planning and delivering the course as well as guiding students through the journal keeping, workshops and critical reflection that culminates in an assessed reflective commentary. She will show some students' work produced during the course. Sarah Oliver has also been teaching the course and will detail ways to develop connections with the wider literary community, including collaboration with regional book festivals and universities, and share student success stories. Students have enjoyed publication success in various magazines and journals and their achievements were further celebrated through the publication of a creative arts anthology launched in

collaboration with a local bookshop. This session will share the work from their anthology and provide advice on how to create vocational opportunities for student writers.

B4: Celebrating Mother Tongues: Developing Multilingual Creative Writing (Part 2) – Becky Swain, Anjum Malik

This workshop will draw learning from Arvon's (M)Other Tongues programme, leading creative writing with bilingual and multilingual writers who lack confidence and struggle with writing. This session will share evaluation findings to focus on practical strategies for engaging groups – including Somali, Urdu and Romanian Roma. It will explore techniques that writers have developed with bilingual and multilingual participants. Come prepared for a practical session and to contribute to discussion about understanding the unique character of participant groups and how creative writing can enhance creativity and confidence. Each participant will receive a free copy of Arvon's (M)Other Tongues learning resource.

C4: a) Using Research in Poetry – Andrea Holland

Everyone knows that fiction writers need to spend hours online or in the library researching the worlds in which their potential characters reside – Ian McEwan spent weeks alongside a brain surgeon observing skulls being opened and worked on, in order to better understand the job he had given his protagonist in his novel, *Saturday*. But poets don't need to get their hands quite so dirty – or do they? This talk/presentation/workshop explores what research can bring to poetry, and goes through some of the research which poet Andrea Holland undertook when writing poems for commission which were set in a particular time and place (Norfolk, 1942).

b) Writing for the Community, Theory in Practice: Using Verbatim in Creative Writing – Sophie-Louise Hyde

This session derives from my own work on verbatim poetry and will comprise of three main parts. A presentation will introduce delegates to contemporary verbatim techniques, including micro-interviews, witness testimony and recorded delivery output. Encouraging discussion focused, specifically, on the importance of a “community”, when exploring socially-, culturally- and politically-significant events, in relation to verbatim practice, this workshop will ask questions surrounding source material, authorship, ethics of practice and the importance of the locale. Finally, the interactive activity will demonstrate how you might use the verbatim technique in your own writing, inviting participants (individually/in a group to write and share their final pieces with

the room in a performance-style element.

D4: Fictionalizing the Stories of Others: Using Collaborative Life Writing in the Classroom – Tresa LeClerc

Collaborative life writing in creative writing has the potential to promote personal engagement and foster creativity in the classroom. In this workshop, we will reflect on Nam Le's "The Boat", a fictional short story based on events in the life of Le's father. Through interactive discussion, our group will uncover how this text may have been crafted. We will then discuss ways in which Le and other authors may go about constructing fictional stories based on the lives of others and explore implications for classroom creative writing activities. Participants will also have the opportunity to draft a short story using this method.

E4: Crater: Setting it Straight by Telling it Slant – a collaborative writing project with British Service veterans of the Aden conflict – Helen Limon

Four writers (of poetry, prose and drama) worked with the veterans to produce a radio drama based on their memories of one particular day during the conflict. Their requirements for the writers was to "set it straight" but in seeking to focus on the particular elements of the story that had troubled the veterans for decades it became clear that the writers would need to shape the writing into a dramatic narrative and "tell it slant".

b) Re-imagining World War One in Poetry and Film – Tom MacAndrew

Did the poets of World War One already say all that can be said about that conflict? Is there anything the contemporary poet can meaningfully add? How can poetry and film be brought together to retell those stories? The Poetry Society has marked the First World War centenary with a series of new film and poem commissions, as well as developing some new film-based schools resources. Education Manager Tom MacAndrew will talk about the Society's work commissioning film-poems, its attempts to breathe new life into forgotten poems of the period, and its experiences of engaging adult and school audiences with First World War poetry through film.

13.00-14.00 Lunch

14.00-15.00 Plenary session

The NAWE Debate – Liz Cashdan, Steve Dearden, Louise Tondeur, Simon Wrigley (Chaired by Maggie Butt)

Who are we teaching to write, and why? How do approaches differ – and what are our measures of success – in different contexts? The four panellists will offer their personal thoughts, leading to an audience discussion.

15.00-16.30 Choice of:

A5: Playing with Words: Transforming Teachers into Writers – Christina Thatcher

Creative writing, like many artistic pursuits, is about engagement. In the classroom this means that if teachers expect their students to meaningfully engage in writing they must engage as well. This interactive workshop will encourage both primary and secondary school teachers to play with words, create new stories, piece together poems, and examine their own writing process. Participants will not only be encouraged to compose and share their own pieces in the session but they will also be supplied with strategies for engaging students through creative writing in the classroom.

B5: a) Screenwriting Studies: Writing about Practice, Beyond the Guides and the Gurus – Craig Batty

As a screenwriting author as well as an academic, I find myself in an interesting predicament with regards to “screenwriting studies”. For a field whose central concern is practice, I am disappointed that many academics ignore work intended to help writing practice. This is particularly problematic in the context of practice-based research, whose aim is not to theorize practice but to interrogate it in order to generate new knowledge and new practices. In this paper I offer some thoughts about how we might expand the area of “screenwriting studies” to set it apart from film, television and/or cultural studies, with specific concerns for writing practice. Screenwriting is an activity and so rather than understand the discipline, researchers should be confident in offering practical insights for it.

b) Screenwriting: Creating screenplays for short films – Julie Everton

In this interactive workshop, I will take participants through the key aspects of writing screenplays for short films. The workshop is based on a module I teach to final year students at the University of Brighton. We will explore

visual storytelling techniques, look at the three key types of short film, the characteristics which make for a good short screenplay, the value of genre in shorts, and pitfalls to avoid. Participants will engage with creating a premise and explore the script workshop process. Finally I will discuss storyboards, and aspects of “no budget” production, with examples.

C5: a) The Act of Looking: Art And Writing Workshop and Discussion – Philip Monks

Using creative writing activities based on art works, we will explore how our responses to art can lead to both resonant writing and an enhanced appreciation of the art being responded to. The main focus is on poetry, but participants are free to respond through prose if preferred. We will look at consideration of the art itself, the story of its creation, the artist and the history it embodies, and through this discuss the pros and cons of writing in response to art and working as a writer in an arts setting.

b) Writing Holographically – Pam Thompson

In 2009 I began a part-time PhD in creative writing, poetry, developing new work in response to and dialogue with holography, the practice of making holograms, or, more specifically, holopoetry. A hologram is an apparently three-dimensional image of an object which is recorded via various optical means. Holopoems are poems made via processes of holography and digital manipulation and comprise a stunning fusion of word and image. This session comprises a discussion and workshop in which I will share my ideas and you will write your own new poems in relation to some of the holographic techniques I have devised.

D5: We regret that the previously advertised session has been cancelled. For details of a replacement session, please refer to the programme posters.

E5: a) Long-Distance Writing: Keeping Going Beyond the Writing Course – Kevin Manwaring

In this session I will look at strategies for resilience in the “long game” of being a writer – beyond the nuts-and-bolts of a writing course – for both teacher and student. Most courses seemed designed to lead to only one destination – publication – but what happens next? As anyone who has been published knows, getting into print is only the start of the journey. What will sustain your writing through the peaks and troughs? Based upon ideas and techniques that are the culmination of over 14 years' teaching experience, The Writer's Quest is the self-diagnostic coaching-map I offer.

b) Promoting High Quality Creative Writing Teaching in Adult and Community Learning – Helen Stockton, Danielle Lloyd

A published author, aspiring to be a creative writing tutor for an adult education college, explained that should he be employed, he would read from his own work, “give it some jaw jaw”, and hope that students got something out of it! Creative writing, across adult and community education providers, is a popular subject, and is often the first step in formal education for writers of varying knowledge and ability. It is crucial therefore that the provision is good. But how is this ensured? Ideas, enthusiasm, practical tips and experience will be shared.

c) Four Plays and an Education Pack: a playwright's journey into the community – Alan Spence

This seminar plots the journey one playwright took, in his on-going attempt to become established. It would be of interest to students, teachers, beginning and emerging playwrights and delegates will receive a pack of materials. Alan will draw on River Wolton’s NAWA leaflet “Getting Started as a Writer in the Community”, linking aspects of her guidance with his own playwriting experiences. Looking at key areas of community, funding, production and audiences, delegates will have the opportunity to explore issues, read short script extracts, share their own experiences, and develop ideas for a new community theatre piece.

16.30-17.00 Tea/Coffee

17.00-18.00 Choice of:

A6: Making Poetry Happen: transforming the poetry classroom – Sue Dymoke, Myra Barrs, Anthony Wilson

Our session celebrates the publication of *Making Poetry Happen: Transforming the Poetry Classroom* (Bloomsbury, October 2014). The book developed from the ground-breaking ESRC-funded Poetry Matters seminars which enabled poets, teachers and researchers to explore emerging issues in poetry pedagogy together for the first time. The session provides an introduction to the book's key themes and an opportunity to join us in a poetry conversation in which we argue for a distinctive poetry pedagogy and present examples of case studies of poetry practice that are enabling students and teachers across the 5-19 age range to engage confidently with the genre.

B6: The Creative Writing MOOC: Teaching a Class of Twenty Thousand –
Derek Neale, Jude Piesse, Lucy Yates

The Open University's Start Writing Fiction MOOC catered for over 23,000 would-be writers in its first presentation. But what is a MOOC? The acronym stands for "mass online open course" but what does a MOOC consist of? What do students do on a MOOC? And how on earth is it possible to teach or facilitate writing activities for a class of twenty thousand? This session will elucidate – with illustrations and testimonies from MOOC designers, facilitators and users. Half of the session will consist of demonstration, and half question and answer discussion involving the audience – MOOC students past and present are especially welcome.

C6: a) Towards a "Narratology of Otherness": Colum McCann, *Zoli* and a New Transcultural Lens – Ruth Gilligan

This paper will consider contemporary world literature authors writing about a subject "other" than themselves. However, while ethical and political dissections of such novels abound, by surveying the field of narratology, I will try to shift the emphasis and propose a more formal lens through which these texts may be examined. By applying this to Irish-American author Colum McCann, I will reveal the structural ingenuities he enacts over the course of his transcultural novel *Zoli*. Furthermore, as a non-Jew writing a novel about the Irish Jewish community, I will elucidate how (and why) I have also been endeavouring to perform such formal innovations myself.

b) Folk Song Stories as Structural Paradigms – James Martin Charlton,
Lorna Gibb

Folk ballads have lasting cultural resonance and popularity. The narratives and characters in songs like "Barbara Allen" or "Duncan and Brady" are infinitely adaptable in terms of time and place; whilst others like "The Jeely Piece Song" capture a place and its culture in a way that commemorates it for future generations. Contrasting these two different types of ballads, the session shows how writers can adapt, transform, revisit and redeploy ballad stories in other forms of writing. A short introduction to the technique will precede a participatory writers' workshop encouraging the use of selected songs as inspiration for creative pieces.

D6: Writing and Dance – Fiona Hamilton

How can text and dance work together? This session presents findings from a collaboration between a writer and two dancers. Writers often find themselves

huddled over desks, and words can sometimes get a little abstract. What happens when we make conscious connections between words and physical sensations such as touch or gesture? What creative choices do dancers and writers make when collaborating? How can reading or writing be enriched by movement? In this workshop I will share findings from a project involving these elements based on *Bite Sized*, a story in verse adapted for performance. The workshop includes a presentation and opportunities to write as well as move.

E6: a) Let in the Stars: publishing new poetry for children – Kaye Tew, Claudia Conerney, Mandy Coe

Are we in danger of disfranchising young readers and new writers from contemporary children's poetry? The majority of authors in schools are poets, but with such a limited infrastructure – as compared to the adult poetry world of prizes, magazines and open-floors – how can poets writing for children progress? This session will share the findings of the 2014 Manchester Poetry Prize (adults writing for children) and the resulting anthology *Let in the Stars*, containing poems from UK, Canada, the US, Uganda, Ireland and the UK. What subjects cropped up? What surprised the judges about the portfolios that were entered? Children's poetry in bookshops is now categorized under "Poetry and Joke Books". We need to seek practical ways to nurture and celebrate this amazing genre.

b) The birth pangs of a co-operative press – Nicky Harlow, David Chadwick, Ros Davis, Iris Feindt

Members of Manchester Co-operative Pandril Press will discuss the agony and the ecstasy of setting up a publishing company. Although they met and became friends at Manchester Metropolitan University on the Creative Writing MA course, the group members hail from a variety of backgrounds, each bringing different skills to the enterprise. They will talk about the process of selecting, editing and proofreading fiction; book design, finance, marketing, and the way in which publishing a book together can test and strengthen friendships as well as develop writers' understanding of the publishing industry.

18.30-19.30 Dinner

20.00-21.00 Evening Event:

A Reading and Talk by Deborah Moggach

To conclude our Saturday programme, we are delighted to welcome Deborah Moggach.

Deborah has written seventeen novels including *The Ex-Wives*, *Tulip Fever*, *These Foolish Things* and *Heartbreak Hotel*. She has adapted many of them as TV dramas and written several film scripts, including the BAFTA-nominated screenplay for *Pride and Prejudice*. She also adapted Nancy Mitford's *Love In A Cold Climate* for the BBC and won a Writers Guild Award for her adaptation of Anne Fine's *Goggle-eyes*.



These Foolish Things was made into the film, *The Best Exotic Marigold Hotel*. *Tulip Fever* has also just been filmed, produced by Harvey Weinstein and starring Judy Dench and Tom Hollander.

Deborah has also written two collections of short stories, *Smile* and *Changing Babies*, and a stage play, *Double-Take*, which was performed at Liverpool and Chichester.

In 2005 she was awarded an honorary Doctor of Letters degree by her Alma Mater, the University of Bristol.

She is a Fellow of the Royal Society of Literature, a former Chair of the Society of Authors, and is on the executive committee of PEN.

“Both my parents were writers – my father wrote naval history, biographies and children’s books; my mother wrote and illustrated children’s books. I had three sisters, and we grew up to the sound of typewriters tapping in the veranda, where our parents sat side by side, working. I wasn’t a particularly writerly child, however. I preferred playing with cars and animals. I didn’t like girly things and my hero was William Brown.”

Sunday 16 November

07.30-08.30 Breakfast

09.00-10.30 Choice of:

A7: a) The Story Architect – Mac Dunlop

This session explores story and structure by engaging the body and the imagination. A story needs to include all the basics of narrative. Learn Wordball where teamwork and talking is the object of the game. Meet the Story Architect who explains a vision for a new town centre, and gives each team a role to play. Enact a public meeting where team reps face questions from the public, then look at our emerging stories again to see where they might lead. This is about getting inside a story and developing the narrator's voice.

b) Wild writing: outdoors storytelling and creative writing in the field (literally!) – Jennie Bailey

How do you enable creative writing without ready access to pens and paper? And how can you tailor your sessions for all ages? Jennie discusses various ways of creating new work – or playing with old stories – when out and about. Using nature and the urban environment as inspiration, this interactive session uses props and that old favourite, the handout! Participants will leave with some hints and tips for activities to engage people old and young in writing, and also some ideas which could help their own writing practice.

B7: a) The Doctorate by Public (or Published) Works – Maggie Butt, Philip Gross, Paul Munden, Josie Barnard

If you are a published writer and also an academic, have you considered capitalizing on your oeuvre to gain a doctoral qualification? This panel examines and debates the benefits and challenges for the candidate who wants to use their existing published works as a route to a doctorate. It also considers the issues and pleasures for the supervisors and examiners of a PhD or DProf by Public Works. The panel consists of two experienced supervisors and two supervisees.

b) Help is at Hand: Peer-to-Peer Learning as a Support Mechanism for the Creative Writing PhD – Craig Batty, Tony McMahon

Since 2012, Creative Writing PhD candidates at RMIT University have been

engaged in a facilitated peer-to-peer learning group (HELP), initiated by one supervisor and supported by the School of Graduate Research to enhance the research training environment and the candidate experience. The group, which has 25 members and meets monthly, functions primarily as a writing workshop for both creative and exegetical components of the PhD. In this presentation, the facilitator and one member of HELP will outline some of the group's activities and achievements, including timely completions, conference presentations and publications. The presenters will provide guidance for those wishing to create similar groups.

C7: a) Involving Students in Real World Projects – Lucy English, Mimi Thebo

How can we teach our students the essential skills needed to find employment in the competitive arena of creative arts? In this session Reader in Creative Writing, Lucy English, and Senior Lecturer, Dr Mimi Thebo examine how they have involved their students in “real world” projects and how these projects have been part of the assessment process. The students in Creative Writing at Bath Spa University enjoy one of the UK's most forward thinking Creative Writing departments. Third year students are encouraged to develop and create individual projects which take them outside of the classroom and into the “real world”. These projects are often collaborative, innovative and far reaching in terms of the students' creative development and employability. In this session Lucy and Mimi will ask you to re-evaluate your own assessment criteria and how these can be expanded to include events and projects in the “real world”.

b) Getting your Students into Print – Claire Hamilton

This workshop is about encouraging students to enter the world of self-publishing by producing a book of combined short stories. It shows how to choose subject-matter, inspire research, and ensure a high standard of writing from every student. It also looks at raising money, overseeing design, lay-out, back-cover blurb, and handling launches. It shows how to achieve commercial success through using marketing and media opportunities such as radio broadcasts and press releases, and includes some short practical exercises. This is excellent preparation for students who must be prepared for these tasks even if their work is accepted by professional publishers.

D7: Forming poetry – Angela France

This workshop will explore the benefits of teaching received forms to student poets at an early stage. Workshop participants will have the opportunity to try

a range of exercises in writing received forms and discuss the effect of writing in form on students' work.

E7: a) Exploring Writing Habits and Approaches – Rachel Connor, Rebecca Evans, Nicky Harlow

Can writers improve their writing productivity through building regular writing habits? Can pre-writing strategies help produce first and subsequent drafts? Do writers' writing and drafting habits change naturally over time? This paper will look at original research from creative writing students and data gathered from writers taking part in a writing habits test during 2014 to examine the extent to which student and professional writers' practice can benefit from strategic input.

b) Overcoming the terror of the blank page and the “clueless” classroom – Andrea Mason, Francis Gilbert

This workshop offers two components. Part One explores how creative writers can overcome the “terror of the blank page”. Participants will consider why they write, and be offered exercises and strategies to get writing, including building a community of writers. Part Two will look at how these strategies can be applied when teaching creative writing: it will examine ways in which writers can encourage students to write in more effective, productive ways, whilst giving their students a great deal of freedom. This workshop is suitable for writer/teachers who want to develop their own writing practice as well as hone their pedagogical skills.

10.30-11.00 Tea/Coffee

11.00-12.15 Choice of:

A8: a) Duckboards over wet ground – Emily Capstick

Interpreting and responding creatively to the centenary of the First World War and other sensitive histories (with the Imperial War Museum North, Museum of London and Isle of Man Museums), has been the focus of much of Emily's recent work. Drawing on her experiences of facilitating groups for adults and children aged 9-16 (including teenagers with special educational needs and children from families seeking asylum), this practical workshop will introduce creative writing activities which can be used to explore complex histories sensitively and to inspire and enable artistic responses.

b) If a Picture Speaks – Lucy Lepchani

In the classroom, how might we level the field for slower writers to work with equal input to their more capable peers? How might this same group work effectively and more equally together to develop a collective play or other body of work? This session will provide an insightful how-to, using methods from Augusto Boal's Image Theatre, adapted to suit writers at Key Stage 2 and above. Participants will practise some exercises suitable for use in the classroom. There will also be a short Q & A session.

B8: Creative Approaches to Change and Renewal – Steve May, Patty McNair, Bambo Soyinka

In our lives as teachers, researchers, practitioners and, goddammit, people, we are constantly faced with change. Is your natural temptation to try to minimize change, and carry on as before? Or are you the kind of person who looks for glorious possibilities in every turd-filled swamp? Come join us in a variety of swamps of your own making, and let's see if the tanker needs turning or a torpedo.

C8: Science, Poetry and Creative Writing – Jonathan Taylor, Simon Perril, Lisa Mansell

"Mysteries do not lose their poetry when solved. Quite the contrary; the solution often turns out more beautiful than the puzzle." (Richard Dawkins, *Unweaving the Rainbow*) In March 2014, the journal *Interdisciplinary Science Reviews* (vol. 39:1) featured three articles by the contributors to this panel. In very different ways, the articles all intermingle creative, reflective, academic and critical writing, in explorations of the borderlands between science and poetry. Through creative and reflective practice, that is, the articles explore the themes, analogies, structures, histories and metaphors of different scientific discourses. This panel showcases the articles, hoping to demonstrate some of the possibilities for hybrids of reflective, critical, poetic and, indeed, scientific writing. For this reason, the panel will include both poetry readings and contextual reflection on that poetry.

D8: The Village of Your Novel – Rebecca Smith, Carole Burns, Judith Heneghan

There's something particularly interesting and satisfying about the scale and dynamics of a village, whether it's Winesburg, Ohio, or a tower block in Kiev. Almost 200 years since the publication of *Emma*, thinking about the village of a novel can help writers manage a cast of characters, build tension and

create a sense of place. Drawing on a diverse range of works, we'll look at ways of creating villages (inner-city or rural) and demonstrate methods of leading readers into convincing worlds, whatever the genre and style. Presentations will be followed by discussion and diverse exercises to try and take away.

E8: The power of letters and manuscripts to inspire creative writing – Esther Rutter

Whether your students are seven, seventeen or seventy, using manuscripts is a great way to help them engage with literature and also inspire their own writing. In the first part of this workshop the Wordsworth Trust's education staff use letters written to and from the Wordsworth family, including their children, to show how original manuscripts can inspire primary pupils; in the second part of the workshop staff show how manuscripts of poems including "The Prelude" can help GCSE and A Level students respond creatively to set texts; and in the third part staff will show a variety of possibilities for using both manuscripts and works of art in a cross-curricular setting with students of all ages.

b) Finding inspiration in the archives – Emma Filtness, Katie Flanagan

Emma Filtness, Creative Writing Tutor, and Katie Flanagan, Special Collections Librarian (currently at Brunel University), will discuss their ongoing work together in which they encourage writers to find inspiration in the archives. They will talk you through their approach, from introducing items from the eclectic collections and guiding writers, both amateur and seasoned, through the process, to the final products and forms of dissemination. Examples of interesting items from the collection will be shown, as well as the finished creative pieces they inspired with comments on the creative process from previous workshop participants, as case studies. You will then give it a go yourself.

12.15-13.00 Plenary Session

Conclusions and NAWE AGM – Paul Munden, Liz Cashdan

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 formal business of the NAWE Annual General Meeting.

13.00 Close of Conference

Contributors

Muli Amaye completed her PhD at Lancaster University in Creative Writing and is Head of Department and teaches Creative Writing at Soran University, Kurdistan. Muli has short stories published in *Moving Worlds*, Leeds University Journal (2009, 2012). She is currently editing her first novel ready for publication.

Jennie Bailey is a prize-winning writer, storyteller and poet. She has been running writing/storytelling workshops at festivals and outdoors. Her first book, *Lancashire Folk Tales* – a collaboration with Prestonian storyteller David England – is published by the History Press. Jennie lives in Greater Manchester with three hyperactive cats. www.wildwrites.org.uk

Josie Barnard is Senior Lecturer in Creative Writing with Journalism at Middlesex University and the author of five Virago books, including the Betty Trask award-winning novel *Poker Face* and the creative non-fiction *The Book of Friendship*, praised by Michele Roberts as “fascinating and discerning”. She is completing a PhD by Public Works.

Dr Craig Batty is a Creative Practice Research Leader at RMIT University, Australia. He is a writer and script consultant, and has worked on various short film, feature film, television and online projects. He is co-author of *Writing for the Screen: Creative and Critical Approaches* (2008), *Media Writing: A Practical Introduction* (2010) and *The Creative Screenwriter: Exercises to Expand Your Craft* (2012), author of *Movies that Move Us: Screenwriting and the Power of the Protagonist’s Journey* (2011) and *Screenplays: How to Write and Sell Them* (2012), and editor of *Screenwriters and Screenwriting: Putting Practice into Context* (2014).

Dr Josephine Brady is Senior Lecturer in English in the School of Education, Birmingham City University.

Wes Brown is a novelist, publisher and sometimes teacher. He is the Information Manager and Young Writers’ Co-ordinator at NAWA, Director of Dead Ink Books and Administrator of Magma Poetry. His debut novel, *Shark*, was published in 2013. He is currently working on a novella about the Shannon Matthews kidnap and training to become a professional wrestler for a collection of stories about masculinity. He lives in London.

Karen Buckley is Deputy Head of English at Loughborough Grammar School. She has a PhD in Creative and Critical Writing from Cardiff University and has taught Creative Writing at the universities of Cardiff and Nottingham

and for the Open University. She is Principal Moderator for the AQA coursework unit in AS Creative Writing.

Dr Maggie Butt is an ex BBC producer who has taught at Middlesex University since 1990. Her four poetry collections include the illustrated *Sancti Clandestini – Undercover Saints* and *Ally Pally Prison Camp*. She is Chair of the NAWE HE committee and has supervised and examined PhD and DProf by Published Works.

Emily Capstick is an award-winning scriptwriter (with over 30 commissioned scripts) and published children's author with a teaching qualification in adult and higher education. "Emily's fun session was inspiring and informative. Her warmth, passion and sensitivity for working with children is profound." (Jo Dowding, Guernsey Museum)

Liz Cashdan is a tutor and assessor for the Open College of the Arts, a tutor for the WEA and does workshops in schools. Her latest publications are: *Iceland Stories* (2012) with digital artist Pat Hodson, and sound artist, Jessica Rowland; and *Things of Substance: New and Selected Poems* (Five Leaves 2013). She is Chair of NAWE.

David Chadwick is an award-winning journalist whose experiences with the grey and the garish include a coach trip with prime minister John Major and a binge with Screaming Lord Sutch, complete with leopard skin topper and tux. David is a published author who recently co-wrote *High Seas to Home*, a non-fiction book about the Battle of the Atlantic. He has also written a number of novels and short stories, ranging from historical thrillers to contemporary comedies. He lives with his family in Bolton.

Dr Carol Chamley is Senior Lecturer in Children's and Young People's Nursing and Nurse Researcher (Post-doctoral) in the Centre for Children and Families Applied Research. Carol's research interests are in reflective practice as a tool for learning, troublesome knowledge, metacognition and pedagogical approaches to support students' learning in theory and practice.

Zoe Charalambous is a poet-writer, part-time lecturer/course-leader and doctoral researcher at the Institute of Education, London, interested in the use of psychoanalysis in social sciences, researching writing and pedagogies of creative writing. She recently gained a Doctorate in Creative Writing and Psychosocial Studies.

James Martin Charlton is a dramatist, director and academic. He is currently Senior Lecturer in Scriptwriting and Director of Programmes for Creative

Media Practices at Middlesex University. He has also lectured at UEL and Birkbeck. His plays include *Fat Souls*, *Coming Up* (Warehouse Theatre, Croydon), *ecstasy + Grace* (Finborough), *Desires of Frankenstein* (Open Air, Regents Park), *The World and His Wife*, *I Really Must be Getting Off* (White Bear), *Coward* (Just Some Theatre Co.). He has written and directed two short films, *Apeth* and *Academic*.

Mandy Coe is a poet and educationalist who writes for adults and children. A Hawthornden Fellow and Visiting Fellow of the Manchester Writing School, she works with schools, community groups and universities. She writes for adults and children and her pedagogical work on teaching poetry and creativity has been published by Bloomsbury and CUP.

Claudia Conerney is co-ordinator of the “Walking in Their Shoes” schools outreach programme at MMU, and has a background in teaching. She has developed a number of projects and resources designed to engage hard-to-reach and reluctant readers, writers and pupils who have English as an additional language.

Rachel Connor is a novelist and playwright. She teaches Creative Writing at Edge Hill University and at Leeds Trinity University, and supports other writers in her work as a freelance editorial consultant and as a mentor.

Ros Davis writes about social relationships, with her main focus on women and young people and the power of friendship. Her concerns about inequality and the challenges of everyday life arise out of her own life and family, her work in nurseries, schools, colleges and communities and her studies in education, social sciences, social and community work, education management, literature and creative writing. Her writing is seasoned by her sense of humour, her love of music, dance and the outdoors as well as having travelled, lived and worked in other countries.

Steve Dearden is Director of the Writing Squad, the north's development programme for writers aged 16+. He writes short stories and his collection, *Single Skin* is published by Smith/Doorstop. Writer in Residence for the 2013/14 Wakefield Litfests, he also produces found literature and site specific work and freelances as a consultant. www.stevedearden.com

Lesley Dowding is a part-time lecturer in the Health and Life Sciences Faculty. She has written one book related to Management and is currently working on the 3rd edition of her Leadership in Healthcare book. She has creative writing as a method of assessment for the first time in a Team-working module that is offered to all students across the university.

Mac Dunlop's workshops combine creative writing with performance, in particular writing for live storytelling, the monologue and radio broadcasts. He founded The Poetry Point in 2008, wrote and produced the series Unspoken Words for London's Resonance FM, and for the last two years has worked in schools with Kernow Education and Arts Partnership's The Story Republic.

Sue Dymoke is Reader in Education at the School of Education, University of Leicester, where she co-leads the Secondary PGCE programme. She was a co-convenor of the ESRC Poetry Matters seminar series. Publications include *Teaching English Texts 11-18* (Continuum 2009) and *Moon at the Park and Ride* (Shoestring Press 2012).

Harriet Edwards works in the field of writing and design at several London art and design colleges. Previous workshops have included workshops on food as a dynamic source for writing. Her latest workshop has precedents in PhD research (2012) and subsequent publication, *Exercise: a little book of drawing and writing*.

Lucy English is a Reader in Creative Writing at Bath Spa University. In 2013-14 three of her students were involved in the creation, production and delivery of a spoken word theatre show "Count Me In". Two students used this experience as the basis for their third year dissertation length project and the third student used his experiences for content in a third year module.

Carrie Etter has published three collections of poetry, most recently *Imagined Sons* (Seren, 2014), as well as numerous stories in such publications as *Jawbreakers: A Collection of Flash Fictions*, *Flash* and *New Welsh Review*. A senior lecturer in Creative Writing, she has taught at Bath Spa University since 2004 and is a member of NAWE's Higher Education committee.

Rebecca Evans is a publishing consultant specializing in digital projects. She has supported writers through each stage of her career, from being an editor and publishing manager, to managing Lumb Bank for Arvon, and now developing apps for writers.

Julie Everton is a playwright/screenwriter. Credits include for ITV, and Royal Court. She has taught screenwriting for ten years, in adult education, schools, university, and online. She trained in feature film writing in Denmark and in screenwriting teaching by UK Film Council. She lectures at Brighton University.

Iris Feindt has written a children's novel, numerous short stories and, most recently, co-edited *Animal Stew*, an anthology of short stories for children

about animals, launched during the 2012 Manchester Children's Books Festival. She also edited an anthology of historical short stories for children, published in 2013. She is a creative practitioner and currently works as an associate lecturer in Creative Writing at Manchester Metropolitan University.

Emma Filtness teaches on Brunel University's undergraduate Creative Writing programme. She also runs writing groups at Brunel's Arts Centre for staff, students and members of the local community. She has been working closely with Brunel's Special Collections, running workshops that involve using various archive material to inspire creative writing.

Katie Flanagan is Special Collections Librarian at Brunel University. She is interested in increasing access to Special Collections material by reaching out to new audiences. She previously worked with other Special Collections in a number of institutions, including the Royal College of Physicians, Eton College and the National Trust.

Angela France is a lecturer at the University of Gloucestershire. Her publications include *Occupation* (Ragged Raven Press, 2009), *Lessons in Mallemaroking* (Nine Arches Press, 2011) and *Hide* (Nine Arches Press 2013). She is features editor of *Iota* and runs a reading series, "Buzzwords".

Sheelagh Gallagher taught Feminist History at Sheffield University and Creative Writing on Nottingham University's Open Studies programme and was writer in Residence at Nottinghamshire Hospice before joining Nottinghamshire Library Service as Literature and Reading Development Officer. She has been running the Creative Writing course at Maggie's Centre for nearly three years and is currently writing a dissertation on "Writing for your Life" for an MA in Creative Writing at Loughborough University.

Lorna Gibb is a fiction and non-fiction writer and academic. She is currently a Lecturer in Creative Writing at Middlesex University. She has also lectured in Finland, France, Austria, Qatar, Sheffield, Essex and Birkbeck, and presented talks at universities in the US, Canada and Europe as well as at many International Literary Festivals. In 2013 she gave a lecture tour of Serbia at the invitation of the British Academy. She is the author of two biographies, *Lady Hester* and *West's World*, several short stories and memoirs and is currently working on a novel, *Desire and Delusion*, commissioned by Granta.

Francis Gilbert has taught for over twenty years in various London schools. His books include *I'm A Teacher*, *Get Me Out Of Here* and *The Last Day of Term* as well as a series of study guides. He is completing a PhD in Creative

Writing and Education with his autobiographically-inspired novel, *Who Do You Love*. www.francisgilbert.co.uk @wonderfrancis.

Ruth Gilligan is a Cambridge/Yale/UEA graduate from Dublin, shortly to complete her PhD at the University of Exeter. She is also a bestselling writer, and has published three commercial novels to date. She is a regular contributor to the *Times Literary Supplement* and *Irish Independent*, and has just finished lecturing Exeter's "Introduction to Creative Writing" module.

Martin Goodman is Professor of Creative Writing at the University of Hull. He writes fiction and nonfiction. The latter includes true-life spiritual adventure, while his biography of the scientist J. S. Haldane, *Suffer and Survive*, won 1st prize Basis of Medicine in the BMA Book Awards 2008. The current project is a book about environmental activists.

Philip Gross, Professor of Creative Writing at the University of South Wales, is programme leader for the MPhil/PhD in Writing and supervisor of several PhDs by publication. He has published twenty collections of poetry, including *The Water Table* which won the T. S. Eliot Prize 2009, and ten novels for young people.

Claire Hamilton is a published author with Hodder, Rider, Redwheel Wiser and O Books. Formerly Creative Writing tutor at the Royal Forest of Dean College, she now runs regular freelance Creative Writing classes and workshops, and has co-tutored with writers such as Andrew Taylor, Julia Gregson and Nathan Filer.

Fiona Hamilton is author of *Bite Sized* (Vala, 2014). Her other writing includes poetry: *Skinandi* (2006); and short fiction for BBC Radio 4. She is tutor on Metanoia Institute's MSc in Creative Writing for Therapeutic Purposes in Bristol and London, and with Orchard Foundation, providing courses and mentoring in writing for wellbeing.

Nicky Harlow is an associate lecturer and a PhD student in Creative Writing at the Open University. Her first novel, *Amelia and the Virgin*, was published in 2011. She lives in Hebden Bridge with her partner, their two daughters and Nibbles, an acrobatic hamster.

Amanda Harris has run KEAP for the last 12 years. The Story Republic has grown out of programmes of work such as Darke Visions, teachers as writers with Booktrust, creating and managing the Writing Squad Kernow, as well as Kneehigh's Shop of Stories and the writers' collective, Scavel an Gow.

Justina Hart is a poet, novelist and copywriter who has taught creative writing to diverse groups from young children to prisoners. Her short stories have won the Ian St James Award and been shortlisted for the Asham. She was awarded a place on the 2013 Writing West Midlands Room 204 career development programme, and shortlisted for the 2014 national Poetry School/Pighog pamphlet competition.

Philip Hartigan was born in the UK where he studied English Literature at Cambridge before receiving an MA from the Winchester School of Art. He is a painter, printmaker, experimental filmmaker and writer, and adjunct faculty at Columbia College Chicago. He has done a number of community-based public art projects.

Judith Heneghan (University of Winchester) is the author of *Stonecipher* and over 40 early readers and non-fiction texts for children. She edited *This Is My Home Now* (accounts from asylum seekers and refugees living in Southampton) and is working on a novel set in Kiev in 1992.

Ed Hogan was born in 1980. His novels include *Blackmoor* and *The Hunger Trace*, both set in Derbyshire. He was shortlisted for the *Sunday Times* Young Writer of the Year award, and won the Desmond Elliott Prize. His next novel is based in Brighton, where he lives with his family.

Andrea Holland's collection of poems, *Broadcasting* (Gatehouse Press, 2013) was the winner of the 2012 Norfolk Commission for Poetry. Her first collection, *Borrowed*, was published by Smith/Doorstop in 2007. She has also collaborated with visual artists on a number of commissioned projects. She teaches creative writing and literature at UEA.

Sophie-Louise Hyde is an emerging poet and Postgraduate Researcher at Loughborough University. Her PhD study explores the techniques of verbatim in poetry in order to create a new body of work that demonstrates practice as research. Her other interests include experimental poetry and collaboration across art forms. She is also the founder of online creative writing and publishing platform, The Student Wordsmith.

Tracey Icton is an author and creative writing tutor currently studying for her Creative Writing PhD at Northumbria University. She won the 2013 HISSAC short story prize for 'Butterfly Wings' and was runner up in the Cinnamon Press short story competition with 'Slag', which appears in the anthology *Journey Planner*. Her novel, part one of her Irish Trilogy, *Green Dawn at St Enda's*, will be released by Cinnamon Press in early 2016 with parts two and three following in 2017 and 2019. Her stories have appeared in anthologies

and journals including *Prole*, *Litro*, *Neon*, and *The Momaya Annual Review*.

Tim Kelly is Senior Lecturer in English and Creative Writing at Coventry University. He writes poetry, fiction and screenplays, and is the director of a number of award-winning short films. He recently published his short story “The Girlfriend” and he is currently working on his first novel.

Tresa LeClerc is writer and TESOL trainer living in Melbourne, Australia. She holds an MA TESOL (University of Melbourne) and is completing a novel as part of her MA in Creative Writing (RMIT University), entitled *I Is It Coming*. She has taught English Language at Deakin and Monash University English Language Institutes and is a consultant for Cambridge Boxhill Language Assessment.

Lucy Lepchani is a published poet who also performs her work. She works freelance in schools and community groups to develop skills in writing poetry, stories and plays. Some of her schools work has been developed through the education department of Theatre Royal Plymouth, and the plays have been performed in Plymouth’s Drum Theatre or TR2 stages. Lucy is also a tutor with the Poetry School and the Workers Educational Association.

Dr Helen Limon is a researcher with the Newcastle Centre for the Literary Arts at Newcastle University where she completed her PhD in 2012. Her first novel for children won the 2012 Diverse Voices Award and is published by Frances Lincoln. Her research interests are the practice of writing as a collaborative creative practice.

Danielle Lloyd is a committed educationalist with twenty years teaching experience. She employs and trains tutors, delivers the Award and Diploma in Education and Training for an Adult Learning College, where she is also a Programme Development Manager. She believes in a fun yet quality learning experience.

Anna Loudon is the Creative Writing Projects Coordinator at Booktrust, the charity that changes lives through reading. <http://www.booktrust.org.uk/> As Anna McKerrow she is also a poet and author of Young Adult fiction.

Tom MacAndrew is education manager at the Poetry Society, looking after a range of formal and informal learning programmes. Prior to that he worked for The Prince’s Foundation for Children and the Arts on cultural education projects across different art forms including grant-funding and teacher training.

Anjum Malik is a multi lingual poet, scriptwriter, performer and visiting teaching fellow at Manchester Metropolitan University, with extensive experience of teaching creative writing for education, community and literary organizations and scripts produced by BBC, ITV Drama and theatres. Her poetry collection, *Before the Rains* is published by Huddersfield University Press. www.anjummalik.com

Dr Lisa Mansell is a Welsh poet and critic and lectures in Creative Writing at Staffordshire University. She earned her PhD in Critical and Creative Writing from Cardiff University in 2007 on the topic of “Sonority in the Minority”. She writes formally and linguistically innovative work that questions the boundaries of identity. Her work has appeared in *Adanna*, *Aught*, *Blackbox Manifold*, *ditch*, *Chanticleer*, *Equinox*, *French Literary Review*, *Hearing Voices*, *Open Wide Magazine*, *Ore*, *Tears in the Fence* and *Upstairs at Duroc*.

Andrea Mason is an artist and writer and a Creative Writing PhD candidate at Goldsmiths. She runs Literary Kitchen, a creative writing enterprise, and teaches at London College of Communication. She has published short stories in a number of art publications and online literary journals. With Francis Gilbert, she set up the creative writing collective, The Gold Room, at Goldsmiths College as a place where PhD in Creative Writing students can share and produce work. <http://thegoldroomers.wordpress.com>

Steve May has won awards for drama, poetry and fiction, and has written more than 50 plays for BBC Radio, including the Higher series under the name of Joyce Bryant. He is currently Dean of Humanities at Bath Spa University.

Sophie Mayer has taught Creative Writing at King’s College, London and Middlesex University, and was the 2013-14 Poet in Residence at Queen Mary, University of London. For English PEN, she co-edited *Catechism: Poems for Pussy Riot* (and its Russian translation) and is co-ordinating *Between EU and Me*.

Tony McMahon has written music journalism, a debut novel, *The Single Gentleman’s Dining Club*, non-fiction, short stories and academic papers. In 2012, he began a creative writing PhD at RMIT University in Melbourne, Australia, where he is working on his second novel, *Sickness Country*. His research interests include Australian Indigenous and non-Indigenous relations, Situationism, punk and radical pedagogic practice.

Patricia Ann McNair teaches at Columbia College Chicago. She was nominated for Carnegie Foundation’s US Professor of the Year. McNair’s

story collection, *The Temple of Air*, was named Chicago Writers Association Book of the Year. McNair has collaborated on art and text installations, and with communities developing public memoir and art projects.

Kevan Manwaring is a writer, storyteller and co-ordinator of the Cotswold Word Centre. Holder of an MA in the Teaching and Practice in Creative Writing from Cardiff University, he teaches creative writing for the Open University and Skyros Writers' Lab. He is the author of over 20 books, including *Desiring Dragons: creativity, imagination and the writer's quest* (Compass Books 2014). In 2010 he was a Writer-in-Residence at El Gouna, a resort on the Red Sea, Egypt. He is currently a Creative Writing PhD research student of the University of Leicester.

Joan Michelson is tutor in Creative Writing (medical students) Kings College, London; Poet Laureate, Crouch End London (2011- 2014); former Head of Creative Writing, the University of Wolverhampton; and Lecturer in Poetry, Birkbeck College, London. She has published a poetry collection, *Toward the Heliopause* (Poetic Matrix Publishers, US, 2011), won first prize in the Torriano International Poetry Competition, 2014, and the Hamish Canham Prize (Poetry Society, 2012).

Philip Monks is a poet and playwright based in Birmingham and Bristol. He has undertaken several writing projects and residencies in art spaces, including the New Art Gallery Walsall, Barber Institute of Fine Arts and ten galleries and museums across the West Midlands for the Art In the Heart project.

Alyson Morris is Course Director for BA English and Creative Writing at Coventry University. She writes poetry and short stories, and has published materials for education and marketing. Alyson recently published an anthology of poetry, and publishes *Coventry Words*, a yearly creative writing magazine for students. Alyson has an MA in Creative Writing.

Helen Mort's collection *Division Street* was shortlisted for the T. S. Eliot Prize and the Costa Poetry Prize. In 2014, she was included in the Poetry Book Society's Next Generation promotion. She lives in Sheffield.

Graham Mort is Professor of Creative Writing and Transcultural Literature at Lancaster University where he co-directs the Centre for Transcultural Writing and Research. His book of short stories, *Touch* (Seren), won the Edge Hill Prize in 2011; a new book of poems, *Cusp*, was also published by Seren that year.

Dr Paul Munden is a poet and Director of NAWE. His new and selected Poems, *Analogue/Digital*, will be published by Smith/Doorstop in 2015. He recently completed a Professional Doctorate by Public Works at Middlesex University, for which he was awarded the Ken Goulding Prize.

Annamaria Murphy is a long term member of Kneehigh Theatre and lead artist in their Connections project. She has been walking the Roads less Travelled in Cornwall, collecting, reinventing and exaggerating stories heard on the way. With KEAP, she is lead writer for Writing Squad Kernow and Artistic Director for the Story Republic.

Derek Neale is Senior Lecturer in Creative Writing at the Open University. His stories have appeared in various journals; he co-authored *A Creative Writing Handbook* (Bloomsbury) and Routledge's *Writing Fiction* and *Life Writing*. His first novel, *The Book of Guardians*, was published in 2012; he has just designed a creative writing MOOC.

Sarah Oliver teaches English at The King's Grammar School in Grantham and prior to this was the Writer-in-Residence and Creative Writing Course Leader at a school in Lincoln. She is a published children's writer with a Masters degree in Writing for Young People. She is represented by a leading literary agency (Pollinger Ltd) and her next novel is currently on submission to publishers. She has had numerous articles published for national press, educational and book review magazines. She has been a guest lecturer on Creative Writing at university and edited a university publication.

Sally O'Reilly is Lecturer in Creative Writing at the Open University, having formerly taught Creative Writing at Brunel University and the University of Portsmouth. A former journalist, she has published two contemporary novels with Penguin, as well as a non-fiction guide for writers. Her historical novel, *Dark Aemilia*, was published in 2014.

Andy Owen Cook is a writer, designer and performer from Sheffield. He has been published by the New Fire Tree Press, West Yorkshire Playhouse, *JOGGING*, *Strange Days*, *Smellin' Salts* and *Internet Poetry*. Recently he exhibited digital poetry in the Mackintosh Library, following a residency at Glasgow School of Art. He has a BA in English with Creative Writing from the University of Birmingham and is based in Bristol.

Sarah Penny was born and grew up in South Africa but emigrated to England in 2003 to take up a position teaching Creative Writing at Brunel University. She has published three books with Penguin South Africa. She is a Winston Churchill 2013 Fellow and has also been awarded a Wellcome Trust Ethics

and Society Small Grant to fund her work.

Dr Simon Perril is a poet, critic and collagist, and Programme Leader for Creative Writing at De Montfort University, Leicester. His poetry publications include *Nitrate* (Salt 2010), *A Clutch of Odes* (Oystercatcher 2009), and *Hearing is Itself Suddenly a Kind of Singing* (Salt 2004). As a critic he has written widely on contemporary poetry, editing the books *The Salt Companion to John James* and *Tending the Vortex: The Works of Brian Catling*.

Jude Piesse is an Associate Lecturer for the Open University, and also teaches at Plymouth University and the University of Exeter. She holds an MA in Creative Writing from UEA and a PhD in English Literature from the University of Exeter. She is working on a novel and an academic book about emigration literature.

Esther Rutter is part of the education team at the Wordsworth Trust, introducing thousands of school and university students to the life and works of William Wordsworth, Samuel Taylor Coleridge and other Romantic writers every year. She has an extensive knowledge of the Wordsworth Trust's Designated Collection, the unique archive of manuscripts, and how this rich resource can help introduce students to Romantic poetry in new and interesting ways.

Javier Sagarna is Director of Escuela de Escritores (Madrid, Spain), and current President of the European Association of Creative Writing Programmes (EACWP). He has a long experience as a teacher and has collaborated with institutions and universities all around Europe and Latin America. As a writer he has published several novels and collections of short stories.

Natalie Scott is a poet and qualified teacher, with a Creative Writing MA from Leeds University, preparing to submit her Creative Writing PhD thesis at Sunderland University. *Berth – Voices of the Titanic*, her full-length collection published by Bradshaw Books in 2012, was runner-up for the Cork Literary Review Competition 2011 and staged at ARC in Stockton with Arts Council funding. *Brushed*, published by Mudfog in 2010, features "Victorine", a finalist for the Aesthetica Creative Works Competition 2009. Natalie's poems have appeared in *Pennine Platform*, *First Time*, *South Magazine*, *Other Poetry* and *Poetry Scotland*.

Nigel Smith, since retiring as an NHS consultant, has studied creative writing and animation and published his first novel, *Speak to Me: mute, witty and dangerous*. He's interested in sharing the fun of making animated films:

creating models and sets, green-screening and telling stories visually.

Alan Spence qualified as a teacher in 1986. He set up Theatre Is Real Life in 2009 to work with schools and the wider community. His plays include *Nowt Like This in America* (2009), *The Boro's 37 Mins* (2010/2011) *Sisters* (2013) and *My Name is Tom* (2014).

Helen Stockton is a creative writing tutor, employs creative writing tutors as a Programme Development Manager for an Adult Learning College, and is author of *Teaching Creative Writing*. She has been accepted as a creative writing A Level examiner and is an enthusiastic proponent of high quality teaching.

Becky Swain is Head of Learning and Participation at Arvon, leading a programme of residential weeks with schools and arts and community groups, and Arvon City, three-day non-residential courses in cities across England. She is an experienced youth worker, English and Drama teacher, coach and arts learning facilitator. www.arvon.org

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.

Annie Tauk worked as a Microbiologist and a lecturer in Food Hygiene in further education before becoming a primary school teacher. She has had several articles and papers published including one in *Primary Geographer* which was voted "Article of the Year" by readers.

Dr Jonathan Taylor is author of the poetry collection *Musicolepsy* (Shoestring Press, 2013), the novel *Entertaining Strangers* (Salt, 2012), the memoir *Take Me Home: Parkinson's, My Father, Myself* (Granta, 2007), and the short-story collection *Kontakte and Other Stories* (Roman Books, 2013). He is Lecturer in Creative Writing at the University of Leicester, and co-director of arts organization and publisher Crystal Clear Creators. He is also the author of two academic monographs: *Science and Omniscience in Nineteenth-Century Literature* (Sussex Academic, 2007), and *Mastery and Slavery in Victorian Writing* (Palgrave-Macmillan, 2003).

Kaye Tew is Co-Director of the Manchester Children's Book Festival and based at Manchester Metropolitan University, where she leads a programme of creative schools outreach projects and teaches on the Pedagogic Studies

Route of the MA in Creative Writing.

Christina Thatcher is a graduate of the Creative Writing MA programme at Cardiff University. As an American qualified teacher and current PhD student, she has experience leading creative writing workshops at the primary, secondary, and university level in both the US and UK.
<https://collectingwords.wordpress.com/>

Dr Mimi Thebo is Senior Lecturer in Creative Writing at Bath Spa University. In 2007 she expanded her “writing project” module to include real-world projects. This year the third year Creative Enterprise students used their transferable skills from their Creative Writing degree to raise over £1000 for a school in Botswana.

Pam Thompson is a Senior Lecturer in Education Studies at De Montfort University. She is a poet with publications: *Show Date and Time* (Smith/Doorstop 2006), *The Japan Quiz* (Redbeck Press 2009) and *Hologram* (Sunk-Island Publishing 2009). She is an experienced writing workshop facilitator and her ongoing PhD focuses on developing new poetry in response to “the holographic”.

Louise Tondeur’s first two novels *The Water’s Edge* (2003) and *The Haven Home for Delinquent Girls* (2004) were published by Headline Review. Her most recent publications are two short stories in the second anthology of dyslexic writing. She has a PhD in English Literature and Cultural Theory and teaches Creative Writing at the University of Roehampton.

Mariana Torres was born in Angra dos Reis (Brazil) in 1981. She has taught Creative Writing since 2004 and In Escuela de Escritores is in charge of the department of Teacher Training. As a writer she has published in several anthologies and won prizes. Her first book, *The secret body* will be published in 2015.

Fazilah Twining is Senior Lecturer in Mental Health Nursing at Coventry University. She is currently undertaking a PhD exploring how spirituality is understood by people with mental health problems. Fazilah teaches across the mental health pre-registration curriculum, and has recently introduced creative assessments to her first year nursing students.

Robin Vaughan-Williams is a poet, literature producer, and author of *The Manager*. He has run three live literature series, produced radio shows and collaborative performance events, and delivered workshops for Apples and Snakes, Aphasia Nottingham, and Sheffield Young Writers. He specializes in

group devising, poetry improvisation, and writing towards performance.
www.zeroquality.net/zqme

Robert Paul Weston is the author of several internationally award-winning novels for children and young adults, including *Zorgamazoo*, *The Creature Department*, and *Blues for Zoey*. His short fiction has appeared in journals around the world, including *The New Orleans Review*, *Postscripts*, and *Eastlit*. He lives in London.

Dr Julie Wheelwright is the programme director of the MA Creative Writing Non-fiction and the MA Creative Writing and Publishing at City University London. The author of three books of history, her most recent is *Esther: The Remarkable True Story of Esther Wheelwright* (HarperCollins 2011). She is currently researching the changing concepts of privacy in erotic memoirs and literary journalism, 1980-2010.

Claire Williamson is Programme Leader for Metanoia Institute's MSc in Creative Writing for Therapeutic Purposes. She has two narrative poetry collections, *Ride On* (PoTA Press, 2005) and *The Soulwater Pool* (Poetry Can, 2008). She has worked with Welsh National Opera, Firebird Theatre and the NHS, providing workshops in mental health settings, for people in recovery from addiction, those with profound disabilities, new parents and older people.

Anthony Wilson is Senior Lecturer at the Graduate School of Education, University of Exeter. He was a co-convenor of the ESRC Poetry Matters seminar series. His most recent books are *Riddance* (Worple, 2012) and *Love for Now* (Impress Books, 2012), a memoir of cancer. He blogs at www.anthonywilsonpoetry.com

Simon Wrigley taught English in secondary comprehensive schools for 17 years and worked as an English adviser, in Bedfordshire and Buckinghamshire, for the following 20 years. He was chair of NATE 2004-6. He is NATE's central region co-ordinator, and co-founder and co-director of NATE's national writing project: nwp.org.uk.

Lucy Yates is an Associate Lecturer in Creative Writing at the Open University. She is an Arts Council Award-winning writer, who is currently completing her first novel, *From the Mountains Descended Night*, which tells the story of an eighteenth-century forger. Her short fiction has been published in *Parenthesis* and *Tessellate*.

Programme Overview

A: Forest	B: Orchard	C: Willow	D: Hawthorn	E: Birch
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Friday 14 November

12pm Network Meetings: 1 Writers in Schools (Forest); 2 Higher Education (Orchard)

1pm Lunch

2pm Welcome & Opening Plenary: Talk by Javier Sagarna and Mariana Torres (Forest)

2.30pm	The Digital Writer; Digital Platforms	Where Truth Lies; Guest starring	“Psycho-corps”; The Artful Journal	Lines workshop	Writing & Becoming; Writing for your life
1					

4pm Tea/Coffee Break

4.30pm	The Write Book; The Story Republic	Artful Approaches; Making “heads throb heartlike”	Al-Anfal in Women’s Words; Pamoja Tunakataa	Flash fiction workshop	Japanese Wisdom; Poetry Improvisation
2					

6pm Poetry by Heart (Forest)

6.30pm Dinner

8pm Evening Event: A Reading by Roger McGough (Forest)

Programme Overview

A: Forest	B: Orchard	C: Willow	D: Hawthorn	E: Birch
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Saturday 15 November

7.30am	Breakfast
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9am	Plenary Session: NAWE Director's Report (Forest)			
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9.30am	Film in a day workshop	Creative Assessment	Setting the novel	Notebook poems; Giving a reading	Creative Translation; Multilingual Writing; Intercultural bonds
3					

11am	Tea/Coffee Break			
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11.30am	The Creative Writing A Level	Celebrating Mother Tongues	Research in Poetry; Verbatim writing	Collaborative Life Writing workshop	Writing with British Service veterans; WW1 in Poetry & Film
4					

1pm	Lunch			
2pm	THE NAWE Debate (Forest)			
3pm				
5	Teachers as writers	Screenwriting studies; Writing for short films	The Act of Looking; Writing & holograms	Please refer to posters for session replacement
				Keeping going; Community practice; A playwright's journey
4.30pm	Tea/Coffee Break			
5pm				
6	Poetry in the Classroom	The Creative Writing MOOC	"Narratology of otherness"; Folk song stories	Writing and Dance workshop
				Publishing new poetry for children; A co-operative Press
6pm	Bar			
6.30pm	Dinner			
8pm	Evening Event: A Reading by Deborah Moggach (Forest)			

Programme Overview

A: Forest	B: Orchard	C: Willow	D: Hawthorn	E: Birch
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Sunday 16 November

7.30am	Breakfast				
9am	The story architect; Wild writing	Doctorates by published works; Peer learning and the PhD	Real world projects; Getting students into print	Forming Poetry workshop	Writing habits; Overcoming the blank page
10.30am	Tea/Coffee				
11am	Duckboards over wet ground; If a picture speaks	Creative approaches to change and renewal	Science, Poetry & Creative Writing	The Village of Your Novel	Using letters & manuscripts; Inspiration in archives
8					

12.15pm Plenary Session: Conclusions & NAWE AGM (Forest)

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 DBS 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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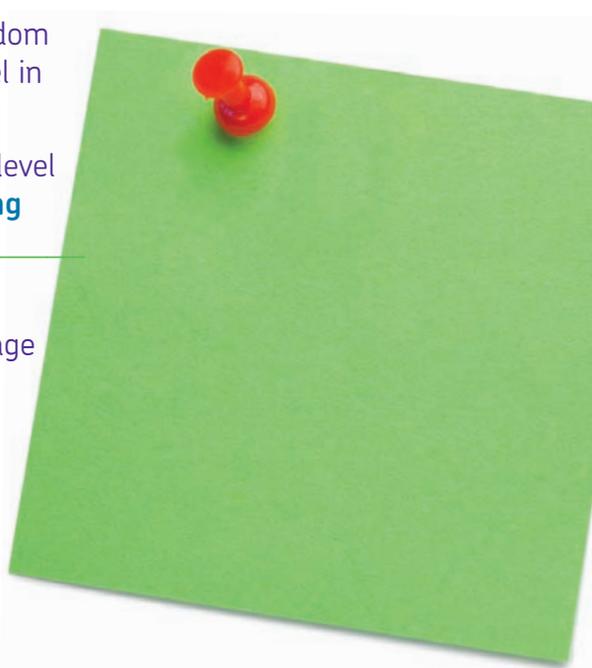
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