

Full Workshop Programme

NAWE (National Association for Writers in Education), First Story and The Poetry Society
Writers and Teachers Skills Sharing Symposium (Creative Writing)
Saturday 4 July 2015 - University of Bolton

Workshops Slot One – 11.00 – 11.55am

1a) Positive Prompts

The workshop will focus on the importance of running Creative Writing classes as writing workshops rather than formal lessons, encouraging participants to acknowledge and respect themselves, and others, as writers rather than students. The session will explore a range of simple, adaptable writing prompts designed to warm up the imagination and writing 'muscle' and get creative juices flowing.

Participants will:

- employ, explore and discuss a range of different prompts comparing and contrasting individual responses as a representation of an 'average' group of writers;
- learn how to create their own bespoke (and cheap!) materials from everyday items, responding to current events and the individual needs and interests of their own students;
- learn how to employ a range of prompts effectively, adapting and developing them depending on responses received to encourage more independent student centered learning and extended writing;
- employ, explore and discuss a range of simple journaling techniques to reveal and explore individual approaches to writing, stretch and challenge and address issues around self-confidence and approaches to writing in a positive, constructive fashion.

Presenter Biography

JULIE MCKIERNAN spent 25yrs teaching Performing Arts, and 18 months of teaching Creative Writing AS/A level with a 100% pass rate. For the last 11 years she has also worked as a freelance writer, delivering writing workshops, courses and projects with children and young people, adults with learning and physical disabilities, mental health service users and older people in a range of venues from hospital day rooms and community centres to church halls, art galleries and museums. Julie also creates bespoke plays about local people, places, history and issues for charities and community groups designed to address concerns, publicize services, inform and entertain. She has had plays professionally workshopped and performed by theatre companies including Theatre by the Lake, Soho, M6, Action Transport and Mikron. She is Chair of Healthy 'Arts, a not-for-profit consortium of professional artists working within arts for health.

1b) Sense of Belonging and Belongings – prose and poetry

This workshop aims to get students writing about the place where they belong and what they would take with them or leave behind if they had to leave that place. Some students (e.g Roma) may actually have had that experience. It will feature stimulus material: *The Leaving* by Clare Crossman and *This is the Corner* by Liz Cashdan. Added material might be a historical figure or an imaginary character and how they would react to having to leave: e.g. Mozart leaving Salzburg (which might require some research) or a fictional teenager having to move because of parents' jobs.

Preliminary exercise: list all the things that your persona/character likes and dislikes about their present place: e.g. They might want to take with them the sound of their doorbell (from a piece by a Year 8 student) and they might want to leave behind the way the wind blows under the front door

(from a piece by a Year 12 student.). Students/workshop leaders will be asked to develop a sustained piece of writing from this first exercise about their home place.

Presenter Biography

LIZ CASHDAN's recent work includes workshops with PGCE students 2011 to 2013 Sheffield University School of Education; Workshop and teachers' pack for NAWE and BL project at D.H.Lawrence Heritage Centre; Workshops with Key Stage 3 and 4: Selby High School 2013 for the Poetry Society, Clowne and Shirebrook Academies 2014 for Junction Arts, Bilborough Sixth Form 2013. WEA Writing for Children: since 2004. She is a poet and Chair of NAWE. Her own poetry often builds on these workshops both as participator and tutor. She has produced a wealth of articles in *Writing in Education* on workshopping in schools and in HE and with adults.

1c) Bodily Writing: Looking at the physicality and musicality of the written word to explore how we can analyse text through movement

HELEN CALCUTT, MARIE-LOUISE CRAWLEY and HAYLEY FRANCES introduce new ways of thinking about poetry and dance, bringing the ideas, patterns and shapes of language to life. Suitable for students, poets, dancers, non-dancers and non-poets alike, participants will enjoy a movement warm-up to start, focusing on rhythm, space, contact and communication, followed by explorations into how the design of a poem can shape the design of a dance, and vice-versa. Participants will move and write, developing their own responses to the Bodily Writing concept, and crafting their own unique material. This notion can be applied in educational settings. The workshop would present the above with the approach to prepare teachers by giving them a toolkit where they can embed Bodily Writing techniques into the delivery of the teaching of poetry within the curriculum. Participants will use professional dance techniques and will be introduced to the performance of the Spoken Word. Inspiration from the natural rhythms and sounds of words will initiate the first act of movement and participants will return to the page, concentrating on certain phrases and sentences to bring the page into life; a physical being.

Presenter Biographies

Founded in 2014, BODILY WRITING is fast becoming one of the most researched interdisciplinary arts projects. It is currently the only project of its kind happening in the UK. Inspired by the nineteenth century poet Stéphane Mallarmé and his 'écriture corporelle', Bodily Writing explores the potential dialogue between dance and poetry "Essentially, we are looking at how language and movement can come together, how we can develop this combined art form within our practice, and share this exciting creative venture with others." (Helen Calcutt, project founder '14) The project includes research development, workshop facilitation, and performance. Project leaders are Marie-Louise Crawley, Hayley Frances, and Helen Calcutt. So far the project has featured at the Southbank Centre, Birmingham Literature Festival, MAC Birmingham and will feature at Festival8 in the summer.

<https://bodilywriting.wordpress.com/>

Helen Calcutt is a poet, choreographer, and leading creative practitioner. Described as 'radical and uncompromising' 'much like Emily Dickinson, surprising and new' (*Robert Peake*) her poetry marks the presence of a compelling new literary voice. Her work has received global publication featuring in journals such as *Equinox* (Aude, France) *The London Magazine* (UK), *The Salzburg Review* (Austria) *Poetry Scotland*, and *The New Yorker* (U.S.A.) She has worked with institutions as diverse as Poetry By Heart, Poetry International and the National Trust. Calcutt is the author of 'Sudden rainfall' her first collection of poetry, published by experimental English publishing house Perdika Press. She is currently working on her second full-length collection under the working title 'Siren'.

<http://helencalcutt.org/>

MARIE-LOUISE CRAWLEY (Lead choreographer) Educated at the University of Oxford and trained at the Ecole Internationale de Mimodrame de Paris – Marcel Marceau, Marie-Louise began her professional career performing with the Paris-based Théâtre du Soleil, where she was a company member for six years performing both nationally in France and internationally. In 2010, she relocated to the West Midlands and has since worked with companies as diverse as Dancefest, dx, IDFB 2012, Rosie Kay Dance Company, sampad arts and Dance Sansaar. She was Assistant Choreographer for Birmingham Opera Company on the 2012 world-premiere of Stockhausen's *Mittwoch aus Licht* (*Wednesday from Light*), which won the 2012 Royal Philharmonic Society award for best opera/musical theatre, BOC's 2013 digital project, *Songs and Dances of Death* and BOC's 2014 *Khovanskygate; A National Enquiry*. In addition to her contemporary and dance-theatre background, Marie-Louise has also studied traditional Sri Lankan (Kandy) dance and traditional South Korean dance (both Salpuri and the percussive dance, Samulnori). One of her main choreographic interests is in cross-cultural practice in contemporary dance-theatre.
<https://www.westmidlandsdance.com/profile/marie-louise-crawley>

HAYLEY FRANCES (Lead Writer) is a practising performance artist, poet and facilitator who specialises in the composition and performance of artistic work. Hayley produces immersive experiences to make an impact through art. These practices include Dance Theatre, Spoken Word / Live Literature, Installation's and Exhibitions. Understanding the importance of engaging audiences with new concepts, her interdisciplinary approach to creative projects embraces a nurturing and inclusive process that prepares people to present work in original ways. This has led her to work with organisations such as Writing West Midlands where her work concentrates on improving the well-being of young people through creative writing and creating unique environments where young people can share their work. She is the founder of Page Talk Young Writers' Festivals. As an artist, Hayley has worked in collaboration with Rosie Kay Dance Company, the mac, Apples and Snakes – the leading organisation for spoken word and performance poetry in England, Digital Ink Drop, the University of East London, Wild in Art and various digital marketing agencies. Her poetry has gained her performances at festivals including Glastonbury, Bestival – as part of the Satin Lizard Lounge with Scroobius Pip and Cheltenham Poetry Festival as well as shortlisted position for Birmingham Poet Laureate 2012-13 and 2013-14.
<http://www.hayleyfrances.com/>

1d) The A level in Creative Writing – journals, commentaries and writing

The session proposed is particularly suitable to teachers new to Creative Writing, and will:-

- Explore the skills involved in critically reflecting on the writing process;
- Deal with the quantity of reading students can reasonably be expected to undertake;
- Clarify what is meant by the 'writer's journal', as well as suggest ways of recording writing activities, reading stimulus, feedback and workshopping within student journals;
- Give clear examples and guidance as to how the above should transfer to the Critical Commentary element of coursework.

This is a participatory session, consisting of writing, reading, feedback and editing activities. It is designed to mirror what can be expected of Creative Writing A Level students. A selection of writing journals and examples of different levels of achievement with regards to the Critical Commentaries will be provided and discussed.

Presenter Biography

NICOLA TIMMIS is a senior moderator and coursework adviser for AQA's A Level in Creative Writing, deliver AQA's 'Getting Started with the A Level in Creative Writing' sessions, and has also delivered sessions on the teaching of Creative Writing to PGCE students at the universities of Hull and Reading.

She studied Creative Writing at Sheffield Hallam University under the supervision of Sean O'Brien, gained an MA (distinction) in Creative Writing at Nottingham Trent University and is currently working towards an MPhil in the subject. She has run Arts Council funded Creative Writing projects and has 14 years' experience of secondary school teaching within both state and independent sectors.

1e) Stepping into the Story

The workshop helps teachers and writers to devise interactive events which inspire young people to develop their own writing and performance skills. This kind of storytelling means all participants shape the outcome of the story. It breaks down barriers between the teller and the audience, so that people work together to develop a shared narrative. A successful interactive storytelling event delivers satisfying outcomes which the organisers didn't design or foresee.

The workshop is built around five basic points:

- Steal an idea from the world of pop culture;
- Tell a story;
- Provide a hands on activity which takes the students into the world of that story;
- Provide a rich language activity - speaking, listening, reading, or writing;
- Share participants' work so that it is celebrated and discussed.

Matt will share examples from projects he has run around the world.

Presenter Biography

MATT FINCH writes and creates fun things for people to do in community spaces: festivals, games, and interactive role-play. He is best known for running a 100-strong live zombie siege for high schoolers in rural Australia, but also creates small scale hands-on activities like comic book dice or tabletop superhero games. Matt has spoken on literacy and learning in both the Australian and British Parliaments and delivered storytelling workshops for clients including the New South Wales Writers' Centre. When he is not making interactive events, he writes on community, education, and popular science for a range of publications around the world. He is the co-author of the chapter on working with children and young people in the American Library Association's 2015 *Innovation Toolkit*, and his projects have also featured in Library Journal and School Library Journal. You can see more about him at www.matthewfinch.me/about and www.matthewfinch.me/case-studies

Workshops Slot Two – 12.00 – 12.55am

2a) Using your local museum or art gallery to generate fiction

Aimed at secondary students, this workshop is designed to demonstrate how to use any gallery visit both as a springboard for the imagination, and also for unpacking basic craft elements, such as narrative plot points, character, setting, and point of view. For students engaged in developing a piece of fiction, this will provide an opportunity to put some flesh on the bones of their ideas. For those studying the theory of the craft, the exercises will demonstrate how fiction works.

We will use the University as our setting, and I will provide a range of hands on games and exercises that can be easily adapted for use during a visit to any local museum or art gallery, and that can then be developed back in the classroom to support students in their application of craft elements.

Presenter Biography

CLAIRE COLLISON is a visual artist and writer. She teaches in a broad range of settings, from university modules to community adult learning, visiting schools, devising and delivering workshops, and providing editorial support and individual mentoring. She devised *Writing the City* at Mary Ward Centre, running out and about writing workshops for the past seven years. She is one of the first recipients of a *Max Reinhardt Literacy Award*, working with Kettle's Yard gallery and Grove School, Cambridge on a creative writing and literacy project. Exploring the venue's collections, Claire has devised activities with the school and gallery, and is developing resources, alongside NAWA, which will be shared with the arts and education sectors. She has been a Visual Literacy facilitator with the Photographers' Gallery, working with secondary-school pupils, stretching their ability to read, understand and analyse images. Claire has been Tweet Poet in Residence at Barbican Arts Centre, facilitating tweet poetry writing. Other residencies include: Spring Arts Centre, Havant, and Brockwell Park Lido.

2b) Story and Experience: Story Telling-Story Listening-Story Writing

This workshop provides activities based on knowledge and theories regarding flow states, mental simulation, and mirror and place neurons. Cognitive processes engaged when listening to stories and telling stories are related to and help develop similar mental processes entailed in reading and creative writing. This workshop's exercises, including riddles, mapping, memory games, motif-mashups, will demonstrate how these metacognitive processes are expressed in oral and written narrative, providing opportunities to explore voice, point-of-view, and experimentation with tense and plot structure. The activities are gathered from years of experience in various storytelling and creative writing residencies. The aims of the workshop will be to provide participants with quick effective exercises that demonstrate theory while at the same time providing their students with meaningful starters and strategies for developing their writing.

Presenter Biography

PATRICK RYAN, PhD: Is a storyteller, writer and research fellow. Based at the George Ewart Evans Centre for Storytelling, he works as a throughout Britain and Ireland and much of Europe and North America. He was writer in residence at the Centre for Creative Writing and Oral Culture at University of Manitoba, the lead storyteller on *Kick into Reading*, an initiative training professional football coaches and players to tell stories, and has provided workshops for various international, European, and bi-lingual schools including the short story competition for high school students run by the American Library of Paris.

2c) Experimentation in Prose Fiction - teachers of 'A' level Creative Writing and beyond

One of the problems that I have encountered whilst teaching the AQA A' level in Creative Writing has been encouraging students to experiment with form in their prose fiction. Stimulating ideas for creative work has been relatively easy using a variety of approaches including photographs, other art work, character finding activities, film, etc. but they have always played it safe in terms of form and opted for very conventional structures and narrative perspectives relying largely on a linear structure and a simple first or third person voice. I would like to offer a workshop that presents some of the methods I have used to introduce different narrative voices and perspectives and also to encourage students to reorganise their work using different structures. I would bring with me a range of resources including examples of published writers' work in poetry and prose fiction which I have used successfully in my work with the students looking at their own prose fiction. I also have activities to share which can be completed quite quickly but which encourage students to deconstruct something they have written and experiment with it in different ways.

Presenter Biography

JULIE TAYLOR has been an English teacher (KS3, 4 and 5) for nineteen years during which time she has also been Head of English. She started teaching the AQA spec in Creative Writing in Sept 2013 and is a moderator for the AS coursework. She is also an examiner for AQA in 'A' level English Language. Julie has had an article published in emagazine and she is due to be published in the NAWA magazine, *Writing in Education*. She has presented a workshop to colleagues at a conference on Media Studies and is currently studying the online MA in Writing at MMU. Her first novel got to the final stage of the Hookline publishing group's competition.

2d) FULL CIRCLE - an interactive workshop with English-Romany storyteller Richard O'Neill, with a focus on engaging EAL and Roma pupils at secondary school

Richard O'Neill is a writer and storyteller of Romany origin. In this workshop he introduces Full Circle, a toolkit that has been developed as a result of his residency, to enable other teachers working with writers to engage Roma and other EAL pupils in creative writing. He will demonstrate examples of practical exercises and ideas that he has successfully implemented in the classroom.

Presenter Biography

RICHARD O' NEILL has been writer-in-residence at Babington Community College, Leicester, for three years, supported by Writing East Midlands and The Mighty Creatives (The bridge organisation for the East Midlands). Babington Community College is host to a large number of Roma heritage pupils whose families have arrived in some number in Leicester over recent years, mainly from Romania and Slovakia. Richard has worked with groups of Roma and other pupils to create two full length plays and one film exploring issues of race, identity and belonging.

2e) Performance Poetry

Mouthy Poets have always found a vital element of teaching poetry is the performance aspect. We champion this in all the work we deliver as we find this boosts student's confidence and creativity, as well as creating a greater understanding of poetry as an art form. Performance is not only about speaking the words of a poem aloud. It is about discovering ways to make use of space, varying rhythms, pace and tone; these are elements of poetry that can only be explored effectively through performance. We will deliver a workshop exploring the importance of teaching performance poetry and providing teachers and facilitators the tools to deliver this in a creative way. The workshop will include practical exercises that can be used in the classroom to explore different performance methods.

Workshop Outline:

- Ice breaker exercise involving performance;
- Discussion surrounding the importance of performance poetry
- Example exercises to use in the classroom;
- Q & A.

Presenter Biography

HAYLEY GREEN is part of Mouthy Poets: a collective of 15 - 30 year olds in Nottingham who write, edit and perform their own poetry as well as producing events, teaching poetry and helping each other to develop personally and professionally. They are a leader in their sector and region; providing regular paid work for artists, development for participants and attracting groundbreaking numbers to Nottingham's poetry events. As a Community Interest Company, they are primarily concerned with educating and developing the vocabulary and skills of young people through the Spoken Word. They have been successfully delivering Spoken Word Education/Professional

Development for young people for almost 5 years. Mouthy Poets currently manage weekly sessions alongside additional in-school education work and an internship programme.

Workshops Slot Three – 2.20 – 3.15pm

3a) Out of the Archives: an interactive Creative Writing Resource celebrating LGBT histories and narratives within the LMA archives; for KS3 and KS4 students

The London Metropolitan Archives (LMA) are rich in the hidden histories and achievements of LGBT people and communities. The queer narratives within the archives have been, and continue to be, an inspiration for many writers including Sarah Waters, Peter Daniels, Jay Bernard and Rommi Smith. Using exercises from an emerging LGBT histories creative writing education pack, this creative writing workshop explores the poem, political speech, diary entry, monologue and letters, as creative devices through which young people (and their teachers) can learn about, and reply to, an archive singing with LGBT voices of the past - who shape our present tense. In an era of seismic change for LGBT communities (equalisation of the age of consent for LGBT people and the legalisation of Gay marriage), this workshop posits that creative writing is a methodology for developing emotional literacy with regards to LGBT histories and narratives.

Presenter Biographies

JAN PIMBLETT PGCE, MA, FRSA: Principal Development Officer, London Metropolitan Archives (2001-present), responsible for project management and developing and running all LMA's outreach and interpretation programmes. Previous experience includes Education Officer (The Maltings Arts Theatre, St Albans 1998-2000); Head of Performing Arts and Pastoral Tutor (Barnet College of Further Education 1994-1998); Head of Theatre Studies (Scarborough Sixth Form College 1989-1994); Head of Communication Studies (Godalming Sixth Form College 1985-1989).

ROMMI SMITH is a poet and playwright. She has held numerous prestigious inaugural residencies for organisations ranging from the British Council, to the BBC; Keats House to The Houses of Parliament. A qualified teacher (PGCE) Rommi teaches creative writing for a wealth of organisations and institutions, including: The International Schools Theatre Association; ARVON and The Poetry School. For CAPE UK, she mentored teachers to use creative writing as a tool for developing outstanding literacy in their classes.

3b) Making Up Stories: Workshop Strategies for Creative Storymaking in Key Stage 2

This session will share the strategies of some of my most successful workshops, in which children of all abilities are able to create their own satisfying story. Stories are hard for children to structure and complete successfully, yet it is the grip of story – the sheer narrative power of “what happens next” - that often engages children in both reading and writing. The curriculum often teaches children highly prescribed ways of writing stories. This session will show different ways of enabling children to create stories in ways which are more playful and exciting.

I will use examples from my own practice throughout, particularly my workshop “Magic Animals” for KS2. I will show how a passage of writing can be used to introduce the theme, then lead to discussion and “brainstorming” of a new storyline. Using carefully chosen cues, I prompt participants to create the main character, secondary character, the setting, the threat/ enemy and the main source of conflict. These prompts are designed to allow all children to participate, in a playful/experimental manner, while providing structure.

Presenter Biography

EMMA BARNES is writer for children, typically of funny, contemporary stories, sometimes with a fantasy element. She has had ten children's books published, and her latest series *Wild Thing*, published by Scholastic, has been described as "hilarious and heart-warming" (The Scotsman). She has also written for TV (Cbeebies) and radio (Radio Four short story). She has worked in a diverse range of institutions, including libraries, universities and literary festivals (including the Edinburgh International Book Festival). Emma has delivered workshops and events in a wide range of schools across the UK, but particularly in deprived areas of the North of England. She specializes in designing workshops for primary school, often focusing around the art of creating stories. She has been a recipient of an Arts Council Writer's Award and my notable books include *Jessica Haggerthwaite: Witch Dispatcher* (shortlisted for the Branford Boase Award) and *Wolfie* (winner of the Lancashire Fantastic Book Award).

3c) Rhyming Comic Poems

Teaching experience and workshops since convince me that this is an excellent way into studying and mastering poetic technique. It overcomes the initial barrier of "Why should I write a poem?" Nobody asks, "Why are you telling me this joke?" For good reasons, teachers and poets are uneasy about kids writing rhymed poems. That sends two messages: EITHER "this isn't worth doing" OR "it's way beyond you." That distorts poetry, and wastes potential. Many kids are drawn towards rhyme, respond to good rhyming poems, and want to have a go. My workshop starts from stuff I've written, which is deliberately incomplete. To begin with, they're filling in the gaps, but the gaps keep getting bigger. If they're initially filling the same gaps as each other, that allows for a shared look at alternatives, where scribbles on a whiteboard represent the poet's choices – why does that word work better than this?

Gradually the canvas expands, so that writers are working on their own project, with props and hints to begin with, but then on their own. In a very short time, the group's in a position to share entertaining poems, enjoyable in themselves but also the early stage of a lifelong progression.

Presenter Biography

PAUL FRANCIS is retired from teaching, but throughout his career he has taught comprehensive pupils to write stories, poems and plays. Paul has published ten books, some of them about education (*Beyond Control*, Allen and Unwin), some containing educational materials (*Working Talkshop*, CUP), some including playscripts for pupils (*Power Plays*, Edward Arnold; *Looking for the Moon*, CUP). Over the past fifteen years he has written more than twenty packs of materials for ZigZag. He has won two national poetry competitions and one national playwriting competition, and is currently active in the local poetry performance scene. At this year's Wenlock Poetry Festival he is reading with Michael Rosen, and later this month launches *Writing for Blockheads*.

3d) Story writing with Exclusive Word Stories: an engaging technique for developing expression and structure

An 'exclusive word story' is a creative writing exercise involving the production of a coherent text, usually a story, in which every word is used once only (this includes common function words such as 'a', 'of' and 'in'). This workshop will begin by introducing participants to this challenging and engaging writing technique through some example texts. Thereafter, participants will be given some linguistic and textual techniques for the effective writing of the exercise. Finally, there will be ample opportunity to write in the genre and to read what other participants have written. Materials for all of these stages can be provided on request. This takes around 60 minutes. The author encountered this technique in 2005 in the context of teaching English as a foreign language since when he has

used it to develop vocabulary, structure (textual and linguistic) and expression in adult second language writing. It can however be used in Advanced level teaching and in writing-in-the-community contexts.

Presenter Biography

DEAK KIRKHAM began writing poetry as a teenager, and since the age of 25 has added short stories, travel writing and (published) education articles to his portfolio, not to mention innumerable emails, teaching materials, student handbooks and trip advisor reviews. His publication history is available on his University of Leeds profile. After undergraduate and postgraduate degrees in theoretical linguistics, he obtained a proper education driving a delivery van, cleaning houses and working in a café. Since 2003, he has taught English as a foreign language, working in Slovakia, Egypt, Oman and the UK where he is now a Teaching Fellow at the University of Leeds specialising in business English teaching and academic writing. He is passionate about Pilates, punctuation and Poland, and loves walking in the country especially if there is a pub somewhere where he can down a pint, nibble and sandwich and write earth-shattering verse.