

# The NAWE Conference

in the year of the  
Shakespeare 400 celebrations



*Macbeth*, 2016, dir. Kit Monkman  
Exclusive discussion with the director, Saturday, 12 November, 2pm

with special guests: Patience Agbabi and Kit de Waal

Stratford Manor

11-13 November 2016

nawe

national association of  
writers in education

## Introduction

Welcome to the NAWE Conference 2016! We're thrilled to be here in Stratford-upon-Avon in the year of the Shakespeare 400 celebrations, and delighted to offer a rich range of presentations, talks, and workshops.

With the Shakespeare connection in mind, we are particularly pleased to offer an exclusive screening of excerpts from the very latest film of *Macbeth*, with director, Kit Monkman, in conversation with Judith Buchanan, one of the world's leading authorities in Shakespeare on film. For the evenings, our speakers are poet Patience Agbabi and novelist Kit de Waal, both of whom have a passionate interest in creative writing and education. Each reading will be followed by a Q&A and a book signing, so there will be plenty of opportunities to ask questions about writing and practice.

Our programme is split into six loose strands with a string of workshops focusing on craft. Anyone wishing to spend the weekend writing won't be disappointed, and if you're looking for material, two unique falconry sessions\* should offer some inspiration (early booking essential). We're also welcoming the very first conference session from our new PhD Network, as well as a consultation for the new Paper Nations Young Creative Writer Award (funded by Arts Council England).

NAWE staff and Management Committee are on hand to guide you through the weekend, while colleagues Clare Mallorie and Gill Greaves are available to help with any practical or technical questions. Members of the Higher Education Committee will be available (on Friday 6–6.30pm and on Saturday 1–1.45pm in the bar) to discuss *Writing in Practice*, our peer-reviewed journal of creative writing research.

We'd like to extend a particular welcome to first time visitors, those visiting from overseas, and to any PhD students or teachers joining us. We hope you'll find it easy to make the most of your visit: there's a swimming pool, health club and spa, a nature trail, and the hotel bar is open late.

*Paul Munden, Director*  
*Seraphima Kennedy, Programme Director*

*\* Two falconry sessions are being offered: one on Friday, 2.30–4pm (outside, therefore weather permitting) and one on Sunday, 9–10.30am (Leamington). Pre-booking for these sessions is essential, via the Eventbrite link on the NAWE website Conference page.*

## CONFERENCE PROGRAMME

### Friday 11 November

12.00–13.00 Registration

12.30–13.45 Lunch

14.00–14.30 Opening Plenary – Celia Brayfield, Seraphima Kennedy

14.30–16.00 Choice of:

#### **A1: Flying Sparks** – Kate Edwards, William Gallagher, Jane Commane

Panelists discuss how enabling young writers has had reciprocal benefits on their own writing; creating a more abundant sense of possibility and imagination for all involved. They share their approach to a new practitioner's handbook they are working on for Nine Arches Press called *Ignite*. With contributions from over a dozen practitioners from the Writing West Midlands network, the workshop exercises in the book aim to be less prescriptive and more of a collaborative interchange between experienced and young writers in training. Creative sparks will fly when participants have a chance to try out some of the exercises themselves.

#### **B1: Using Publishing Research to Enhance Creative Writing Teaching** – Laura Dietz, Helen Marshall, Tiffani Angus

Publishing education is a rapidly expanding component of higher education, both as a degree programme in its own right and as a component of creative writing courses. Three lecturers who teach both Creative Writing and Publishing will analyze recent classroom applications of Publishing research, demonstrating how it can enhance teaching and relieve pressure on creative writing tutors (who often serve as mentors and career coaches on the side). With a focus on classroom dynamics, genre and e-books, Angus, Marshall and Dietz will discuss giving students insight into how publishing contexts shape their work and reception of that work.

#### **C1: a) Playing with Words: Encouraging Failure in a 1st Year Space** – Paul Williams

The first year experience for creative writing university students is no longer a triumvirate of the traditional forms of fiction, poetry and drama. Today's students demand an experiential play with many more forms of creative

practice. The new courses I am introducing offer a radically different first year experience. Lectures and tutorials are a thing of the past; students experiment with innovative forms in a course that encourages failure. The range includes flash fiction, creative non-fiction, writing for the new media, graphic fiction, and interactive narrative (in collaboration with our Serious Games Program). Classic poetic forms are explored, but also contemporary performance poetry, and dramatic writing for stage and screen.

**b) Reading as a Writer** – Julianne Pachico

What does it mean to read from the perspective of a writer? How are the texts we read reflected in the words we write? Using practical examples drawn from the research undertaken to complete a short story collection, as well as in-classroom techniques that emphasize close reading, this talk will explore the implications of how reading like a writer can benefit both students and practitioners.

**c) University of the Arts London: The Student Guide to Writing Competition Series** – Jennifer Tuckett

This session will launch a new partnership between NAWA, the MA Dramatic Writing at Drama Centre London at Central Saint Martins, Writers at Work Productions and Oberon Books on the Student Guide to Writing competition series, which aims to provide access for students and teachers at school and university level to the leading creative writing training within the industry. The session will be led by Jennifer Tuckett, Course Leader of the new MA Dramatic Writing and Director of Writers at Work Productions, which works with the industry to increase access and diversity.

**D1: a) Using Creative Writing to Explore Motherhood in the 21st Century** – Kate North

This paper will focus on an interdisciplinary research project that sought to explore and express contemporary experiences of motherhood through creative practice. The *Creative Motherhood* project drew on the expertise of a creative writer, an oral historian and a public health and policy expert in order to find sustainable ways to record the 21st century experience of motherhood while improving support networks for new mothers.

**b) I just want to go see my camels! Creative use of drama and narratives to involve FGM-affected women in research design** – Sarah Penny

Can creative writing usefully inform research design for understanding health

experiences? Sarah Penny ran a workshop in tandem with the Nuffield Department of Primary Care Health Sciences at Oxford University, exploring how using arts therapies can help women to overcome their reluctance to talk about the health impact of living with FGM. She will be looking at the therapies used, within a wider discussion of why creative writing has a vital role to play in improving health outcomes for UK marginalized communities.

### **c) Crossing Sectors: Taking Creative Writing to Student Nurses – Romi Jones**

This workshop will describe a pilot project in which Romi Jones facilitated a programme of creative writing workshops with students from Northumbria University undergraduate nursing courses. The project included an opportunity to reflect on the challenging task of nursing older people with dementia. Each participant reported that learning creative writing techniques had reframed their belief that they were 'not creative types'. The student nurses reported that the creative writing activities felt more 'real' than the reflective practice models used in their academic studies. A summary article was published in an international academic nursing journal.

### **E1: Co-Writing Design Territories – Julia Lockheart**

This workshop will explore how design practices can be applied to the initial stages of a collaborative writing project. The tools are taken from my doctoral research, which focused on M-level Design students with visual spatial strengths who are less confident in committing their ideas to writing. I focus on the strengths of those with dyslexia, English as a second language, those from a widening participation background, and mature returners to education. During the workshop we will form writing teams, draw stories, co-define a territory, and agree a question that can be used to shape future co-writing, aiming to gain shared insights for future teaching derived from the process.

### **F1: Writing in Time – Julie Primon, Clare Williamson**

A first attempt at historical fiction can seem incredibly daunting, whether the writer lived through the time concerned or not. How do writers evoke successfully the era they are writing about? How can they achieve the right balance between fact and fiction? This workshop will aim at demystifying historical writing through a series of playful, creative activities, and will explore the variety of ways in which personal materials can be used in historical writing.

**Additional Option: Falconry Session** *(for those who have pre-booked only)*

16.00–16.30 Tea/Coffee

16.30–18.00 Choice of:

**A2: a) How WAPPY (Writing, Acting, and Publishing Project for Youngsters) Works – Akubah Quansah**

WAPPY is a newly-registered social enterprise, founded by its Director 'Akuba' as a voluntary community organization in 2008, with the prime aim of developing the creative writing and illustration skills of young people aged from 5 to 18 from diverse backgrounds, with varied abilities and disabilities, and training them to become skilled performers of their creative work, which they will later have published, exhibited and/or recorded. Since its inception, through literary partnerships, it has empowered numerous youngsters to become confident writers, readers, storytellers, authors, researchers and performers, at local and international levels. This workshop demonstrates how WAPPY works.

**b) A Space to Write – Amanda Harris**

What environments are best suited to developing children's independent writing? How can a consideration of time and space in the teaching of writing in schools contribute to the writing process? Amanda will discuss the findings of a small pilot in three schools in Cornwall and the research done by Wyl Menmuir, who ran the project. She will link this to a publication of the same name exploring, through photography and interviews, the spaces in which professional writers choose to work, their processes and how, maybe, these can influence practice in the classroom; also how this work is leading to a new development in Cornwall around encouraging 'reluctant writers'.

**B2: a) Whither Justice? Reflecting on justification, rationale and temporality in the creative writing workshop on character – Namita Chakrabarty**

Referring to Orwell's *'Why I Write'* (1946), in the context of creative writing teaching, this paper proposes fiction as a space for a justice seeming sometimes beyond reach in the external world. Using the Critical Race Theory I have used in earlier creative-critical publications (Chakrabarty 2011; 2012; 2013), I reflect on the justice and justification at work in the production of visibly raced characters in the creative writing seminar. Exploring the impact on my own creative research of published writing and student discussion on writing, I focus on the question of fictional characters' futurity reflecting post-9/11 ambivalence to the other.

## **b) Creative Writing and the Psyche: the Depth Psychology of Writing – Kylie Fitzpatrick**

Kylie Fitzpatrick will discuss the cross-over between Creative Writing and Depth Psychology, paying particular attention to unconscious processes, life writing, and the use of the first-person as a means of activating that part of the brain that neuropsychologists call the 'empathy-hub'. Fitzpatrick will suggest that more can be done, in Creative Writing degree courses, to support the creative development and mental health of young writers.

## **c) Disturbingly Dangerous: Teaching Structure and Selection in the Process of Life Writing – Catharine Frances**

There is a fear of addressing the personal with young people whose identity is in great flux and, surely, it must be disturbingly dangerous to unleash a self-pitying, internally focused writing practice? Some students choose to take the course, others need it. All report that it doesn't turn out to be what they had expected. This paper will reflect upon 20-year-olds learning that narrating a life is always an act of selection, always subject to a chosen (not necessarily coherent) narrative structure, always partial and always unfinished. It is a process that has the potential to transform all their writing.

## **C2: a) The Not So Simple Simile – Andrea Holland**

Simile has been described as the sensible older sibling of metaphor, which suggests that simile takes less risk, is more judicious or well-reasoned than metaphor. Emerging writers can often feel more 'secure' in using a simile in a poem in order to show, suggest, or denote an object or feeling; where metaphor insists, a simile suggests. This session will investigate how and why similes work, with a simple exercise as an example. As writers and tutors we sometimes take it for granted; it's easy to spot similes that don't ring true, especially for abstract concepts such as love and death, where 'our love was as rotten as autumn leaves/ as corroded as a rusty roof/'. Here we'll look closely at the simple simile, to see how it can shake things up.

## **b) Metaphorically Speaking: Metaphors in Poetry and Plastics Workshop – James Cole**

As with air to breathing, metaphors are an essential part of creative expression; they help bring writing alive, adding texture and nuance, allowing images to leap off the page. We will use as a starting point the UK's only accredited museum with a focus on plastics – the Museum of Design in Plastics. You will have the unique opportunity to explore online the recent

exhibition, *Is That Plastic? Skeuomorphs and Metaphor in Design*, while developing your own creative responses to the virtual collection through exciting poetry exercises and readings.

**D2: a) The Ferry Tales Project: Travelling through Poetry, Picture and Song** – Robyn Bolam

Ferry Tales is a community-based project, linking the Isle of Wight to mainland ports, supported using public funding by the National Lottery through Arts Council England. Until March 2017, poets and songwriters are involving groups, from ferry travellers to the socially and physically isolated, in making songs and poems exploring arrivals and departures in their lives, using commissioned photographs. There will be exhibitions, events, a CD and an anthology, April-July 2017. You, your students or writing groups can also come aboard via our website, [www.ferrytales.org](http://www.ferrytales.org). Discover how this works!

**b) Word Rocket** – Caleb Parkin and Paul Hurley

Caleb Parkin and Paul Hurley present an experiential introduction to Word Rocket, a platform bringing together their expertise in writing, art, engagement and research. Uplifting research through creativity, Word Rocket works with academic researchers *beyond* creative subjects. Our participatory approach uncovers the rich potential in reframing the language of research through creative writing activities. It aims to equip researchers with divergent thinking skills for their work and wellbeing, to imagine new audiences and interdisciplinary contexts, and to develop more accessible ways of communicating. The workshop will model Word Rocket's approach: expect play, glue sticks, post-it notes and challenging questions!

**E2: The Washing Line** – Liz Hyder, Jean Atkin (*in the café*)

In this fast-paced and fun workshop you'll create at least one freshly laundered poem inspired by the everyday world of washing. Choose an appealing garment, take inspiration from our special Soapbox, extract favourite words from the collective whirlpool or out of the grime of the Filter and create a sparkling masterpiece ready to peg on the Washing Line. The wordshoppers, Jean Atkin and Liz Hyder are noted for their inventive and energetic writing prompts, and their warm and encouraging people-skills. Jean and Liz will be on hand throughout to ensure you don't mangle your words. Unless you really want to!

**F2: *Drinking Stories: An Anthology*, edited by Karen Stevens and Jonathan Taylor** (*in the bar*)



There are many writers across history who have constructed stories around the subject of alcohol, its positive and negative effects, which not only shape content and behaviour, but also have an impact on style and narrative structure. This anthology will consist of short stories by contemporary writers who investigate the pleasures and pains of drinking through characterization, theme, imagery, plot, style, and narrative. The panel, hosted by the editors, will include a discussion of the theoretical context for the anthology, followed by a reading, and finally a short writing exercise on the theme of 'Drinking Stories'. The panel represents an unusual opportunity to reflect on an anthology as a work-in-progress, rather than as a finished article.

18.00–18.30 *Writing in Practice* open editorial meeting (*in the bar*)

18.30–19.30 Dinner

20.00–21.00 Evening Event

**A reading by Patience Agbabi** (plus Q&A with Jonathan Davidson)

Patience Agbabi was born in London to parents from Nigeria and grew up in Wales. One of the UK's foremost poets, she studied English Language and Literature at Pembroke College, Oxford University, and is a former Poet Laureate of Canterbury. Her writing and performance has been featured on radio and TV worldwide. In 2015, she was a recipient of The Cholmondeley Award for her latest poetry collection, *Telling Tales* (Canongate, 2014), and during the same year was shortlisted for the Ted Hughes Prize for New Work in Poetry 2014. She lives in Kent.



photo credit: Lyndon Douglas  
courtesy renaissance one

*Telling Tales* (Canongate, 2014) is the fourth poetry collection by Next Generation poet Patience Agbabi, and a retelling of Chaucer's *The Canterbury Tales* for the 21st century.

Mining the Middle-English masterwork for its performance as well as its poetry and pilgrims, her boisterous and lyrical collection gives one of Britain's most significant works of poetry thrilling new life. Following a book launch at Southwark Cathedral, Patience has toured the book with literature producers Renaissance One to a range of literary festivals and venues around the UK. She will be available to sign books after the event.

## **Saturday 12 November**

07.30–08.30 Breakfast

08.00–09.00 Registration

09.00–10.00 Choice of:

### **A3: Writing Teachers: Communities of Practice** – Jenifer Smith

The National Writing Project (NWP) has been developing teachers' writing groups since 2009. The project takes as its principles those espoused by the US NWP. Teachers are regarded as agents of reform. Communities of practice, central to the project, inform teachers' orientations toward writing, writers and the teaching of writing. This workshop will be shaped in such a way as to give a flavour of practice typical of teachers' writing groups. Through writing and reflecting together we will share some of the findings of the project so far: its impact on teachers' understanding of writing and themselves as writers and teachers of writers.

### **B3: Only Connect: NAWE PhD Network** – Lily Dunn, Keith Jarrett, Wanda O'Connor, with Robin Mukherjee and special guests

Only Connect was created in an attempt to offer networking opportunities and support to creative writing PhD students from across the country. The first meeting was held at Birkbeck, London, and a steering group formed. This session will aim to provide PhD students with networking, advice and guidance on subjects from the creative/critical divide, employment in an HE framework, publishing, and building a career post-PhD.

### **C3: An Interdisciplinary Approach to Screenwriting** – Sarah Evans

Screenwriting can boast a plethora of generic 'how to' books, with the aim of most screenwriting manuals – and teaching to a certain extent – being to make what is a gargantuan task appear within reach. But great storytelling is about the 'why?' and not the 'how to'. It's about our human desire to make sense of our own world through an immersion in others. It's about trying to create a deep emotional impact through a specific craft, or set of techniques. This presentation workshop will explore the arenas of socio-narratology, philosophy and sociology in an attempt to find inspirational practical tools that help to teach the 'why?' of screenwriting.

### **D3: What Else but Ink on a Page? Writing for Dialogue and Change –**

Fiona Hamilton

Writing is ink on a page or digital marks on a screen, a practice influenced by cultures, literary expectations, markets and audiences. It is other things too. We'll explore differences, connections and tussles between writing to 'write better' and writing to 'live better'. How can creative writing contribute to positive changes in individual lives and wider society? Drawing on insights from the field of therapeutic writing, we'll try writing with sounds, gestures and textiles as well as words. Fiona Hamilton will include information on arts-in-health projects and training opportunities for those interested in writing with diverse applications in varied settings.

### **E3: Music and Creative Writing Workshop – Valeria Vescina**

What happens when music and writing are brought together in a short story or a novel? This workshop – the most recent of the ones taught by Valeria Vescina for the Royal Borough of Kensington and Chelsea – focuses on harnessing the power of music to stimulate the imagination and offer insights into the creation of vivid characters and settings. Valeria will demonstrate how authors use the potential of music in fiction and will highlight some of the resulting effects. She will then lead participants through a creative writing exercise. The teaching can be adapted for secondary school pupils of varying ages.

### **F3: Café Writing – Helen Stockton, Danielle Lloyd**

Writing in different environments can be stimulating and cafés have long been a favourite haunt of writers. JK Rowling commented that 'the idea of just wandering off to a café with a notebook and writing and seeing where that takes me for a while is just bliss'. Teaching creative writing in a café, using the environment as a stimulant, a resource and a potential audience is becoming increasingly popular. This workshop will cover how to set up, recruit writers for, and resource successful regular café writing workshops as an alternative to a more conventional creative writing learning environment.

10.00–11.00     Choice of:

### **A4: Teaching Creative Writing in Secondary Schools – Francis Gilbert**

This workshop will be an interactive, dynamic session that explores the world of teaching Creative Writing (CW) in secondary schools, from Years 7–13. It will suggest sound 'evidence-based' approaches for teaching CW in one-off

or extended sessions, explain the various requirements for the teaching of CW at KS3, GCSE and A Level, as well as the ways in which visiting writers can productively deliver sessions within the school context. The workshop will combine fun, easy-to-teach activities with a discussion of the underlying learning theories, which support these active approaches. Please come along with a pen and paper, and a willingness to have a go at some creative writing.

#### **B4: The Self-Directed Writer** – Tracy Iceton, Natalie Scott

Tracey Iceton and Natalie Scott share their recent experiences of working towards their doctorates in Creative Writing, via the traditional route and by existing published works respectively. They describe the process from a student's perspective, offering advice to any writers thinking about embarking on PhD study by either route, and share some of the creative work produced as part of their studies. They also introduce the areas of interest they have discovered since completing their PhD studies. The session includes an activity that will encourage participants to critically evaluate a piece of their own creative writing.

#### **C4: Spark Young Writers' Showcase** – Jonathan Davidson, Emma Boniwell with participants and leaders from Spark Young Writers' Groups in Birmingham, Coventry, Pershore, Rugby and Stratford

Writing West Midlands runs one of the largest programmes of creative writing groups for children and young people in the UK. In this showcase we will hear contributions from participants from several groups. In addition, you can get inspiration and practical tips from the team running the sessions on a monthly basis across the region, and ask questions.

#### **D4: Still Life with Blackbirds** – Joanne Reardon and Richard Kenton Webb

In 2014, artist Richard Kenton Webb and writer Joanne Reardon created an exhibition of linocuts and stories at the Corinium Museum in Cirencester. The collaboration was a site specific work using this celebrated Roman museum as inspiration and background to the works; a conversation between word and image that became a visual narrative in the form of a detective crime story. Richard and Joanne will be talking about the collaboration, discussing ideas about the discourse that developed throughout the making process which surprised and challenged its creators and posed the question: whose story is it – the artist's, the writer's or both?

#### **E4: a) Carpets of Green – Kate Lee**

How do maps work in children's books? Why, for instance, are they almost always presented before the start of the story? By offering clues about the 'story world', do they help children develop important skills, such as the ability to make predictions? And, by encouraging a deeper engagement with the story to come, do they echo an important aspect of historical manuscript design? This paper explores the role of maps in children's literature through the prism of Anglo Saxon design, which Lee is investigating for a Creative Writing PhD alongside writing a novel for children inspired by the Domesday Book, and creating hand-drawn original maps.

#### **b) Everyday Magic and Mythical Maps – Jennie Bailey**

Have you ever wondered if there's some sort of sorcery in a vacuum cleaner? Do you have a secret magic word? At this creative writing workshop we'll have fun conjuring up some words and we'll be writing the everyday with a little bit of magic, a large dollop of the mystical, and creating myth from maps. This hands-on session offers participants activities to kick-start writing and, by the end of the session, you will come away with a magic spell for an everyday item, and a map that somehow makes a place you know more strange.

#### **F4: The Importance of Letting Go: Creativity and Risk – Danielle Jawando**

As writers, we are inherently inventive when it comes to talking ourselves out of taking risks. There are topics we don't allow ourselves to explore, and parts of our writing we deliberately censor. But in doing so, what is it we are actually losing? And how can choosing to stay 'safe' be stifling to our own creativity? In this workshop, we will explore why creative risk is necessary, uncovering our own personal drawbacks and blocks. Through various exercises we will examine how to take those risks within our own work, and how to encourage our students to do the same.

11.00–11.30    Coffee

11.30–13.00    Choice of:

**A5: Paper Nations Consultation: The Creative Writer Award Draft Framework** – Bambo Soyinka, Jane Bluett, Janine Amos, Nick Sorensen, Seraphima Kennedy

Funded by Arts Council England, Paper Nations is the country's first and only

creative writing hub for young people. The project brings together the best and most innovative arts organizations, creative writers and academics with a common purpose: to inspire a creative nation of young writers.

The Young Creative Writer Award is a new accredited scheme that will inspire young people to develop their writing talent and build their confidence. Designed in conjunction with NAWE, Bath Festivals and Bath Spa University, this award will be the very first National Creative Writing qualification for children. NAWE is working with Bath Festivals and the Paper Nations Team to design a national framework for the award and a set of tutor-facing resources. We will present the first draft of the framework to creative writing tutors and other interested parties at the conference in November 2016.

This will be an interactive session, introduced by Dr Bambo Soyinka (Creative Director of Paper Nations). Participants will be invited to give feedback and take part in a focus group session (led by NAWE).

**B5: ‘A Rose is a Rose is a Rose’: Experimental Poetries in the Creative Writing Workshop** – Carrie Etter, Patricia Debney, Scott Thurston

Experimentation and risk-taking are essential to any writer’s evolution, developing knowledge of contemporary poetry and, regardless of the direction ultimately taken, success. As such, these three poet-lecturers consider it necessary to introduce undergraduates to experimental and innovative poetries, both in theory and in practice. In this session, each speaker will outline some classroom techniques, and evaluate the value of such a teaching practice: what might student writers gain from these experiences? What are the benefits of teaching and learning about innovative poetry? What are some of the pitfalls, and how can we anticipate and manage them?

**C5: Writing for Wellbeing: A Discussion with Lapidus** – Clare Scott, Barbara Bloomfield, Tony Wall, Lisa Rossetti

Writing for wellbeing is becoming increasingly popular across diverse professional communities, including health, education and business. In this conversational presentation, various Lapidus Board Members explore their experiences of facilitating writing for wellbeing in various professional settings and the sources of professional knowledge and responsibility which frame their practice. They will tackle key questions around the meaning of ‘writing for wellbeing’, insights into generating forms of its transformative and therapeutic value, and how/if the responsibilities of practitioners should be managed. Participants will be invited to share, explore and expand their own perspectives.

## **D5: a) Poetry and Film – Sue Burge**

For many years freelance lecturer Sue Burge has been combining her two passions – writing poetry and teaching film studies. In this workshop she will present her year-long Arts Council funded project during which she has been writing poetry in response to the cinematic heritage of Paris. Participants will get a chance to write their own cinematic poetry in response to film clips and exercises. Tutors interested in using this technique will be given guidelines and suggestions for incorporating this underexplored aspect of ekphrastic poetry into their own teaching.

## **b) Becoming a Writer-in-Residence – Heidi Williamson**

What is a Writer-in-Residence? What exactly do they do? And how do you get to be one? Discover the benefits and pitfalls of being a writer attached to an organization. This interactive workshop will include where to look for residencies, how to find the perfect fit, applying, proactively creating your own role, and practicalities: responsibilities, payment, and the impact on your work. There are residencies out there to suit all genres and levels of writer – from those just starting out to full-time professional author. Find out how a writing residency can inspire you, widen your experience, boost income, and help create more writing time.

## **E5: a) A Silent Journey: What Video Games Can Teach Us About Storytelling – Inés Gregori-Labarta**

*Journey* (2012) is an acclaimed video game that has won a BAFTA among many other awards. Despite the total absence of language in *Journey*, *Escapist* magazine (2010) states that ‘the game is absolutely gorgeous and will likely be added to the pantheon of titles used in the “games as art”’. In this paper, Labarta will show what storytelling techniques (such as characterization, landscape and the monomyth) *Journey* uses to transmit a powerful story. Labarta argues for the ways in which these can be implemented in our writing to transcend the barriers of language and, thus, reach a wider audience.

## **b) Hand-Written Journaling in the Digital Age – Dolly Garland**

Digital technology has become a norm in our lives. A study by the American Press Institute in 2015 found that 88% of Millennials get news from Facebook. Social media has become a primary form of acquiring information, and people are increasingly shifting from the tactile experience of reading a physical book or writing by hand. In this paper, I investigate how the

amalgamation of digital tools and technology can indeed aid, enhance, and even encourage the tactile experience of writing by hand, and impact the art and practice of journaling for personal development.

### **c) Non-Linear Storytelling** – Chris Walker and Lara Munden

Non-linear storytelling is established practice in the world of computer games, but has found a niche within informal learning environments such as museums, visitor centres and digital installations. Multi-award-winning design consultancy Bright White Ltd, based in York, UK, now has as many writers as designers. Chris and Lara have been creating non-linear stories for diverse applications in this field, from blood-soaked medieval battlefields, through augmented reality studies of the Scottish built environment, to helping an audience to learn from survivors of the Holocaust. They share their experience, and encourage writers to explore non-linear storytelling.

### **F5: a) Phyzzing: When Science and Poetry and Poets Collaborate** – Miranda Barnes, Sarah Watkinson, Stephen Payne

Miranda Barnes met fellow writer Tania Hershman in the practice-based creative writing PhD programme at Bath Spa University, and an ‘off-PhD’ writing collaboration inspired by physics called ‘Phyzzing’ was born. Miranda has continued seeking out the ways poets can explore science in poetry, both in solitary and collaborative work. Joining Miranda will be poet-scientists Sarah Watkinson and Stephen Payne. Unlike Miranda, Sarah and Stephen’s primary careers were in science: fungal biology and cognitive science respectively. The poets will talk about their own use of science, share some of their writing, and open the discussion to see how they can inspire more writers to play with science.

### **b) ‘It’s Alright, Students, Not to Write’: What Ron Padgett’s Poetry Can Teach Us** – Jeremy Over

In this session Jeremy Over will explore Padgett’s playful approach to poetry to see what it can teach the reader and writer of poetry, and the teacher of creative writing. While less well known as a teacher than his mentor and first generation ‘New York School’ predecessor, Kenneth Koch, Padgett edited the classic *T&W Handbook of Poetic Forms* and his guide to *Creative Reading* should accompany every course on writing. The poetry he has written for over half a century can in itself be seen as a delightful instruction manual and guide (crazy wisdom-style) to writing and living.

13.00–14.00    Lunch



14.00–15.00 Plenary session:

‘A drum, a drum...’ – Kit Monkman, Judith Buchanan



Film director Kit Monkman and Shakespeare advisor Judith Buchanan discuss, and show excerpts from, the forthcoming *Macbeth*, a stylish hybrid of film, theatre and cutting-edge visual effects.

15.00–16.30 Choice of:

**A6: a) Collaborative Novel Writing in Secondary Education** – Catherine Bruton

79,020 words, 58 chapters, 32 student authors aged 11–19, three young editors, 13 teacher and parent contributors and a couple of famous authors too! *The Ring* is a unique project: a ‘collaborative novel’, dreamt up by the students of King Edward’s School, Bath and now available in all good bookshops! Spear-headed by author/teacher Catherine Bruton, this is the second such project KES Creative Writing Society has completed, with two more attempts that ran aground. Catherine talks about the dos and don’ts of collaborative writing projects: what works – and what definitely doesn’t; how to avoid collaborative disaster; what you learn when things go wrong; and what students gain from working in this unique genre.

**b) Voices of Children in Adult Fiction** – Gail Aldwin

Creative writing doctoral studies combine academic research with creative output through practice-led research. This presentation draws upon the experience of writing a novel with alternating narratives, which describe the

experience of childhood trauma from the viewpoint of the same character at 10 years of age and at 23. Research has involved investigating the range of techniques published authors use in developing their child characters. During this presentation, I will draw from a toolkit of strategies and techniques to demonstrate how writers frame children in adult fiction. My particular areas of interest include the sound of voice and vulnerable children's perspectives.

### **c) Four Methods for Teaching Creative Nonfiction Outside of the Traditional Workshop – DeAnn Bell**

Creative Nonfiction is becoming a popular subject in university teaching but it is a subject that does not lend itself well to the traditional workshop experience. Challenging aspects of the subject include student engagement, relaying realistic experience, and understanding reader engagement as it applies to creative nonfiction. I have found that combining four interlinking workshops – Prose Sketching, Writing Inside the Box, Travel Magazine Editor Workshop, and Biography of the Unknown – can greatly increase the quality of work produced by students and class participation. In addition, these workshops offer real world applications for developing writing outside of the classroom.

### **B6: a) EACWP III International Pedagogical Conference: Creativity and Storytelling – Javier Sagarna, Lorena Briedis**

The European Association of Creative Writing Programmes has recently celebrated its most remarkable biennial event: the International Pedagogical Conference. This worldwide open encounter hosted by Scuola Holden (Turin, Italy), gathered colleagues from the most prestigious institutions in Creative Writing around all Europe. Workshops, round tables, lectures and mini-lectures took place concerning Creativity and Storytelling, sharing different methodologies and pedagogical approaches. Participants also considered future topics and the development of collaborative projects and exchanges. This talk is intended to resume those discussions and the conclusions of the event.

### **b) Using Learning Principles in the Teaching of Creative Writing – Gale Burns**

Reviewing some new and old principles of the way we learn, this participatory session will explore how these can be best applied to the teaching of creative writing. These include the dynamics of building a safe learning environment, allowing students to review their current knowledge, dealing with past learning challenges and working with emotions. These principles, when applied, can

allow students to overcome past challenges such as repeating mistakes, writing blocks, discouragement and too much self-criticism, reclaiming for themselves the joy of writing.

**C6: The Genre Creative Writing PhD** – Paul Pattison, Tiffani Angus, Una McCormack, Laura Dietz

This panel will examine challenges and opportunities specific to Creative Writing PhDs in genre fiction. Creative writing lecturers and students from ARU (Cambridge) will draw on their research and their own experience of supervising and writing Genre PhDs. Genres will include the rational domain (Science Fiction, Crime Writing and Historical) and the sentimental (Romance, Horror and Fantasy). Discussion-based, it will open debate to the audience and draw on the deep experience of NAWE delegates. Topics will include restrictive word counts, university libraries stocking appropriate reference material, and networking agents and publishers to inform creative writing teaching in the university.

**D6: Writing and Resisting Work in an Employability Focused Higher Education System** – Tyler Keevil, Lucy Tyler, DD Johnstone

While student employability has been a focus in the last three Quality Assurance Agency Higher Education Reviews, the ideological basis of employability has received little attention. But how do HE discourses in employability relate to the field of Creative Writing? In this shared presentation, three short provocations will introduce a discussion on how creative writers can respond creatively, pedagogically, and politically to the central emphasis on employability in HE. Creative writers have a complex relationship to the employability agenda; Creative Writing students are unlikely to immediately enter degree-relevant graduate work and they do not always consider employability a priority. This discussion will consider the contested attitudes to wage labour and the employability agenda that Creative Writing lecturers – and their students – must negotiate within their discipline.

**E6: Unsung Heroes: Life Writing for Transformation** – Farrukh Akhtar

‘The real voyage of discovery consists not in seeking out new landscapes but in having new eyes.’ — *Marcel Proust*. When you reflect on all that you are today, is there an unsung hero in the background? This is someone who goes unnoticed but who makes a substantial yet unrecognized contribution. This taster session introduces some of the tools of Transformative Life Writing™. Participants often report moving beyond self-criticism to a creative space where they value and honour themselves, and others, as writers. Those who

wish to will also have the opportunity to develop their written pieces into posters as part of an exhibition of *Unsung Heroes*.

**F6: Good Girls, Bad Girls: Writing Female Characters in Young Adult Fiction** – Sarah Gibson Yates, Liz Flanagan

In this interactive workshop we will discuss the challenges of writing contemporary realist YA fiction, with specific reference to the depiction of female characters, using examples from our work. We will ask what kind of themes and content define this fast-growing and innovative field, and participants will take part in short writing exercises. No experience necessary.

16.30–17.00    Tea/Coffee

17.00–18.00    Choice of:

**A7: First Story: National Writing Day** – Monica Parle, William Fiennes

Inspired by other national arts advocacy initiatives such as *The Big Draw* and *the Fun Palaces*, on 21 June 2017 *First Story* and partner arts and education organizations across the UK will launch the first ever *National Writing Day*. *First Story* Co-Founder William Fiennes will discuss this advocacy project that aims to create momentum around creative writing and increase its profile in the national education and arts agenda. We're working to develop resources, plan programmes and compile research, and we're looking for more partners to participate, and this session will discuss ways for individuals and community groups to get involved.

**B7: Autoethnographic Writing as Research and Therapy** – Jeannie Wright, Anne-Marie Smith

Two women who share an interest in personal writing, feminism and an academic professional context use creative writing in times of transition. In this workshop we seek meaningful ways to connect beyond the increasingly competitive and neo-managerialist environment of the academy (Waitere et al. 2011). Exploring the transitions we make in and out of the academy, we invite participants to share and acknowledge the value of creative writing and its therapeutic and liberating potential for self-actualization.

**C7: Portable Magic: Making Books** – Patricia McNair, Philip Hartigan

'Books are a uniquely portable magic,' wrote Stephen King. Participants in this two-part workshop will learn to construct their own hand-made books

from single sheets of paper, and then be guided through a writing activity using those books as the foundation for exploring story structure. Led by a visual artist and a writer, this workshop will use a variety of folding and cutting techniques to create the portable magic, and will allow time for writing and sharing of work as well. Suitable for writers at all levels. Materials will be provided.

### **D7: You Have to Laugh... Or Do You? Comedy Writing for Stress Management** – Marie Larkin

There is scant reference to comedy in writing for well-being literature, yet laughter can be a delicious medicine for life's stresses and strains. In this workshop, Marie Larkin presents her seminal research in the form of an evocative autoethnography in which she examines the effects of applying comedy writing techniques to creative writing in times of stress. Through readings, performance and discussion, participants will have the opportunity to consider some of the pros and cons of comedy in writing for well-being, with space to see what happens if we try to tickle the tension out of our funny bones through the playful power of words.

### **E7: The Poem as Witness** – Joan Michelson

This workshop will offer a discussion of poems by the Serbian poet Goran Simic (*New and Selected Sorrows*, Smokestack Books, 2015). We will begin by reading and discussing poems written during the siege of Sarajevo, when, with his Muslim wife and their children, he lived trapped in an apartment in the old quarter. We will pay particular attention to the poem as 'the true and decent witness' (Simic's view) against the 'cold newspaper reports which will be forgotten with the start of a new war.' Drawing on our own witnessed events, first-hand or other, we will draft our own poems.

### **F7: Hybrid Writing** – Wanda O'Connor, Amy McCauley

Hybrid writing positions us in vulnerability. It projects the wider field we inhabit and allows us a critical revisioning of our world. By creatively casting onto multiple forms we can mirror our true lives – a bricolage of voice and body, nostalgia, memory – while troubling the conception of genre. What may seem an unstable form finds its strength in its emerging characteristics: inviting interdisciplinarity, crossing genre boundaries such as prose-poetry, visual collage, flash fiction, and what Maggie Nelson calls 'autotheory' (autobiographical writing that exceeds the boundaries of the 'personal') that can re-envision the creative project. We will discuss methods of teaching hybrid writing and examine models of the hybrid form that may serve to

strengthen the writer's approach to writing and interpreting innovative work.

18.00–18.30 Plenary session

**Myths of the Near Future** – Wes Brown, Sophie-Louise Hyde, Beth Jellicoe

Wes Brown will present the latest changes to the NAWE Young Writers' Hub and introduce two young poets who have contributed to *Myths of the Near Future*, our publication of new writing by under 25s. Sophie-Louise Hyde is a poet specializing in verbatim, experimental and visual-digital poetry. She has an MA in Creative Writing and is currently finishing a part-creative PhD at Loughborough University. Her work deploys verbatim and digital methods in poetry in order to inspire new ways of (re)presenting ideas of community. Beth Jellicoe is a writer who currently lives in London. She has published work in various journals and projects including London Journal of Fiction, wordgathering and the Stratford Literature Festival anthology.

18.30–19.30 Dinner

20.00–21.00 Evening Event

**A reading by Kit de Waal** (plus Q&A with Celia Brayfield)

Kit de Waal writes about forgotten and overlooked places where the best stories are found. Her first novel, *My Name is Leon* (Viking Penguin, 2016), is a heart-breaking story of love, identity, and learning to overcome unbearable loss. Kit was born in Birmingham to an Irish Mother and Kittian father, and worked for fifteen years in criminal and family law. She was a magistrate and used to advise Social Services on the care of foster children, as well as writing training manuals on adoption and foster care.



Her prize-winning flash fiction and short stories appear in various anthologies. She won the Readers' Prize at the Leeds Literary Prize 2014, and the Bridport Prize for Flash Fiction in 2014 and again in 2015. In 2016, she founded the Kit de Waal Scholarship at Birkbeck University, a creative writing scholarship specially designed for budding writers who would not otherwise be able to afford a Master's degree.

## **Sunday 13 November**

07.30–08.30 Breakfast

09.00–10.30 Choice of:

**A8: Falconry Session** (*for those who have pre-booked only*)

**B8: a) Creativity, Sensibility and Technique: Escuela de Escritores Master Course in Narrative** – Javier Sagarna

Escuela de Escritores Master course in Narrative is a programme of 576 hours of classes (876 counting project hours). It focuses on the three abilities we identify as critical for our students as writers: creativity, sensibility and literary technique. The course is divided into two years and into theoretical, practical and creativity matters. During the second year of the programme the students write a narrative project (a novel, a book of short stories) and they are led through a complete creative writing process. The results and experiences of six cohorts will be shown.

**b) Hypertext Hotel, Reflexivity and Poststructuralism** – Louise Tondeur

This paper explores the connections and overlaps between critical and creative writing, and the implications for pedagogy. It looks at the links between the practice of reflexivity and recent writing about autoethnography and practice-based research. As a case study, I focus on Hypertext Hotel, a writing method developed by Robert Coover (1992). Thinking about third year undergraduate and MA level contextual courses, I examine how we can teach both cultural theory and reflexivity through the process of writing, and enable participants to be fully immersed in the theories they are reading about. I will talk briefly about the contextual courses I helped to establish at Roehampton.

**c) Artistic Research and the Call for the Metatext** – Magnus Eriksson

This paper aims to discuss and analyze different metatextual approaches to artistic research, varying from the dual text/metatext relation to the self-reflective work of research where the metatextual level is inherent. It takes form through a process of speculative and theoretical transformations from the primary, artistic text.

**C8: Swimming Against the Tide: Bringing creativity back into the classroom** – Shelagh Weeks, Emma Beynon

Shelagh Weeks and Emma Beynon are developing a toolkit to support writers who are not teachers and teachers who may not be writers – both in schools and the community. This workshop will give participants the opportunity to explore and contribute to the development of this online resource. The workshop will consider how writing changes according to context: at postgraduate level, in schools and the community. Discussion will include: giving space for the equivocal and imaginative, managing writers who don't want to sit down, and supporting writers too nervous to start. Participants will have the opportunity to do a short piece of writing and discuss the logistics of running their own workshops.

**D8: a) Representing Consciousness: The problems and possibilities of exploring neurological fiction in the HE workshop – Naomi Kruger**

From Asperger's to dementia, the publishing world has seen a marked trend towards neurological perspectives in recent years. As a Creative Writing lecturer I have also observed an increasing amount of student fiction that attempts to represent different forms of mental illness, cognitive impairment and developmental disability. This paper will draw on my research as I develop an advanced fiction module entitled 'Representing Consciousness'. I will examine some of the problems and possibilities of engaging with this subject in undergraduate workshops and explore some practical ways to encourage experiment but also acknowledge the ethical challenges that surround these kinds of representations.

**b) Creativity and the Chemo Brain – Susmita Bhattacharya**

Does induced cognitive impairment, or chemo brain, affect the creative flow? A personal journey into the bowels of cancer treatment has allowed me to explore this condition; developing workshops for cancer survivors at the Plymouth hospital Macmillan Centre then enabled me to meet others with the same condition and regain my confidence in writing and teaching. This paper, a version of which was first published in *Msexia*, June 2016, explores how writers and artists cope with this form of writers' block and the methods they undertake to overcome their problems with creativity.

**c) Writing: Trust and Process – Monica Suswin**

Exploratory and personal writing has absorbed me for many years, taking me on an exhilarating adventure into creativity and healing. I've wholeheartedly learnt to trust all the processes involved as writing unfolds and evolves from scribbles to various literary styles. Writing about my own lived experience has been enriching, integrating, full of insights and surprises. But when



considering publication – whether blogging or in print – there are ethical challenges: *Do I invade my own privacy?* I'll reflect on this journey of implicit trust with readings from my forthcoming book on Creative Therapeutic Writing: *A Fox Crossed My Path*.

### **E8: a) Genarrator: Digital Storytelling for All Skill Levels – James Pope**

Genarrator is a bespoke online writing, design, and publication package. It enables creative writers of any skill-set to create and publish digital interactive narratives, online, free-of-charge. Genarrator has been created to be easy to use, but as flexible as possible, so that words, images, video, sound, animation and interactivity can all be combined very simply. The evidence of its success is over 300 published narratives made in the first version of Genarrator, and now more than 50 in the 2.0 iteration, launched late 2015. This talk demonstrates Genarrator's tools and shows some examples of narratives made in HE, schools, and the community.

### **b) Writing a CV for Shrek: Creative Writing Approaches to Biodata – Deak Kirkham**

The minibio (biodata) is a genre used in journalism, academic publishing and the world of work, in which an individual offers a highly condensed personal summary for a particular audience and purpose. This highly adaptable genre has an intrinsically personalized element offering opportunities for self-expression and creativity whilst at the same time developing awareness of genre and purpose, as well as structure. This workshop will explore the use of biodatas before moving on to the practicalities of writing: attendees can expect an engaging, amusing and above all practical experience with wide applicability for the teaching of writing.

### **c) Rethinking Online Writing – Anna Kiernan**

Writing is shaped by the constraints of the spaces in which it shared. A blog entry, for instance, makes meaning within curated contexts of image, sound and design. And these elements can be combined to create or promote brands (individual or commercial). The best online writing is purposeful, intelligent, original, conversational and authentic. The rule of engagement is to find the story and tell it well. So if you don't have a story, you won't 'do' social media well. This paper will offer fresh insights into how to draw on creative writing techniques to write more engaging copy for digital contexts.

### **F8: a) A Place in My Head: Accessing Your Emotions for Writing – Cath Howe**

Creative Arts Teacher, Cath Howe, has developed this workshop in schools and with adult groups. Using a series of writing prompts based around simple objects such as a paper cup and plate, you will be encouraged to respond and dig down into your memories of childhood, events, people and places. You will build to a poem and, hopefully, find rich themes for future writing along the way. Suitable for all levels of experience. Come prepared to write and share ideas.

**b) Towards a Safe Space: Collaborative Writing and the Workshop –**  
Lania Knight

This workshop will provide participants with activities for helping writers generate work collaboratively. The goal is to promote a safe environment for risk taking, a necessary step for writers at all stages. By responding to a series of collaborative writing triggers, workshop participants will learn various techniques for establishing a safe space within a newly formed group, as well as ways to shake up members of an existing group, opening them to sharing new work and taking risks with each other and their writing.

10.30–11.00    Tea/Coffee

11.00–12.15    Choice of:

**B9: Making a Living: Contracts and Rights –** Nicola Solomon, Carrie Etter,  
Celia Brayfield

How does a writer make a living? Nicola Soloman, General Secretary of the Society of Authors, is joined by poet Carrie Etter and novelist Celia Brayfield to discuss successful career strategies for writers in education, and launch NAWÉ's new Code of Practice for writers on casual contracts.

**C9: How to Make the Most of Residencies, Festivals and Conferences –**  
Judith Allnatt, Barbara Large

How can you make a writing residency work for your students, your host, the funding organization and yourself? Museums, heritage sites, digital experiments – how do you find residencies and what are the benefits of taking one on, both for your teaching practice and for your own writing? Identifying opportunities, such as mentoring schemes, workshops, festivals, conferences, library talks, competitions, national societies and events that will develop the confidence and experience of writers of all ages, levels of language and experience, and using them advantageously, continues the theme of this session.

## **D9: Poetry and Rap Creative Writing Workshop – Alan ‘Kurlly’ McGeachie**

For many pupils the word ‘poetry’ can have the same draining effect on creative energy as Kryptonite does for Superman. For the past 8 years I’ve visited many schools, Pupil Referral Units and youth clubs and successfully engaged and energized pupils to write and perform their own poetry while developing the appreciation of already established poets. By using Rap as a means of conveying the principles of rhyme, rhythm and introducing wider poetic devices such as metaphors and abstract nouns, pupils’ perspectives and experience of poetry become enhanced. The session will demonstrate some of the exercises that can lead to independent writing and performance.

## **E9: Serious Playing and the Sonnet – Pam Thompson**

When is a sonnet not a sonnet? What does a sonnet do? What can we do with it as writers? In this workshop we’ll discuss those questions, then look at some sonnets, traditional and contemporary, ranging from Shakespeare to Frank O’ Hara and Geraldine Monk. Working with the idea of form as serious play, we will then ‘re-make’ some of the examples and create others using a variety of prompts including maps, newspaper articles and photos, and techniques such as cut-ups, collage and found text. You don’t have to know anything about sonnets or be a poet to attend.

## **F9: Write Out There – Sue Burge, Mike Loveday**

This session allows you to connect and share knowledge with peers working outside of school and university settings: freelance, healthcare/wellbeing, further education, community projects, creative residencies, charities. First we’ll focus on innovative projects you have been involved in outside of schools and universities, including what went well, pitfalls, what you’d do differently. Sharing in small groups, you will finish this activity with fresh, inspiring ideas for new projects you could try. Then you’ll share one current challenge/future goal, for problem-solving in a small group, gaining ideas and advice through brainstorming, informal coaching and knowledge-sharing.

12.15–13.00 Plenary session

## **Conclusions and NAWE AGM – Seraphima Kennedy, Jonathan Davidson**

NAWE’s Programme Director and Chair will enable delegates to raise in public any issues discussed in less formal gatherings throughout the weekend. The formal business of the AGM will include the election of a new Higher Education Committee to serve for the coming three years.

## Conference Contributors

**Farrukh Akhtar** is a Senior Lecturer at Kingston University, London. She is also one of the few UK based Transformative Life Writing™ facilitators, a system that was founded by Joanne Klassen in Canada. Farrukh runs courses through the London Centre for Transformative Life Writing and at Woodbrooke, Quaker Study Centre in Birmingham.

**Gail Aldwin's** novel *How to be Brave* was long listed in the 2015 Flash 500 novel competition. During 2016, Gail taught a module of writing for children at the University of South Wales. She continues to develop her writing skills through PhD studies. Gail@gailaldwin <http://gailaldwin.wordpress.com>

**Judith Allnatt** is a fiction writer and lecturer. Her novels have variously been shortlisted for the Portico Prize for Literature and the East Midlands Book Award and featured as a Radio 5 Live Book of the Month. Her short stories have featured in the Bridport Prize Anthology and on Radio 4.

**Janine Amos** is a children's author and literacy consultant. She has written for a variety of age-ranges and in a variety of forms – from picture books, series books for 5–7s, fiction and 'faction' for 8–12s through to teens. She is Senior Lecturer in Writing for Young People at Bath Spa University and takes her writing into schools in the South West.

**Tiffani Angus** is a Lecturer in Publishing, as well as Creative Writing, at Anglia Ruskin University. Her research interests include the history of garden-book publishing and gardens in fantasy fiction. She has published short fiction in several genres: science fiction, historical fantasy, erotica, and horror.

**Jean Atkin** is an award-winning poet, children's novelist and educator, based in Shropshire. She offers workshops for schools, writers' groups, libraries and museums, and also mentors emerging poets. Jean has been a poet in residence in libraries, schools, gardens, museums, festivals, farms – even on a beach. She is also a tutor and guest reader for Arvon. [www.jeanatkin.com](http://www.jeanatkin.com)

**Jennie Bailey** is an educator and writer who currently lives on the liminal border between Lancashire and Cheshire. Jennie's place-writing workshops are underpinned by her ongoing PhD research on reading, mapping, and writing the literary geographies of Rochdale. <http://www.wildwrites.org.uk>

**Miranda Barnes** is a US poet now living near Bath. Her poems have been published in *Blue Fifth Review*, *The Beacon*, and *Lighthouse Journal* and are forthcoming in *The Cresset* and *Confingo*. She teaches Poetry and other

genres while pursuing her PhD at Bath Spa University on the intersection of science, poetry, and spirituality.

**DeAnn Bell** is a lecturer at Bangor University with a PhD in Creative and Professional Writing. She is a fellow of the Higher Education Academy and a professional member of NAWE. She is currently a peer reviewer for *The Dovetail* academic journal and a member of the Pontio Writing Group. Her academic research concentrates on encouraging creative habits in writers.

**Emma Beynon** works for Arts Alive Wales leading creative writing workshops in schools and the community. She is currently working with cinematographer Richard Greatrex, making films to celebrate young people's poetry. Emma developed The Write Team managed by Bath Festivals. She has also led outdoor writing workshops for Hay Festival.

**Susmita Bhattacharya's** debut novel, *The Normal State of Mind* (Parthian), was published in 2015. Her fiction and poems have appeared in *Wasafiri*, *Litro*, *Roundyhouse*, *Tears in the Fence*, as well as being broadcast on BBC Radio 4. She has an MA from Cardiff University. She blogs at <http://susmita-bhattacharya.blogspot.co.uk>.

**Barbara Bloomfield** was a radio and print journalist and then became a Counselling Supervisor for Relate, working with couples, individuals and families. As a national spokesperson for Relate, she has recently been writing a column for *The Independent*. She has also written several books about relationships and social history and is a Board Member of Lapidus.

**Jane Bluett** is a writer and teacher based in Nottingham. She works at Bilborough College and she is currently the Principal Examiner for A Level Creative Writing. Jane's poetry has appeared in various publications. Most recently she contributed a chapter to *Making Poetry Happen* and co-edited *Creative Writing: A NAWE Handbook for Teachers*.

**Emma Boniwell** is the Learning and Participation Manager for Writing West Midlands.

**Celia Brayfield** is a novelist, journalist and cultural commentator. Her most recent novel is *Wild Weekend* (Little, Brown/Time Warner Books), which transposes the eighteenth-century play *She Stoops to Conquer* to a Suffolk village in the heyday of New Labour. Celia is a Senior Lecturer at Bath Spa University, and the Chair of NAWE's Higher Education Committee.

**Lorena Briedis** is the EACWP coordinator of communication and projects.

She is a Creative Writing teacher and copywriter of European projects at Escuela de Escritores (Madrid, Spain).

**Catherine Bruton** is the author of several novels for teens and young adults including *We Can be Heroes* (adapted for the screen, starring Alison Steadman) and *I Predict a Riot*. She teaches English part-time at King Edward's School in Bath where she runs a thriving Creative Writing Society, short story and poetry competitions, and an annual student anthology.

**Robyn Bolam** is Project Leader of Ferry Tales. Emeritus Professor and former RLF Fellow, her Bloodaxe poetry collections are *The Peepshow Girl*, *Raiding the Borders*, and *New Wings*, a Poetry Book Society Recommendation. Her forthcoming collection is *Hyem*. She edited *Eliza's Babes: Four Centuries of Women's Poetry in English*. [www.robynbolam.com](http://www.robynbolam.com)

**Judith Buchanan** is Professor of Film and Literature in the Department of English and Related Literature at the University of York and has written widely on Shakespearean performance histories and on silent cinema.

**Sue Burge** is a poet and freelance tutor in creative writing and film studies. Three decades of teaching experience and a background in teacher training have enabled her to adapt to a wide variety of situations ranging from retired professionals and non-native speakers to recovering addicts.

**Gale Burns** is a writer and qualified Humanistic Psychology Practitioner and is writer in residence at both Sydenham Arts Festival and Kingston University, where he teaches BA, MA, and MFA students. He convenes the Shuffle poetry series and is published in several languages.

**Namita Chakrabarty** is Tutor in Creative Writing and Writing for Performance at Ruskin College, Oxford. She uses recorded and live performance, and creative and critical writing, to explore themes of race and culture. She was co-investigator on the 2009–2010 ESRC funded 'Preparedness Pedagogies' and Race: An Interdisciplinary Approach.

**Wanda O'Connor** is a PhD candidate at Cardiff University. Her work has been published in various magazines and *The Best Canadian Poetry 2014* (Tightrope Books). She co-organizes the Cardiff Poetry Experiment and recently collaborated with Enemies Gelynon. In addition to teaching writing workshops, she is currently composing a film project and a libretto.

**James Cole** is Lecturer in Creative Writing at the Arts University Bournemouth. Following completion of a PhD in English and Creative Writing

at the University of Southampton, he has worked on several community-based residencies as well as in primary and secondary schools, aiming to inspire children to read and write.

**Jane Commane** is editor and director at Nine Arches Press. Jane was born in Coventry in 1983 and is a poet, editor and writing tutor. She has taught poetry in numerous community workshops in a variety of settings, including at the Brontë Parsonage in Haworth and along the River Avon.

**Jonathan Davidson** has worked for over 30 years in arts management and literature development. He is joint-founder and Associate Director of the Birmingham Literature Festival, Chief Executive of Writing West Midlands and Director of Midland Creative Projects. He writes poetry and radio drama, and is currently Chair of the NAWA Management Committee.

**Patricia Debney's** most recent collection is *Baby* (Liquorice Fish Books, 2016). Other recent publications include *Gestation* (Shearsman Chapbooks, 2014) and a collection of prose poems, *Littoral* (Shearsman Books, 2013). A former Canterbury Laureate, she is a Reader in Creative Writing at the University of Kent.

**Laura Dietz** is a novelist and a Senior Lecturer in Writing and Publishing at Anglia Ruskin University. Her recent academic publications include papers and chapters on the digital novel, science in literature and contemporary literary careers. Her first novel, *In the Tenth House*, is published by Crown (Penguin Random House).

**Lily Dunn** is a published author and teacher, and has just finished the first year of her doctorate at Birkbeck. She is writing a hybrid memoir, exploring questions around loneliness and alcoholism. Her essay, 'The Lost Children', is to be published by *Granta*. With Zoe Gilbert, she teaches creative writing and offers mentoring through London Lit Lab. [www.londonlitlab.co.uk](http://www.londonlitlab.co.uk)

**Kate Edwards** is a writer, actress and theatre maker, born in the Black Country. She is lead writer with the Coventry young writers' group for Writing West Midlands and has taught creative writing and drama to young people and adults in a host of community and education settings, from homeless people in Birmingham to a clown troupe in Algeria.

**Magnus Eriksson** is senior lecturer at Linnæus University, Sweden. He teaches critical and creative writing, and has published critical essays in fields including post-colonial writing, canonical processes in writing the history of literature, contemporary British fiction, country music, and football.

**Carrie Etter**'s latest publication is *Scar*, a long poem exploring the effects of climate change on her home state of Illinois (Shearsman, 2016). *Imagined Sons* (Seren, 2014) was shortlisted for the Ted Hughes Award; she also edited *Infinite Difference: Other Poetries by UK Women Poets* (Shearsman, 2010). She is a Reader in Creative Writing at Bath Spa University.

**Sarah Evans** is Senior Lecturer and Course Leader for the BA (Hons) Screenwriting programme at the University of Worcester, where she has been based for two years. Prior to that she worked at UCLan and the University of Salford. She is an independent short filmmaker, a member of BAFTA and WGGGB, and currently enrolled on a PhD in Creative Practice.

**William Fiennes** is the bestselling author of *The Snow Geese* and *The Music Room*. *The Snow Geese* won both the Hawthornden Prize and the Somerset Maugham Award. He was the Sunday Times Young Writer of the Year in 2003, and is co-founder of the charity First Story.

**Kylie Fitzpatrick** is the author of four historical novels which, between them, have been translated into ten languages. A lecturer and tutor on the Creative Writing MA and degree courses at Bath Spa University, she recently submitted her Creative Writing PhD. This is, in part, an exploration of the cross-over between Creative Writing and depth psychology.

**Liz Flanagan** is studying for a Creative Writing PhD in Young Adult Fiction at Leeds Trinity University. Her debut novel *Eden Summer* is published by David Fickling Books. Formerly a children's book editor and Centre Director at Arvon Lumb Bank, she writes for children and young adults. [lizflanagan.co.uk](http://lizflanagan.co.uk)

**Catharine Frances** is a Senior Lecturer in Creative Writing at the University of Central Lancashire. She has presented conference papers on playwriting and autobiography for many years and teaches both genres. Catharine also writes about the pedagogy of creative writing in higher education. Much to her own surprise her current writing is a work of autofiction.

**William Gallagher**, Dr Who radio writer and author, is lead writer with the Burton young writers' group for Writing West Midlands and has delivered writing workshops and training at literature festivals, universities, in schools, in prisons, for the Writers' Guild, Equity and the Musician's Union.

**Dolly Garland** is the founder of Kaizen Journaling where she teaches people how to use journaling for personal and professional development. She is also a published fiction and non-fiction author, and a digital marketing consultant. [www.kaizenjournaling.com](http://www.kaizenjournaling.com)



**Sarah Gibson Yates** lectures in writing, film and media at Anglia Ruskin University and is studying for a Creative Writing PhD in Young Adult Fiction. She taught visual story telling at the University of East London and has led creative workshops in writing, filmmaking and creative media practice in Cambridge, London, St Petersburg and New York.

**Francis Gilbert** has been a secondary school teacher for over 20 years and is now course leader for PGCE English at Goldsmiths, University of London. He has published numerous books, including the best-selling memoir, *I'm A Teacher, Get Me Out of Here*, and a novel, *The Last Day of Term*. His PhD is in Creative Writing and Education.

**Amanda Harris** is director of Kernow Education Arts Partnership (KEAP) and co-founder of the Story Republic.

**Fiona Hamilton** is the author of various books on mental health and sustainability, and recently *Fractures*, poems of place. She teaches Creative Writing for Therapeutic Purposes with Metanoia Institute, runs courses for Orchard Foundation and the Poetry School, and facilitates writing for wellbeing in the NHS and other settings.

**Philip Hartigan** is a multimedia artist and writer, born in the UK and now residing in Chicago. He teaches book arts, printmaking, and writing classes at Columbia College Chicago and at arts centres in the midwest USA. He is also the Chicago correspondent for the online art magazine *Hyperallergic*.

**Andrea Holland** teaches creative writing and literature at UEA. She has two collection of poems, *Broadcasting* (Gatehouse Press, 2013), winner of the Norfolk Commission for Poetry, and *Borrowed* (Smith/Doorstop, 2007). She has contributed two chapters to the *Portable Poetry Workshop* (Palgrave Macmillan, 2016) one of which is on simile.

**Cath Howe** is an author and teacher in South London with stories and plays published by Pearson. She runs workshops in schools, creates scripts for festivals and develops events for adult writers at Kingston University, in libraries, theatres and on author retreats.

**Paul Hurley** works on collaborative projects with artists, researchers, citizens and community organizations across subjects as diverse as food, technology and hand hygiene. He is currently Senior Research Fellow in Geography and Environment at Southampton, and Associate Lecturer in Visual Culture at the University of the West of England.

**Sophie-Louise Hyde** is a poet specializing in verbatim, experimental and visual-digital poetry. She has an MA in Creative Writing and is currently finishing a part-creative PhD at Loughborough University. Her work deploys verbatim and digital methods in poetry in order to inspire new ways of (re)presenting ideas of community.

**Liz Hyder** is a workshop leader and writer. She trained with Spread the Word and is currently working with Writing West Midlands' Young Writers groups and is on their Room 204 Development Programme. She is developing several site-specific theatre projects, editing her first YA novel and working on a second novel. She is also a freelance arts PR Consultant.

**Tracey Iceton** is an author and creative writing tutor with a PhD in Creative Writing from Northumbria University. She won the 2013 HISSAC short story prize for 'Butterfly Wings'. Her novel, part one of her Irish Trilogy, *Green Dawn at St Enda's*, was published by Cinnamon Press in early 2016 with parts two and three to follow in 2017 and 2019.

**Keith Jarrett** is a former UK poetry slam champion. His debut poetry pamphlet, *I Speak Home*, was published last year. Since 2012, he has taught in schools as part of a Spoken Word Educator programme. He was awarded a Bloomsbury PhD scholarship in 2015, and is now working on his first novel and undertaking research on migrant religious communities.

**Danielle Jawando** has a BA/MA in Creative Writing, and has taught writing workshops and courses for eight years. Danielle has had several of her short plays performed, and has previously worked on *Coronation Street* as a storyline writer. She is currently in the process of writing her first YA novel as part of the Megaphonewrite scheme.

**Beth Jellicoe** is a writer who currently lives in London. She has published work in various journals and projects including London Journal of Fiction, wordgathering and the Stratford Literature Festival anthology.

**Michael D.D. Johnstone** is the author of three novels and the Course Leader for the MA in Creative and Critical Writing at the University of Gloucestershire.

**Romi Jones** combines creative writing with community involvement to enable individuals and groups to express their dreams and frustrations. She has been awarded a Winston Churchill Fellowship to study creative writing with people with dementia in USA/Canada, the MA in Creative Writing (Newcastle University) and Northern Promise Award (New Writing North).

**Tyler Keevil** is the author of two novels and a short story collection and has been the recipient of several awards including the \$10,000 Writers Trust/McClelland and Stewart Journey Prize. He is the Course Leader for the BA in Creative Writing at the University of Gloucestershire.

**Anna Kiernan** is a Senior Lecturer in Writing at Falmouth University and is the Creative Director at Stranger Collective, a creative content studio that makes words count. Co-founder of the MA in Publishing at Kingston University, Anna has worked as an arts critic and editor and has published several books.

**Deak Kirkham** currently works mainly in language teaching, specializing in academic writing. His recent interest in the role of creative writing in second language teaching offers a welcome distraction from PhD studies in interactional linguistics. He has a background in theoretical linguistics.

**Lania Knight's** first book, *Three Cubic Feet*, was a finalist for the Lambda Literary Prize in Debut Fiction. Her second book is due out from Burlesque Press in 2017. She has a PhD in English/Creative Writing from the University of Missouri, and currently teaches at the University of Gloucestershire as a Senior Lecturer. [www.laniaknight.com](http://www.laniaknight.com)

**Naomi Kruger's** short stories have been published in literary journals and her first novel manuscript (partly narrated by a character with dementia) was highly commended in the Yeovil Literary Prize 2014. She has an MA and PhD from Lancaster University and lectures in Creative Writing at the University of Central Lancashire.

**Inés G. Labarta** is a Creative Writing PhD student at Lancaster University. Her project focuses on transcultural writing and the use of different languages as artistic tools. She is the author of a collection of YA stories and two novellas.

**Barbara Large** was Founder-Director of the Winchester Writers' Conference for 33 years and Senior Lecturer, Creative Writing, at the University of Winchester, where she is now an Honorary Fellow. She is Chair of the Hampshire Writers' Society, Fellow of the Royal Society of Arts, and a member of The Society of Authors and CreativeWordsMatter.

**Marie Larkin** is a BACP Registered Accredited Integrative Therapist and Writing for Well-being Practitioner with an MSc in Creative Writing for Therapeutic Purposes. She works in a therapy clinic and in private practice in Brighton and London. She is an experienced speaker, group facilitator and

performance poet.

**Kate Lee** is the author of six picture books including the best-selling *Santa's Suit*; she is also a freelance editor and NAWE/Arvon accredited coach. Kate is a part-time Creative Writing PhD candidate at Southampton University and also works in the PR department of a children's charity. She is writing a novel for children inspired by the Domesday Book, entitled *The Stone Feather*.

**Danielle Lloyd** is a committed educationalist with twenty years teaching experience. She trains teachers, delivers the Award and Diploma in Education and Training and the Assessors' Award in a variety of different settings. She believes in a fun yet quality learning experience and also teaches in cafés.

**Julia Lockheart** is Senior Lecturer in Writing in Creative Practice at Goldsmiths, University of London, director of the Writing-PAD project and joint editor of the *Journal of Writing in Creative Practice*. She has studied both Fine Art and TESOL to MA level and is qualified to teach adults with dyslexia. She recently completed her PhD in the Design department at Goldsmiths.

**Michael Loveday** writes short stories and poetry, and is a freelance tutor for adults. His recent projects have included running creative writing workshops for the housebound via telephone conference call, teaching general creativity to the over-50s, and documenting life stories for people with physical disabilities.

**Helen Marshall** is a Lecturer in Creative Writing and Publishing at Anglia Ruskin University and the author of two award-winning collections of fiction. Her research explores how medieval 'bestsellers' depended on traceable production networks. This work builds upon the practical experience she gained as the Managing Editor for Canada's largest independent genre press.

**Alan (Kurly) McGeachie** has been a freelance workshop facilitator for the past eight years and a Teaching Assistant/Instructor at an inner city Pupil Referral Unit. He has been shortlisted for Birmingham Poet Laureate on two occasions. [www.kurlyspetry.com](http://www.kurlyspetry.com)

**Amy McCauley's** poetry, essays and reviews have appeared widely in UK magazines and anthologies, and her pamphlet *Slops* was shortlisted for the Pighog/Poetry School Prize 2014. Current projects include a collection of poems re-imagining the Oedipus myth, and a verse novel. She is a PhD candidate at Aberystwyth University and poetry editor for *New Welsh Review*.

**Una McCormack** is a *New York Times* bestselling author, specializing in TV tie-in novels. She has written novels, short stories, and audio dramas in numerous franchises, including *Doctor Who* and *Star Trek*. She is also Lecturer in Creative Writing at Anglia Ruskin University.

**Patricia McNair** teaches in the Creative Writing Department of Columbia College Chicago, where she was nominated for the Carnegie Foundation's US Professor of the Year. She was a visiting lecturer at Bath Spa University in 2008. Her story collection was honoured as Chicago Writers' Association Book of the Year.

**Joan Michelson** was formerly Head of Creative Writing at the University of Wolverhampton and currently teaches writing to medical students at Kings College. Publications include *Toward the Heliopause* (Poetic Matrix, 2011) and poems, fiction and essays in magazines and anthologies in the USA, UK, Switzerland, Germany, Romania, India and China.

**Kit Monkman** is an artist and film-maker whose work is driven by an interest in interaction, participation, visual perspective and non-linear narrative expressed through a range of formats which include (but are not limited to) film, interactive installations and theatre design.

**Robin Mukherjee** has written extensively for television, radio drama and film. His most recent feature film, *Lore*, was internationally acclaimed, winning numerous awards worldwide. His original television serial, *Combat Kids*, was nominated for a BAFTA. He is the author of *The Art of Screenplays: A Writer's Guide* (Creative Essentials, 2013).

**Lara Munden** graduated from the University of Kent in 2011 with a First Class Honours degree in History of Art and Film. Since joining Bright White Ltd in 2012 Lara has developed the scripts and storyboards for a range of innovative projects.

**Kate North** writes poetry and fiction. She teaches Creative Writing at Cardiff Metropolitan University. Her novel *Eva Shell* was published in 2008 and her poetry collection *Bistro* in 2012. She is interested in interdisciplinary applications of writing practice, experimental writing and feminist writing and theory.

**Jeremy Over** is a poet with two collections published by Carcanet: *A Little Bit of Bread and No Cheese* (2001) and *Deceiving Wild Creatures* (2009). He is an M3C/ AHRC PhD candidate in Creative Writing at Birmingham University researching the poetics of wonder in Kenneth Koch and Ron Padgett.

**Julianne Pachico** is a PhD student in Creative-Critical Writing at the University of East Anglia. Her debut short story collection, *The Lucky Ones*, will be published by Faber & Faber in February 2017.

**Caleb Parkin** has led workshops and projects with Bristol and Southampton Universities, The Poetry School, SusTrans and Green Man Festival. Starting out in BBC Radio and TV, science writing, and alternative education, he is now undertaking an MSc in Creative Writing for Therapeutic Purposes. Caleb is Membership Secretary and Conference Manager for Lapidus.

**Monica Parle** is Executive Director of First Story. She grew up in suburban Texas and completed her Master of Fine Arts in Creative Writing at the University of Houston. Before joining First Story, she worked in publishing and has spent the whole of her professional life working in the not-for-profit sector.

**Paul Pattison** is a PhD candidate in Creative Writing at Anglia Ruskin University. He is currently writing a novel as part of his candidature. His interests include George Eliot, the neo-Victorian novel, omniscient narration, experimental fiction and the academic novel. Paul has taught secondary English extensively in various countries.

**Stephen Payne** is an academic cognitive scientist with a particular interest in human-computer interaction, currently Professor of Human-Centric Systems in the Department of Computer Science at the University of Bath. His poetry has been published in many magazines, and his first full collection, *Pattern Beyond Chance*, was published by HappenStance Press late in 2015.

**Sarah Penny** is a novelist and activist using arts for social change. She was born in South Africa, emigrating to the UK in 2003. Sarah is a Winston Churchill Fellow. She is the founder of an FGM refusal project that uses creative writing and dramatherapy to encourage communities to transition away from FGM.

**James Pope** has worked in education for over 30 years, teaching English and creative writing. He is author of six novels for children and adults. He created the Genarrator package in collaboration with students at Bournemouth University, where he currently teaches children's literature and interactive storytelling in the Faculty of Media and Communication.

**Julie Primon** is studying for a Creative Writing PhD at Cardiff University. She is researching the process of creative research – specifically when writing about foreign countries – and writing a historical novel set in WWII Italy. Her research interests include historical fiction, young adult fiction, and foreign

language writing.

**Akuba Quansah** is an award-winning storyteller, writer, researcher and editor. She founded the Writing, Acting and Publishing Project for Youngsters ([www.wappy.org.uk](http://www.wappy.org.uk)) in 2008. Published in twenty anthologies, she co-edited *The Soul of a Child* (2015) and *Mame Nwia-Amah* (2015) and currently tours with her 'Unpacking That Trunk' educational resource.

**Joanne Reardon** is an Honorary Associate in English at the Open University, where she is also an Associate Lecturer. With short stories and poetry published in several magazines and anthologies as well as drama produced on BBC Radio 4, she was a runner up in the Cinnamon Press short story prize 2014.

**Lisa Rossetti** is a Senior Researcher in the Faculty of Business Enterprise and Lifelong Learning, and a Visiting Lecturer at the University of Chester in the Faculty of Health and Social Care. She has a Masters in Applied Storytelling for Health and Social Care. Lisa works as a community poetry therapy facilitator with adults in Recovery, and is a Board Member of Lapidus.

**Javier Sagarna** is a Spanish writer and Creative Writing teacher, Director of Escuela de Escritores (Madrid, Spain) and current President of EACWP. He has teaching experience all around Europe and Latin America. Publications include: *Mudanzas* (novel) *Ahora tan Lejos*, *Nuevas aventuras de Olsson y Laplace* (short stories) and *Rafa y la jirafa* (kids).

**Clare Scott** is an educational therapist working with people who are neurodiverse. She has an MA Creative Writing and has trained as a poetry therapist with the international academy POETRY. Her PhD in Creative Writing is psychogeography in practice. She is a director of the company Aspiration: Living and Learning, and a Board Member of Lapidus.

**Anne-Marie Smith** teaches Childhood Studies and research methods at Bangor University, and in her spare time is training as a poetry/ bibliotherapy practitioner. She exists on the edge between the academic and the creative, and her use of reflective and autoethnographic writing seeks to cross that divide.

**Jenifer Smith** is co-author, with Simon Wrigley, of *Introducing Teachers' Writing groups: Theory and Practice*. She is a Visiting Senior Fellow at UEA where she runs and researches teachers' writing groups and runs poetry workshops in schools. Her pamphlet, *Reading Through the Night*, was published by Garlic Press in 2015.

**Nicola Solomon** is the General Secretary of the Society of Authors, representing the interests of the Society's 9000 members. She was named one of Britain's 500 most influential people in the Debrett's/Sunday Times list of 2015, and described as 'an exceptionally important voice in protecting authors' rights in a difficult industry'.

**Bambo Soyinka** is the Creative Director of Paper Nations. Bambo joined Bath Spa in 2013 to head the Creative Writing Department and now runs an international portfolio of Artist Development programmes. An award-winning writer and director, Bambo has more than twenty years' experience in multi-platform storytelling and production.

**Karen Stevens** is a Senior Lecturer in English and Creative Writing at the University of Chichester. Her short stories have been published in *The Big Issue*, *Pulp Net*, *Panurge New Fiction*, *Mouth Ogres*, *Dreaming Beasts*, *Fish Publishing*, *Riptide*, and *Salt Publishing*. Her edited collection of essays, *Writing a First Novel*, was published by Palgrave Macmillan in 2014.

**Helen Stockton** is a writer and creative writing teacher with two books, *Teaching Creative Writing* and *The Last Rolo*, written from her dog's perspective. She writes magazine columns, short stories and poetry, and teaches in the adult learning sector, and privately. She is also a writing for well-being practitioner.

**Monica Suswin** is a writer and has contributed to the series on *Writing for Therapy and Personal Development* (Jessica Kingsley Publishers). Monica runs *Cabin on the Hill*, a retreat for women writers in Sussex. She offers workshops and sessions on the healing power of writing and is a long-standing member of Lapidus.

**Jonathan Taylor** is an author, critic and lecturer. His books include the novels *Melissa* (Salt, 2015) and *Entertaining Strangers* (Salt, 2012), and the short story collection *Kontakte and Other Stories* (Roman, 2013 and 2014). He is editor of the anthology *Overheard: Stories to Read Aloud* (Salt, 2012). He is Senior Lecturer in Creative Writing at the University of Leicester.

**Scott Thurston** lectures at the University of Salford where he has run the Masters in Innovative and Experimental Creative Writing. He edits *The Radiator*, and co-edits *The Journal of British and Irish Innovative Poetry* with Robert Sheppard. He has published numerous collections of poetry as well as a volume of interviews with experimental women poets.



**Louise Tondeur** has published two novels with *Headline Review* and various short stories and articles. She is a Principal Lecturer in Creative Writing at Roehampton. She works across the BA and MA programmes, including the flagship *Writing Contexts* modules. Her infrequent blogs can be found at [www.louisetondeur.co.uk](http://www.louisetondeur.co.uk).

**Jennifer Tuckett** is Course Leader of the new MA Dramatic Writing at University of the Arts London. Jennifer is also the Director of Writers at Work Productions, which works with the industry to increase access and diversity in the writing industry.

**Lucy Tyler** is a playwright, drama practitioner, and theorist. Her plays have been produced in Europe and America and she is now pursuing a PhD exploring institutionalized dramaturgy. She is Lecturer in Performance Practices and Industries at the University of Reading.

**Natalie Scott** is a poet and tutor currently training in the field of Writing for Therapeutic Purposes. She has published two pamphlets, *Brushed* (Mudfog 2009) and *Frayed* (Indigo Dreams), and a full collection, *Berth – Voices of the Titanic* (Bradshaw Books 2012), which won an Arts Council award to be staged by Vivid Theatre to coincide with the centenary of the Titanic disaster.

**Nick Sorensen** is Associate Dean in the Institute for Education at Bath Spa University and he teaches courses in Educational Leadership. His research is concerned with the ways in which professional and artistic practice is developed and he has a particular interest in improvisation, expertise and creativity. He is also a jazz saxophonist.

**Pam Thompson** is a poet, lecturer and writing workshop facilitator. Her publications include *Show Date and Time* (Smith/Doorstop, 2006) and *The Japan Quiz* (Redbeck Press, 2008). She has just completed a PhD in Creative Writing at De Montfort University – ‘Equinoctial: An investigation of “the holographic” for developing a collection of ekphrastic poetry’.

**Valeria Vescina** is a graduate of the Goldsmiths MA in Creative and Life Writing. She recently completed her debut novel and is researching the next one. She is represented by Laetitia Rutherford of Watson, Little. Valeria has been a member of First Story’s Events Committee since 2013.

**Tony Wall** is a Reader in Transformational Management Learning at the University of Chester where he founded the International Thriving at Work Research Group. He works on research policy development at the European Mentoring and Coaching Council, and is Board Member of Lapidus.

**Richard Kenton Webb** is Programme Leader for BA (Hons) Drawing and Print at the University of West of England (UWE) whose work has been selected for the prestigious John Moore's Painting Prize 2016. His work is displayed internationally, and includes a Residency and Fellowship in Queenstown, Tasmania, 2014.

**Chris Walker** is a founding director of Bright White Ltd. Chris has a passion for driving innovation in learning and museum interpretation. He has been lead designer on many international projects, and helped win awards for both innovation and recognition of excellence in heritage interpretation.

**Shelagh Weeks** is a writer and Senior Lecturer at Cardiff University, teaching undergraduates and postgraduates, including an MA module on teaching writing. She has had many jobs: market stalls, the buses, bars, waitressing, picking bananas. A member of the NAWE HE committee, she also works in schools and community settings.

**Paul Williams** coordinates the Creative Writing Programme at the University of the Sunshine Coast, Australia, and has won numerous awards for his teaching, research and creative writing. Some recent publications include *Cokcraco* (Lacuna, 2013), *Parallax* (Zharmae, 2014, 2015), and *Playing with Words* (Palgrave Macmillan, 2016).

**Claire Williamson** is Programme Leader for Metanoia Institute's MSc in Creative Writing for Therapeutic Purposes. She is studying insight in the creative writing process for a Creative Writing PhD at Cardiff University and writing a novel set in 1999. Claire wrote the words for the WWI commemorative cantata *Home by Christmas*.

**Heidi Williamson** was Writer-in-Residence at the London Science Museum's Dana Centre for two years, and has just finished a three-year residency at the John Jarrold Printing Museum. Published by Bloodaxe, she works as a mentor, tutor, and writing coach for organizations including Writers' Centre Norwich and The Poetry Society. [www.heidiwilliamsonpoet.com](http://www.heidiwilliamsonpoet.com)

**Jeannie Wright** is a survivor of teaching on counsellor education programmes at seven different universities. She has used creative, reflective and sometimes ranty writing since she was old enough to write.

## Programme Overview

|                      |                   |                |                  |                  |                   |
|----------------------|-------------------|----------------|------------------|------------------|-------------------|
| <b>A:</b> Leamington | <b>B:</b> Warwick | <b>C:</b> Avon | <b>D:</b> Salmon | <b>E:</b> Loxley | <b>F:</b> Hampton |
|----------------------|-------------------|----------------|------------------|------------------|-------------------|

### Friday 11 November

|            |       |  |  |  |  |
|------------|-------|--|--|--|--|
| <b>1pm</b> | Lunch |  |  |  |  |
|------------|-------|--|--|--|--|

**2pm** Welcome & Opening Plenary: Celia Brayfield & Seraphima Kennedy (Stratford Suite)

|               |               |                                     |  |  |                               |                 |
|---------------|---------------|-------------------------------------|--|--|-------------------------------|-----------------|
| <b>2.30pm</b> |               |                                     |  |  |                               |                 |
| <b>1</b>      | Flying Sparks | Publishing research and CW teaching | Playing with words; Reading as a writer; UAL student project | Motherhood; Drama & FGM; Creative writing for student nurses | Co-writing Design Territories | Writing in Time |

**4pm** Tea/Coffee Break

|               |                           |  |   |                          |                         |                        |
|---------------|---------------------------|--|---|--------------------------|-------------------------|------------------------|
| <b>4.30pm</b> |                           |  |   |                          |                         |                        |
| <b>2</b>      | 'WAPPY'; A space to write | Whither Justice?; Writing and Psychology; Life Writing | The Not So Simple Simile; Metaphor and Plastics | Ferry Tales; Word Rocket | The Washing Line (Café) | Drinking stories (Bar) |

**6.30pm** Dinner

**8pm** Evening Event: Patience Agbabi in conversation with Jonathan Davidson (Stratford Suite)

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|                      |                   |                |                  |                  |                   |
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|----------------------|-------------------|----------------|------------------|------------------|-------------------|

### Saturday 12 November

|                          |                                   |   |   |   |   |                                 |
|--------------------------|-----------------------------------|---|---|---|---|---------------------------------|
| 7.30am<br>Breakfast      |                                   |   |   |   |   |                                 |
| 9am                      | Writing Teachers                  | NAWE PhD Network                                  | Inter-disciplinary screenwriting          | Writing for dialogue and change               | Music and creative writing  | Café writing                    |
| 3                        |                                   |   |   |   |   |                                 |
| 10am                     | Secondary school writing workshop | The self-directed writer                          | Spark Young Writers showcase              | Still Life with Blackbirds                    | Carpets of Green; Mythical Maps                                     | Letting Go: Creativity and Risk |
| 4                        |                                   |   |   |   |   |                                 |
| 11am<br>Tea/Coffee Break |                                   |   |   |   |   |                                 |
| 11.30am                  | Paper Nations                     | A Rose is a Rose is a Rose: experimental poetries | Writing for Wellbeing: Lapidus discussion | Poetry & Film; Becoming a writer in residence | Video games; journaling in the digital age; non-linear storytelling | Phyzzing; Ron Padgett's poetry  |
| 5                        |                                   |   |   |   |   |                                 |

|               |  |   |   |                                |   |  |  |
|---------------|--|---|---|--------------------------------|---|--|--|
| <b>1pm</b>    | Lunch  |   |   |                                |   |  |  |
| <b>2pm</b>    | Plenary Session: 'A drum, a drum' – Kit Monkman in discussion with Judith Buchanan (Stratford Suite) |   |   |                                |   |  |  |
| <b>3pm</b>    | <b>6</b>   | Collaborative novel writing; children's voices; teaching non-fiction                        | EACWP: Creativity & Storytelling; Learning Principles | The Genre Creative Writing PhD | Working within an employability focused HE system | Unsung Heroes: Life Writing for Transformation | Good Girls, Bad Girls: Female characters in YA fiction |
|               |  | Tea/Coffee Break  |   |                                |   |  |  |
| <b>5pm</b>    | <b>7</b>   | First Story: National Writing Day   | Autoethnographical writing as research and therapy    | Portable Magic: Making Books   | Comedy Writing for Stress Management              | The Poem as Witness                            | Hybrid Writing   |
| <b>6pm</b>    |  | Myths of the Near Future: Wes Brown, Sophie-Louise Hyde and Beth Jellicoe (Stratford Suite) |   |                                |   |  |  |
| <b>6.30pm</b> | Dinner   |   |   |                                |   |  |  |
| <b>8pm</b>    | Evening Event: Kit de Waal – A Reading and Q&A (with Celia Brayfield) (Stratford Suite)              |   |   |                                |   |  |  |

## Programme Overview

|                      |                   |                |                  |                  |                   |
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|----------------------|-------------------|----------------|------------------|------------------|-------------------|

### Sunday 13 November

|                |                                    |   |   |   |  |   |
|----------------|------------------------------------|---|---|---|--|---|
| <b>7.30am</b>  | Breakfast                          |   |   |   |  |   |
| <b>9am</b>     | Falconry<br>(pre-booking required) | Creativity, Sensitivity & Technique; Hypertext Hotel; The Call for the Metatext | Swimming against the tide                                 | Neurological fiction; Creativity and the chemo brain; Trust and process | Gennarator; A CV for Shrek; Online writing | Writing workshop; Collaborative writing |
| <b>8</b>       |                                    |   |   |   |  |   |
| <b>10.30am</b> | Tea/Coffee                         |   |   |   |  |   |
| <b>11am</b>    |                                    | Making a Living: Contracts and Rights   | Making the most of residencies, festivals and conferences | Poetry and Rap workshop   | Serious playing and the sonnet             | Write out there                         |
| <b>9</b>       |                                    |   |   |   |  |   |

**12.15pm** Plenary Session: Conclusions & NAWE AGM (Stratford Suite)

## **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](http://www.nawe.co.uk)

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

**NAWE, PO Box 1, Sheriff Hutton, York YO60 7YU • 01653 618429**

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