



The NAWE Conference

30th Anniversary Event

The Park Inn, York
10-12 November 2017

Cover photograph credit: Mark Lloyd

Introduction

It is with hugely mixed emotions that I write these introductory words to this, our 30th Anniversary Conference. Completing the final year of my research contract in Canberra, I was not expecting to be in York to participate in the event. I then received the shocking news that Clare Mallorie had died. I had talked to her only hours before, when she had been busy taking stock of conference registrations. I have written more about Clare in the new issue of *Writing in Education*; all I will say here is that I am proud to step back into the NAWE Conference arena and see through an event for which she was preparing with her meticulous care. If anything is amiss, it will be my fault, not hers, and I hope you will be tolerant of any administrative gaps.

We will remember Clare in all sorts of ways through this weekend, but I am certain she would want us to enjoy the conference as we always have: relishing the camaraderie that has distinguished NAWE from the start; being stimulated by colleagues' innovative approaches to writing and its teaching; participating in debate about the challenges we face as writers working in education at all levels – and in other community contexts. On a personal note, I'm pleased to be present as we launch the new anthology of poems responding to Ovid (in this 2000th anniversary year), since it carries a dedication to Clare.

I have been a NAWE member through all 30 years of the association to date, and have witnessed the remarkable growth of the membership, the recognition of NAWE as subject association for the creative writing discipline, the implementation of a subject benchmark, and the deepening understanding of creative writing as research – something that will soon be articulated in NAWE's new research benchmark. At the same time, and despite the marvellous work in schools by so many NAWE members, it has been frustrating to witness successive writing-in-schools programmes and 'near policies' be thwarted; the current government's abolition of the Creative Writing A Level was the cruellest blow. What I hold to, in the face of such brutalist misunderstanding, is the ongoing work of individuals and NAWE as a whole. The work of the association is fundamental to how young people – and indeed people of all ages – are enabled to make sense of a bewildering world through the creative use of language; sympathizing with the unfortunate; dreaming of things better, refusing to accept the impoverished rhetoric of those who would steer us in a direction devoid of true humanity. Writing matters, and sharing the art and craft of writing matters now more than ever.

Paul Munden, Director, NAWE

Special Events for NAWE Delegates

In addition to the sessions selected from those submitted, and our traditional guest readings, we are delighted to include five exciting additional events as part of our programme.

1. *Macbeth* screening

On Thursday 9 November at 7.15pm there will be a special pre-release screening of the new film of *Macbeth*, directed by Kit Monkman. Delegates at last year's NAWE Conference were given an insight into the film's concept and production; now the full work is available to view. The screening will take place at the University of York's state of the art cinema in the Department of Film, Theatre and Television. Book your tickets (free for NAWE delegates) via Eventbrite: <https://www.eventbrite.com/e/macbeth-a-pre-release-screening-tickets-38432738355>

'A beautiful moving work of art... A deeply compelling intervention in the screen history of Shakespeare.' — British Shakespeare Association

2. Open Mic

Friday 10 November will see the very first NAWE Open Mic, hosted by Andrea Holland and Helena Blakemore.

3. Sarah Howe masterclass

On Saturday 11 November at 9am, Sarah Howe will deliver a masterclass exclusively for NAWE delegates.

4. Metamorphic launch

On the Saturday evening, at 5.45pm, and supported by the International Poetry Studies Institute in Canberra, we are pleased to host the first of an international series of launches for the new anthology marking the 2000th anniversary of Ovid's death: *Metamorphic: 21st century poets respond to Ovid*. The anthology is dedicated to Clare Mallorie (1959-2017).

5. New Voices

Finally, after our main Saturday evening event, we'll have our first ever New Voices session, with readings from Tom Lee and Winnie M Li, winner of the *Guardian's Not the Booker Prize*.

CONFERENCE PROGRAMME

Friday 10 November

- 11.00–14.00 Registration
- 12.00–13.00 Higher Education Network Meeting: Beyond the creative writing benchmark
- 12.30–13.45 Lunch
- 14.00–14.30 Welcome and opening plenary
- 14.30–16.00 Choice of:

A1: Teachers as Writers Research Project: Exploring shifting identities, co-mentoring and pedagogy – Becky Swain, Teresa Cremin

This Arts Council England funded research project is a partnership between Arvon, the Open University and the University of Exeter. In this session we will present the findings of the year-long research study which involved a randomized control trial (n:32 classrooms) and case studies of 16 teachers from the South West who were offered sustained opportunities to write during an Arvon residential and build co-mentoring relationships with professional writers in schools in order to improve student outcomes. The session will highlight the shifting nature of the teachers' and professional writers' identities, the pedagogical consequences of their new forms of engagement and the implications for writers seeking to maximize the educational benefit of their work in schools.

B1: Building and Sustaining a Writing Culture – Oz Hardwick, Amina Alyal, Liz Mistry, Hannah Stone

In a 2005 article for the English Subject Centre Newsletter, David Kennedy raised the challenge facing HE in encouraging students 'to think of themselves as writers: i.e. as people who write,' and posed the question: 'how do we seed and sustain an inclusive writing culture in our individual institutions that will support students in this?' He wrote of the idea of Writers' Festival days which were launched at Trinity and All Saints College, Leeds (as was) and York St John's College (as was) in that year, with a view to broadening students' understanding of – and enthusiasm for – writing. In the intervening years, the HE landscape has changed dramatically, as have student expectations. Within this shifting landscape, both institutions have

also changed in many ways. This session will reflect on how the seeds sown in 2005 have grown over the years into a rich, varied, and sustaining crop at Leeds Trinity University (as it is now), both within the curriculum and beyond, through curriculum development, community engagement, publications, and other activities. This session is in memory of David Kennedy (1959–2017).

C1: Writing to Sustain All Life – Gale Burns, Jean Atkin, Jennie Bailey

A panel of writers share their interaction with the environment and climate change, in a session that includes a chance to review your own perspective in small groups and to write creatively in response. The panel will lead a discussion of the inspiration and challenges of the work. The panel includes Gale Burns, a writer in residence at Kingston University and vice-president of the European Association of Creative Writing Programmes, www.galeburns.co.uk; Jean Atkin, poet in education who writes about layers of time in the landscape, www.jeanatkin.com; and Jen Bailey, who is interested in ecology in urban environments, www.wildwrites.org.uk.

D1: a) *The Boat: Word and image and refugees* – Andy Melrose

In the world of art, fiction and media for children, the picture book maker's job is to help provide a story that allows children to explore experiences and that which is new to them – not as a didactic sermon but through words and images that allow them to explore the imaginative realm of storytelling alongside their own developing knowledge of the world. This means creating a text that helps to bring the child reader into a shared experience, mediated by a story. *The Boat* is a story about those unfortunate enough to be called – or at least represented in the media – as 'Boat People' (a tag which is slowly disappearing as the tragedy of the refugee crisis across the world begins to unfold). I will be unveiling 'free' education material for schools and parents as well as discussing the artwork and other ideas.

b) Write Here: Sanctuary – Rich Goodson, Writing East Midlands

Write Here is a scheme programmed by Writing East Midlands, placing writers in educational, socially and culturally significant venues since 2009. Working in partnership with the Cities of Sanctuary and other refugee support groups in Derby, Nottingham and Leicester, in 2016/17 Writing East Midlands engaged over 140 refugees from Eastern Europe, the Middle East and North Africa in creative writing activities to enable them to tell their stories, articulate their identities and provide a platform for their creative self-expression. Join lead writer Richard Goodson to discuss the benefits of the scheme, and its impact on the social inclusion of refugees.

E1: Writing and Teaching as a Business – Helen Stockton, Danielle Lloyd

Earning a living as a writer is notoriously difficult, yet it is not impossible, particularly when combined with freelance teaching. In this interactive workshop, find out how to create a portfolio of up to sixteen teaching and writing activities and projects that can provide a sustainable and reliable income. Evaluate and prioritize your work according to remuneration and balance the writing and teaching you *need* to do against the writing and teaching that you *want* to do. Share freelancing ideas that meet your needs as a writer, as an educator, and are truly rewarding.

F1: a) Flight of Fancy – Vanessa Harbour

What does it mean to be creative? Who decides if we're writers? Academically I've an MA and a creative writing PhD that says I am. I wrote continuously within an academic environment but it wasn't until I wrote my first novel totally outside the academic confines that I really felt I found my voice. It was a flight of fancy. However, being an academic and mentor of aspiring writers means that my head is often full of other people's words. My mind can be fragmented, stifling said creativity. Drawing inspiration from the ancient Japanese art of mending broken pots with gold, Kintsugi, I use poetry reading, and occasionally writing, as my own form of gold to mend the mind and feed the creativity. This paper will explore how my creativity changed and how I support it.

b) You're Only Doing Creative Writing – Joanne Ashcroft

I am in my fourth year of part-time study for a practice-led PhD. My research explores sound-rich poetry and voicelessness of outsider figures in the work of Geraldine Monk, Bill Griffiths and Maggie O'Sullivan. My research methodology, which follows certain guidelines in the NAWE Creative Writing Research Benchmark Statement, includes the acts of making poems, creating poetics, and writing a literary study of three contemporary poets. I will give an account of the complexities of engaging with, and using this methodology, and of the impact it has been having on the development of my poetry writing practice.

c) A Writer in Education: A teacher's journey through a creative writing PhD – Patrick Doherty

Patrick Doherty was a teacher for thirty years before embarking upon a PhD in creative writing aiming to write a memoir of a childhood in Donegal, *The House with the Red Roof*. What started as a simple memoir-writing exercise

became an intense exploration of representing a child's age-appropriate voice in a story drawn from the troubled borderlands of Ulster. Patrick will share the struggle he has had between the academic and the creative in his attempt to represent 'truth' based upon his multi-layered and unreliable memory.

16.00–16.30 Tea/Coffee Break

16.30–18.00 Choice of:

A2: a) Tricks to Teach New Writers: Moniack Mhor – Cynthia Rogerson

With 25 years' experience running residential, day and outreach courses for schools, Moniack Mhor Writers Centre is committed to continued improvement in the area of young writer development. Learn some tricks to stimulate young writers from novelist Cynthia Rogerson. This workshop and discussion will focus on the value of literary creativity and effective ways to achieve it.

b) Page Fright: The Poetry Society – Nazmia Jamal

Page Fright is a dynamic resource from The Poetry Society offering a fresh look at canonical poets and poems by inviting spoken word artists – including Hollie McNish and Benjamin Zephaniah – to perform a piece which inspires them, a poem of their own, and to talk about the influence that the poet has had on their work, in a series of short videos. In this presentation, Nazmia, The Poetry Society's Education Manager and a former teacher, explores how the Page Fright project can help make sense of page poetry when your students don't think the set poems are speaking to them.

c) Performance Poetry in Primary Schools – Conrad Burdekin

In this talk, I will discuss how I inspire primary school pupils to create their own poems and how I then teach them to perform what they have created. I will give several examples of how I have done this, and also illustrate how successful this has been for the children involved – not only in terms of their confidence but also in terms of their improved speaking and listening skills. My approach is simple, yet effective, and always an inspiration not only to the children involved, but also the staff.

B2: a) Polaroid Moments: Teaching undergraduates to mine their life experiences for fiction – Jonathan Gibbs

One problem with teaching creative writing at undergraduate level is that

young students often don't have the ability and/or confidence to make use of their own life experiences as raw material for their writing, be it fictional or otherwise. They don't have the distance on their own lives that adult writers do (and may not know how common this self-plagiarism is!). This workshop presents ways of collecting and reflecting on events young writers have experienced or witnessed, shows the 'tricks' whereby they can be developed or twisted to be turned into fiction, and 'gives permission' for them to do so.

b) Engaging the Disaffected: Tearing students away from their smartphones – Julie MacLusky

Following a disappointing induction week visit to a National Trust property, a series of 'writing prompts' were drawn from research completed for books written for the Trust. The prompts were designed to help students acquire an imaginative understanding of the way such properties have impacted regional history and culture. As a result, the visits generated enthusiastic work from students and their writing subsequently secured wider publication. Academic staff enjoyed the breadth and depth of student writing resulting from the prompts. The National Trust is now working with the author to further expand upon the potential for these prompts to engage disaffected populations.

c) Imagined Borders: Scenarios of exile in the university creative writing workshop – Kathleen Bell

This paper outlines and reflects on a series of workshops I have devised and taught in a second-year university creative writing module on Writing Place. Exile is a common experience which has, historically, fed into many writers' work. Students draw on the sense of exile, experiences of crossing borders, being interviewed, and feeling out of place, as imaginative triggers to initiate work and as a means to develop writing technique. Reading, analysis, improvisation, speed-writing, collaborative work and independent homework help students to see place through a succession of lenses and move characters through space and time.

C2: a) Workshop: Urdu, Panjabi and Persian poetry 'taster' – Nabila Jameel

This presentation is an introduction to classical and modern poetry, mainly in translation. You can practise reading some of the poetry in Roman script to hear the sounds and rhythms of poetry these languages offer, and even attempt to write a Ghazal in English. These sessions are designed to raise interest in and awareness of poetry in languages under-represented in this country and to offer writers inspiration through the beautiful sounds and

rhythms of these languages.

b) Creative Writing: The joy of play – Chiki Fabregat

One of the best ways to communicate with children is to play. One of the best ways to make children love something is to play. So, is it not logical thinking that one of the best ways to teach creative writing to children is by playing with words and stories? The purpose of this session is to show examples of creative writing games (and to practise them) and tips that will make students enjoy writing.

D2: Freelancers' Forum – Sue Burge, Michael Loveday

Freelancers face particular challenges, not least working with little support. This session allows you to connect and share knowledge with peers working as freelancers – whether in healthcare/wellbeing, further education, community projects, schools, universities, creative residencies or charities. The focus will be on sharing a current challenge or future goal, problem-solving in a small group, gaining ideas and advice through brainstorming, informal coaching, and knowledge-sharing. This will be followed by a plenary group discussion, sifting through the issues raised and looking for common themes and solutions.

E2: a) Writing for Wellbeing (W4W) in Higher Education: Process v prescription – Anne-Marie Smith

This session explores the potential of transgressing the prescriptive writing that higher education demands of academics, in favour of writing that centres on process rather than output. I recently established a monthly ‘Writing for Wellbeing’ group for staff to explore new ways of writing for personal and professional development. This has initially revealed a need for safe spaces for authentic writing and attention to the emotional self. I will offer some tentative reflections and initial thoughts on how W4W can bridge the gap between production and creativity in the context of higher education, and will include short reflective writing exercises.

b) Putting Together the Pieces: Trauma, aces and serial autobiographical narratives – Catharine Frances

This presentation will examine serial self-representation in writers’ autobiographical trauma narratives. It will examine autobiographical texts, in fact and fiction genres, that writers employ to present and re-present their selves, especially where those selves may be read as a version of dialogic

self-processing and reprocessing. Taking Jeanette Winterson's works as a key example of a writer writing herself and her childhood through texts that range from autofiction to memoir, critical essays, short stories, interviews, arts programmes, newspaper columns, and online platforms, this paper aims to consider how current trauma theory informs an understanding of Adverse Childhood Experiences (ACEs), their impact upon narrative form and the implications for a reconfigured (compassionate?) ongoing autobiographical pact.

c) Using Poetry in Therapeutic Writing – Lindsay Reid

This paper discusses the researcher's experience facilitating a therapeutic poetry writing group at a charity in the North East, working with those who had experienced emotional distress, and the results of her research demonstrating the benefits of therapeutic poetry writing. A particular benefit found was the way in which therapeutic poetry writing can help those processing trauma. Based on interviews with participants in the therapeutic writing group, the paper considers the specific benefits the participants experienced, the reasons why poetry may be more helpful than other forms of therapeutic writing, and the skills required to facilitate a therapeutic writing group.

F2: a) Exhortative Texts – Deak Kirkham

Although peripheral in teaching and writing, exhortative text, that urges readers to undertake some course of action, affords unique opportunities for creative writing development and exploration. This workshop will use examples of exhortative texts (from Gibran's *The Prophet* and Coelho's *The Manual of the Warrior of Life* through to Baz Luhrmann's 'Sunscreen' and Polonius' advice to Laertes), both to motivate a typology of features of the genre and develop therefrom a pedagogical framework for creating such texts. Attendees will be invited to use this framework to create one of a set of exhortative texts to share with another individual.

b) Balkan Noir – Cal Smyth

The presentation will talk about the story behind the research for my Balkan Noir novel, from bursaries to primary source investigations. Aided by a Serbian publisher, I interviewed a police inspector in Belgrade and gathered first-hand information about the Balkan drug route and corruption. I was assisted in my research by a linguist with a bullet in her leg who provided insights into the Serbian underworld. With fiction turning into reality, I ended up getting my researcher out of prison in a story that involves tapped phone

calls, prostitutes in witness protection and a prosecutor who had an accident on the day of the hearing.

18.00–18.30 Launch: Oz Hardwick, *The House of Ghosts and Mirrors*

Oz Hardwick is a York-based writer, photographer, music journalist, and occasional musician. His work has been published and performed internationally in and on diverse media: books, journals, record covers, programmes, fabric, with music, with film, and with nothing but a slightly West Country-tinged voice. He has published six poetry collections, most recently *The House of Ghosts and Mirrors* (Valley Press, 2017) and has edited several more. As Prof Paul Hardwick, he also finds time to be Professor of English at Leeds Trinity University, where he leads the Creative Writing programmes and teaches Medieval Literature. www.ozhardwick.co.uk

18.30–20.00 Dinner

20.00–21.00 Reading and Q&A with Sarah Howe

Sarah Howe is a British poet, academic and editor. Her first book, *Loop of Jade* (Chatto & Windus, 2015), won the T.S. Eliot Prize and *The Sunday Times/PFD Young Writer of the Year Award*. Born in Hong Kong to an English father and Chinese mother, she moved to England as a child. Her pamphlet, *A Certain Chinese Encyclopedia* (Tall-lighthouse, 2009), won an Eric Gregory Award from the Society of Authors. She is the founding editor of *Prac Crit*, an online journal of poetry and criticism. She has held fellowships at the University of Cambridge, at Harvard University's Radcliffe Institute and at University College London.



21.00 Open mic! – with MCs Andrea Holland and Helena Blakemore

Join us for a smorgasbord of poetry and short prose! Put your name down at the NAWE desk until 7pm on Friday. First come, first served.

Saturday 11 November

07.30–08.30 Breakfast

08.00–09.00 Registration

09.00–10.00 Choice of:

A3: The Creative Writing Teacher's Toolkit – Francis Gilbert

This workshop will show delegates some successful teaching strategies when teaching creative writing to all age ranges, from small children to the elderly. Based on respected research, this interactive session will illustrate the 'high impact, low effort' tactics that make creative writing workshops fun, purposeful and productive. Topics covered include: using mindful meditation and creative visualization; using visual organizers, collages, pictures and video; using objects to stimulate sensory writing; quick, fun starters to 'hook' students; using your own writing to nurture personal writing; asking students to reflect upon their writing in order to improve it. Whether you are 'beginner', a teacher or an experienced practitioner, there will be something for everyone to take away from the session.

B3: Access Granted – Lania Knight, Megan Paul, Helen Allison

The creative writing workshop is a hands-on, practice-based component of most creative writing courses, but it can prove challenging for students with disabilities, impairments or limitations. This panel will discuss, from both the student and the lecturer perspective, how to make the creative writing workshop more accessible. We'll offer tips and suggestions as well as problem-solving strategies to help you design and run a workshop all students can access.

C3: Jumpstart Your Muse – Heidi Williamson, Sue Burge

Engine trouble? Battery feeling a bit flat? Let poets Heidi Williamson and Sue Burge apply a series of short sparky shocks to your muse. They have a whole toolbox of inspiring exercises to help reignite your creativity. They'll help you put your Wheels In Motion, Sound Your Hooter, Get Under the Bonnet, Keep Your Engine Running, make the most of Idling Time and Watch Out for the Squirrel! Whatever kind of wordsmith you are, come along and enjoy a session designed to help you shift up a gear when you head back to your desk.

D3: Time to Write Workshop – Louise Tondeur

If you want to write but never seem to find the time, this workshop is for you. Using a series of practical exercises, I will guide you through the process of finding time to write and share creative productivity resources with you. Structuring your daily routine to fit in time for creative practice: looking after yourself; tracking your time; finding your time drains; your optimal writing time. Structuring your writing project around the time you have: looking long term at the shape of your project; planning over a year; creative signposting. Top time management tips: batching; automating and templates; writing routines; Cal Newport's Deep Work.

E3: Poetry and Empathy Masterclass with Sarah Howe (booking required)

‘How difficult is it for one body to feel the injustice wheeled at another?’ Claudia Rankine’s question points towards the possibilities and the limits of empathy, our capacity to cross the border between ‘self’ and ‘other’. Looking at poems that invite us to try on someone else’s shoes – or question the attempt – we’ll range from questions about the lyric ‘I’ to mirror neurons, through a mixture of reading, discussion and writing.

F3: Poetry Writing from ‘Recycling’ – Pam Thompson

This workshop offers ways to explore how texts written by other people can be used to stimulate ideas for new poems and provide ways to improve writing productivity more generally. Writers have always been influenced by other writings and have brought them, consciously or unconsciously into their own work. We will look at some examples of poems that draw from existing texts and particular techniques (e.g. collages, using ‘found’ text, and rewriting stories). Participants will then have an opportunity to practise recycling techniques to create new poems. What are the benefits/pitfalls of this approach? How can poets avoid accusations of plagiarism? This workshop is suitable for writers/teachers who want to develop their own writing practice as well as extending their creative writing teaching ‘toolkit’.

10.00–11.00 Choice of:

A4: First Story: Best practice for writers in schools – Pat Cochrane, Mónica Parle

What are the best pedagogical approaches to teaching creative writing in schools? Leading national creative writing charity First Story presents its findings from an intensive research project with Cape UK’s Pat Cochrane,

drawing on the extensive experience of some its most expert writers-in-residence. Through this project, First Story has gained a better understanding of the approaches, skills and aptitudes that their most successful writers draw on in their transformative work with young people. Sharing key findings and examples of best practice, this session will give writers an enhanced understanding of how to achieve the highest impact when working with young people in schools.

B4: Experimental Fictions – Patrick Wildgust

Join Patrick Wildgust, curator of Shandy Hall, in a conversation about Experimental Fictions. The Laurence Sterne Trust was established as a registered charity in order to promote the writings of Laurence Sterne, the 18th century novelist and vicar of Coxwold. Shandy Hall is where Sterne lived and wrote *The Life and Opinions of Tristram Shandy, Gentleman* and *A Sentimental Journey Through France and Italy*. The Trust promotes Sterne's work and international reputation through exhibitions, events and public access to the property and its collection of books, paintings, manuscripts, prints and ephemera.

C4: Breakfast with the NAWE PhD Network – Lily Dunn, Derek Neale, Helena Blakemore, Tom Lee, Jocelyn Page

The NAWE PhD Network was created to offer networking opportunities and support to creative writing PhD students from across the country. This session will aim to provide PhD students with guidance on subjects from the creative/critical divide, employment in an HE framework, publishing, and building a career post-PhD. Come and join new, continuing and recently completed PhD students in creative writing for a morning of networking, advice – and a lot of coffee.

D4: Disability and Access to Creative Writing Education – Hannah Bullimore, Sarah Gonnet

In this talk we will use expertise by experience to explore different methods of creative writing education, and the limits of these methods for those with a long-term physical or mental health condition. We will speak about our own experiences as chronically ill young people, who have encountered numerous methods of creative writing education, including the traditional academic Masters, mentoring, writing workshops, distance-learning and training programmes. We will also look at how difficulties in access to education often begin in secondary school. Our talk should be empowering and will end with a discussion.

E4: Creative Wreading: Mapping ‘difficult’ poetry and prose – Tania Hershman

The ‘creative wreading’ workshop was pioneered by American poet Charles Bernstein for discussing fiendish poems that readers – and writers – find difficult to understand. He says: ‘In the Wreading workshop, such non understanding flourishes. Reading ambiently and associatively rather than rationally and systematically, a poem may come to life even as it remains out of our grasp... then difficulty ceases to be an obstacle and is transformed into an opening.’ In this workshop we’ll try out – and invent – some bizarre and novel ‘wreading’ techniques for dismantling and mapping tricky poetry and prose, to help us and our students!

F4: a) Controlling Ideas: Trademarks, narrative and creativity – the role of the writer in a market of enclosures – Dan Anthony

My doctoral research into the relationship between creativity and intellectual property in creative writing at Cardiff University explores the tensions between literary creativity and capitalism. Premised on my experience as a specialist in trademarks law, scriptwriting and children’s book author, my paper focuses on the issue of whether trademarks liberate or restrict our narratives. This cross-disciplinary presentation for creative writing practitioners touches on history, law and cultural theory. Do we control trademarks or do they control us?

b) Creative Writing: Business writing – Gwyneth Box

Among authors and poets who consider their work to be an art form, there is often a kind of snobbery about commercial writing. But the world of business is not afraid to borrow from the world of creativity: brochures and other print collateral have long been referred to as ‘corporate literature’, while marketing copy and slogans often rely for their effectiveness on the same rhetorical devices used by creative writers. Now ‘storytelling’ has become a vogue word among entrepreneurs. This brief talk aims to show that the traditional creative/business writing dichotomy is no more than an unhelpful fallacy.

11.00–11.30 Tea/Coffee

11.30–13.00 Choice of:

A5: Writing Education for Young People: Seeking your views on the future of writing – Bambo Soyinka, Seraphima Kennedy

How do we work together to champion good practice, and how do we engage decision makers in dialogue about the future of the art of writing in the UK? Writing, like music, is a core part of our heritage and culture. But, as we all know, young people's writing does not receive the same level of national support and recognition as other arts forms do. Funded by Arts Council England, Paper Nations is a strategic hub, investigating good practice and barriers to writing education for young people. Our research this year has shown that a major barrier to the sustainability of writing provision for young people is economical – many writing tutors, groups and teachers struggle to keep provision going simply because they do not have the time or cash.

In this open consultation session, reflecting on 30 years of best practice (and funded by Arts Council England's strategic fund for Creative Writing in Schools), we will discuss key success factors and barriers to good creative writing education for young people. We are keen to hear your stories and views, and to include you in our research and good practice case studies. You can also visit our stand at the front desk to find out how to get involved with this national research and engagement project.

B5: PhD In Creative Writing: The critical component – Sarah Barnsley, Maura Dooley, Tom Lee, Jocelyn Page

This panel explores some of the processes and challenges involved in developing the critical component for PhDs in Creative Writing. Recent PhD graduates and creative/critical staff from Goldsmiths reflect on their experiences of writing and supervising the critical component, before inviting audience discussion. Questions to be considered include: what is the place of the critical component in PhDs in creative writing? How do you write one? When is the best time to begin? What are the challenges – for students, for supervisors, for HEIs – and how might they be met? How might the critical component have a purpose beyond the PhD?

C5: a) Prose Poetry, Photography and Place – Anne Caldwell

My PhD research examines the idea of the North through prose poetry. Is this place real and/or imaginary? I am using photography and walking as ekphrastic approaches to writing about place. Lucy Lippard said 'place is latitudinal and longitudinal within the map of a person's life. It is temporal and spatial, personal and political.' How can landscape photography inspire the process of writing? I am examining how the two art forms can work in

juxtaposition, deepening my understanding of the North and its fragile landscapes.

b) That's Not Poetry, It's Sociology! Riff, experience and hybrid form in contemporary poetry – Andrea Holland

This presentation considers how contemporary, not-obviously-poetry texts, read as poetry: is Bhanu Kapil's *The Virtual Interrogation of Strangers* survey travelogue or prose-poetry? The responses to Kapil's questions (e.g. 'What are the consequences of silence?') result in a curated text of poetic exchanges; disparate voices which may be read as a creative interrogation of self, of ourselves. But is it poetry? Similarly, Claudia Rankine's *Citizen* uses layering of incident from life to ask, in exacting language and even tone, what it means to be both citizen and invisible, 'translating' incident. Can a book which uses prose, images, and an essay on Serena Williams, be a poem?

c) The Poetry Map – Matt Bryden

The Poetry Map is a free online teaching resource designed to encourage students to engage with poetry. The map consists of 67 poems, each positioned on a map at the location of either its setting or composition. These are divided into four navigable 'paths,' each with its own theme. Scattered along the paths, a series of 'magic tickets' provide further information – in images, video and audio files – about the poems and their background, adding to the sense that students are searching for clues. Working in pairs, students navigate the paths completing downloadable worksheets which encourage the use of intuition and nous. To date, the Poetry Map has been used in places as far afield as the University of California and Taunton Primary School.

D5: Writing for Wellbeing: Finding balance – Anne-Marie Smith, Clare Scott

The use of creative writing to meet the therapeutic agenda has come to the forefront of current discussions about ways of improving and maintaining mental health. As practitioners of writing for wellbeing and therapeutic purposes, we are very aware of the benefits of such work, whilst also ensuring that it is delivered by those who have undertaken suitable training to achieve appropriate skill levels and knowledge. Using strategies adapted from poetry/bibliotherapy practice, we will explore the theme of 'balance' in response to literary and ekphrastic prompts. This workshop offers a safe space to take a different journey through your writing, focusing on emotional response and process. There will be the opportunity to discuss the

experience and any arising issues of writing for wellbeing.

E5: a) Mythic Journeys: Teaching poetry and storytelling – Jessica Clapham

In this session, we will explore writing about identity through ancient mythology. By introducing the myth of Pandora with references to Celtic mythology, we will consider poems related to the theme of identity and our response in a series of brief writing activities.

b) Horror Writing Workshop – Glenn Fosbraey

This workshop will give a potted history of the genre (from folklore, superstition, and religion to ‘slasher’ horror via *Witchfinder General*, *The Woman in Black*, Clive Barker, Stephen King, and Shirley Jackson); an overview of techniques horror authors have used in the past to create ‘scares’ (including Poe’s ‘formula for fear’ and Lovecraft’s ‘cosmic terror’); exercises which encourage participants to explore the darker recesses of their minds to uncover their own horror pressure points; and the opportunity to scare others with their own story ideas. Participants will leave the session with the task of writing a 500 word self-exploratory piece entitled ‘Horror and Me’.

F5: a) Creative Lives: Using a family archive – Mariah Whelan

In 1920, Wilfred Whelan ran away to New York City. He was out on bail, awaiting trial for beating his wife, fixing a sign to the door that read ‘Repeat Performances Every Night, 8pm’. He wasn’t heard from again. Certainly not by his son, my grandfather, until 2015 when I unearthed a box of newspaper clippings, bibles, letters, birth certificates and photographs telling his life story. This presentation explores the creative afterlife of this material, probing the ways in which they prompted a poetry collection, delineating the opportunities and obstacles a writer faces when responding to the historical and the personal.

b) Overheard in the Archives: Oral histories as creative inspiration – Helen Foster

This session explores how a group of writers in the Scottish Borders engaged with oral history archives as an inspiration for creative writing as part of a wider project exploring Scotland’s Sound Heritage. Audio recordings, held by repositories around the country, are notoriously dense to navigate and some older formats are obsolete making playback impossible. However, oral histories spark creative responses. They are valuable research tools, offering

direct connections with voices from the past and hidden histories. This session considers the creative inputs and outputs of this writing project in overcoming obstacles and producing new works of poetry and prose.

c) The Thick Consciousness of Now: Nick Humphrey and the haiku moment – Judy Kendall

Nick Humphrey's concept of 'the thick moment of now' takes us out of the habitual bind of linear and temporal thinking patterns into the 'sting and excitement' of 'things really being decided' (William James, *The Principles of Philosophy*). The haiku moment, often inelegantly referred to as the 'aha' moment, stems from a similar attitude of mind, where the moment of now eludes and escapes temporal dimensions to reach a more fully satisfying if less explanatory 'truth'. This paper will present the ways in which such creativity can occur and how to apply it in our teaching and/or writing.

13.00–14.00 Lunch

14.00–14.45 Plenary session

Two Dystopian Novels from the Creative Writing Team at York St John University – Abi Curtis & Naomi Booth

Dr Naomi Booth and Professor Abi Curtis will be reading from their debut novels and discussing dystopia, motherhood, climate change and creative writing. With thanks to York St John University for sponsoring this event.

14.45–16.15 Choice of:

A6: Screening and Discussion – *TMX Engineer Battalion: Tales from a Refugee Camp* – Tim Kelly, Alyson Morris

722 *TMX Engineer Battalion* is the title of a documentary film shot in a refugee camp in Northern Greece. The film documents life on the camp and contains interviews with the Army and NGOs that run the camp, with locals and with the refugees themselves. The film has aired on Greek national television and had screenings in London, Athens, Madrid, Palermo and New York. In this session we will show the film and discuss the follow-up project in which creative writing lecturers from Coventry University delivered storytelling workshops to the refugees, and highlight the creative work emerging from the camp.

B6: Designing and Teaching an Online Creative Writing MA – Nessa O’Mahony, Shanta Everington, Joanne Reardon, Nicky Harlow, Siobhán Campbell, Derek Neale

What goes into the making of an online Creative Writing MA and how do students still participate in writing workshops? This session will consider the design and assessment features, the structure and innovations, of The Open University’s new Creative Writing MA – a programme that has an open postgraduate admissions policy. In its first year it has attracted hundreds of students, but there have been many challenges for those who designed and made it, and for those who teach it.

C6: a) The Xenophobia Project – Sarah Penny

Endemic xenophobic violence is a huge problem in South Africa, fuelled by discriminatory rhetoric from press and government. The attacks are usually initiated by young men in the townships. South Africa has provision within its national curriculum to educate youth about human rights and cultural diversity but there is currently no content about migrant experience in the curriculum at all, and no will to introduce any. Sarah Penny is leading an expressive arts project whose core aim is to create an intervention whereby her team can bypass government inaction and collate written and filmed narrative about migrant experience into a cohesive resource for secondary schools. Sarah will talk about the project’s first phase in which she worked with a group of 12 migrants to map their memories of why they left their homes, their journeys to South Africa and their experiences since arriving.

b) Writing Characters from Under-represented Communities: A perspective from a young adult (YA) fiction writer – Sylvia Hehir

When responding to the call for greater diversity in YA fiction and the representation of characters from marginalized communities, how far can a writer stray from their own lived experiences? This presentation refers to practice-led research combining a new YA novel and a critical reflection on the processes relating to writing characters from under-represented communities. It considers uncertainties faced by the writer regarding issues such as authenticity and cultural appropriation and refers to conversations with a focus group of teenagers, with established, award winning YA authors and with publishing industry personnel.

c) Making Black, Asian and Minority Ethnic (BAME) Voices Heard in Children's Literature: Why does it matter and how do we go about it? – Leila Rasheed

Megaphone (www.megaphonewrite.com) is a development scheme for British BAME writers of children's literature, funded by Arts Council England and The Publishers' Association. From 2016–2017 it successfully supported five writers through the process of writing their first novel for children or teenagers. This presentation describes the background to the scheme, the practice of the scheme and shares insights arising from its evaluation. More generally, it will share information that has been gathered to date about BAME people's experiences as writers and readers of children's literature, with the aim of stimulating discussion and revealing new ways forward.

D6: Has Creative Writing Lost Touch with the Creative? – Lily Dunn, Robin Mukherjee, Lucy Sweetman, Sophie Nichols

There's an old joke: a man goes into a doctor's surgery with a toad growing out of his head. The doctor says: 'Good Lord how did that happen?' The toad says: 'Well, it started with a boil on my bum'. The question is: are writers a toad on the head of the industry or is the industry a boil on the bum of writing? By allowing a notion of what the industry demands, complicated by our understanding of 'impact', are we losing sight of the exploratory, risk-taking notion of real creativity? Is it all about the sellable product, and is that what the industry really wants?

E6: The Schellberg Cycle: Five novels and multiple school workshops from one sabbatical – Gill James

This session discusses how the project came about and gives delegates hands-on experience of the associated workshop that explores a slightly under-examined aspect of the Holocaust and World War II – what it was like for ordinary German women. Delegates are introduced to the teacher pack and have the opportunity to try out the materials and activities. These include: board games; speed-dating; letter-writing; letter analysis; discovery packs; and discussion. Each activity leads to a creative writing output.

F6: Writing an Opera: An interdisciplinary collaboration in writing with young people – Judi Sissons, Omar Shahryar

In opera much of the meaning is conveyed by the music, so the writer must leave room for the music to play its part. The challenge for a writer is to find the emotional moments and exploit them with dramatic imagery, creating a

rhythmical structure of ‘invisible music’ from which the opera emerges. A libretto is compressed in length, not depth. This experiential workshop will show how writing and setting libretti to music offers unique opportunities to explore the musicality of language (and the language of musicality) whilst engaging young people in the crafts of writing, musicking and more.

16.15–16.45 Tea/Coffee Break

16.45–17.45 Choice of:

A7: Breaking Grice’s Maxims for Dramatic Effect – Billy Cowan

In his influential *Logic and Conversation* (1975) Linguist H.P. Grice suggests that conversation is based on a shared principle of co-operation. Intrinsic to this principle are four rules or maxims that underlie all human discourse. In this fun, practical workshop playwright Billy Cowan will demonstrate how being conscious of these maxims, and then flouting, breaking, or even sticking to them religiously, can help writers create much more dramatic and interesting scenes.

B7: Creating Place in Fiction and New Words from Old – Judith Allnatt, Barbara Large

New Words from Old: How can language from the past rejuvenate our writing? Come and discover strange words with long-lost meanings, quaint expressions and archaic idioms to fire your imagination, freeing you to experiment and be playful. Using extracts and writing exercises we will refresh our imagery and inspire colourful and exuberant new writing.

Creating Place in Fiction: Having a convincing place for a story to happen is vital to create verisimilitude. Using photographs to demonstrate setting as a specific place, time, weather, geography or climate, exercises will show how it can be layered with atmosphere into every scene, providing rich themes for you and your students. Judith will draw on extracts from the work of acclaimed historical fiction writers to demonstrate the joys of widening one’s vocabulary by delving into the language of the past, as well as exploring the opportunities offered to refresh imagery and inject charm, liveliness and colour into one’s writing. Using defunct words and quotes from historical documents as stimulus material, writing exercises will encourage writers to enter the past world of their choice, invent and play.

C7: Unpacking Diversity, Difference and Privilege in Creative Writing –

Sharlene Teo

Now more than ever, diversity matters. Stories frame how we shape meaning and see ourselves. Yet Black, Asian and minority ethnic (BAME) voices are under-represented both in the workshop and on bookshelves. What strategies can we use to shift the dynamic of the creative writing classroom from a space that perpetuates unacknowledged but pervasive white norms toward one of greater inclusivity? How are writerly decisions influenced by racial and cultural identities, blind spots and assumptions? Using practical exercises and drawing from my own experiences as a BAME writer and writing tutor, this session will explore how privilege and power operates in the literary landscape.

D7: ‘What Were You Thinking?’ Reading and Q&A – Julian Stannard

Julian Stannard will read from his latest collection *What were you thinking?* (CB Editions, 2016). He will discuss how creating a collection of poetry – with a unique dynamic and particular process – makes it different from other kinds of writing, and how students with publishing intent need to know something about the ‘poetry market’. Julian will conclude the reading/discussion with a Q&A.

E7: a) On the Love of Poetry and Poems – Vasilis Papageorgiou

This paper will be a discussion with John Ashbery and his poem ‘Homeless heart’, Jacques Derrida and his text ‘Che cos’è la poesia?’, and Giorgio Agamben and his various short contributions on the nature and role of poetry.

b) Thinking Up, Writing Down – Claudia Davidson

This paper argues that creative writing comprises two quite distinct processes, namely, Thinking Up – the conceiving of the creative ideas, and Writing Down – giving written expression to them. While these two processes are intricately enmeshed in a dynamic interplay, they nevertheless have unique purposes and roles, and require quite different skill sets. A better understanding of this dynamic would inform our creative writing practice and pedagogy in a significant way.

F7: Fold, Cut, Write Draw: Comic-making workshop – Hannah Sackett

Comics and graphic novels now cover a wide range of genres. Superhero comics have been joined by biographies and memoirs, non-fiction and

informational comics, poetry comics and accounts of landscapes, cityscapes, tales of the everyday. The combination of word, image and sequential narrative make comics a versatile medium that has something to offer writers of all ages and interests. The workshop will start with simple drawing and writing games, before moving on to a comics jam and making mini-comics. It will give the foundations for making your own comics, and for introducing comic-making into your own classroom practice and/or writing workshops. No drawing experience necessary!

17.45–18.15 Book Launches

1. Robyn Bolam, *Hyem*

Robyn Bolam has published four poetry collections with Bloodaxe. The third, *New Wings*, was a Selected Poems and Poetry Book Society Recommendation. The selectors commented that her work made ‘disciplined craft appear natural’ while her perceptions were ‘at once worldly and otherworldly’. *Hyem*, her fourth volume, is about where and why we feel at home – creative homes, final homes, those we choose and those we don’t. Finding inspiration in a high-voltage laboratory or on a Solent ferry, she also writes about growing up on Tyneside, loving a place through changes and celebrating those who preserve its history and spirit. *Hyem* includes eco-poems about some of our ‘elusive neighbours’ with settings ranging from the New Forest to New Zealand. It is a collection concerned with transformations – of places, people and the natural world.

2. *Metamorphic: 21st century poets respond to Ovid* – Nessa O’Mahony, Paul Munden

‘Of bodies changed to other forms I tell’

Metamorphoses has influenced countless writers and artists over the centuries. In 1996, Michael Hoffman and James Lasdun published *After Ovid*, which featured work by Hughes and Heaney, among others. 21 years later, to celebrate Ovid’s 2000th anniversary, editors and poets Nessa O’Mahony and Paul Munden invited poets to respond to *Metamorphoses* with new poems that explore the many contemporary resonances in that seminal work. The anthology, featuring 100 poets from around the world, is published by Recent Work Press, in association with the International Poetry Studies Institute at the University of Canberra.

18.15–19.45 Dinner

19.45–20.45 Bernardine Evaristo: A Reading and Conversation

Bernardine Evaristo is the author of seven books of fiction and verse fiction that explore aspects of the African diaspora – past, present, real, imagined. Her latest book is *Mr Loverman*, about a septuagenarian Antiguan-Londoner who is closet homosexual (Penguin, 2013). Other works include *Lara*, *Blonde Roots* and *The Emperor's Babe*. Her writing also spans the genres of short stories, essays, poetry, literary criticism, stage and BBC radio writing.



Two of her novels have been adapted into BBC Radio 4 dramas. She has edited several publications including the 2012 centenary winter issue of *Poetry Review*, the poetry journal of the Poetry Society. She has held several international fellowships and undertaken over 150 international tours as a writer. She was the Montgomery Fellow at Dartmouth College, USA, in 2015 and she is currently Professor of Creative Writing at Brunel University London.

She has chaired and judged many literary prizes and founded the Brunel International African Poetry Prize in 2012, which has brought African poetry to the fore. She also founded The Complete Works poets' mentoring scheme. Since its inception, most of the poets who have been on the scheme have achieved publication success including Mona Arshi, Malika Booker, Sarah Howe, Nick Makoha, Warsan Shire and Karen McCarthy Woolf. Earlier initiatives include co-founding Spread the Word writer development agency in 1995 and co-founding Theatre of Black Women in the 1980s.

Bernardine has won many awards for her writing and was elected a Fellow of the Royal Society of Literature in 2004, joined its Council in 2016 and became a Vice Chair in 2017. She was made a Fellow of the Royal Society of Arts in 2006, and Fellow of the English Association in 2017. She was appointed an MBE in the Queens' Birthday Honours List in 2009.

21.00–22.00 **New Voices in Fiction and Memoir: Tom Lee and Winnie M Li** (Regatta Room)

Tom Lee's fiction and memoir have appeared in *The Sunday Times*, *Esquire* and *Prospect* in the UK, *The Dublin Review* in Ireland and in Francis Ford Coppola's *Zoetrope All Story* in the United States. *Greenfly*, his debut collection of short stories, was published by Harvill Secker. In 2012 he was shortlisted for *The Sunday Times EFG Private Bank Short Story Award*, the largest prize for a single short story in the world, and in 2015 his non-fiction account of spending 51 days in intensive care was longlisted for *The Notting Hill Essay Prize*. Tom's first novel, *The Alarming Palsy of James Orr*, is published by Granta. He lives in London and teaches at Goldsmiths.



Winnie M Li is an author and activist. Her debut novel, *Dark Chapter*, is winner of *The Guardian's Not The Booker Prize* 2017 and will be translated into seven languages. It was also 2nd place in the SI Leeds Literary Prize 2016 and Highly Commended for the CWA Debut Dagger 2015. A Harvard graduate, Winnie previously wrote for travel guide books, produced independent feature films, and programmed for film festivals. After earning an MA in Creative Writing at Goldsmiths, she now writes across a range of media, runs arts festivals, and is a PhD researcher in Media and Communications at the London School of Economics.



Sunday 12 November

07.30–08.30 Breakfast

09.00–10.30 Choice of:

A8: a) The Grammar Curriculum – Alison Mott

In late 2016, after a five-year gap, freelance writer Alison Mott returned somewhat reluctantly to the regular income offered by primary teaching, only to discover that its contentious new Grammar curriculum presented a wonderful opportunity for teaching young people how to write. Learn about Alison's journey from disillusioned teacher to writer to Primary writing specialist, her research into best practice for teaching grammar in schools, and have a go at some of the activities she's put together to do just that.

b) Ownership and Originality Online – Helen Dring

Adolescents and young adults live their lives increasingly online. This expanse of digital real estate available for students to develop their work can be an exciting resource. Five students aged 16–17 were asked to keep weekly blogs of ongoing work. They were invited to comment on each other's work and collaborate on joint projects. They were given teacher feedback as editorial comments on these blogs and projects. This paper examines how allowing students to curate a body of their work online rather than on paper increased their sense of ownership and originality in the work.

c) English Teachers and Creative Writing – Rebecca Snape

This presentation reports on a second year PhD project exploring how GCSE English teachers conceptualize creative writing. The research seeks to establish how teachers define and teach creative writing, as well as their attitudes towards creative writing opportunities in schools. The research design comprises a critical discourse analysis, a nationwide survey, lesson observations and semi-structured interviews. Through the use of case studies, I have sought to develop an understanding of English teachers' perspectives. Using a mixed methods approach, I have collected a range of data. In this presentation, I shall present my emerging research findings.

B8: a) 1st EACWP Teachers Training Course and IV International Pedagogical Conference – Lorena Briedis

As the most representative association of Creative Writing in continental

Europe, the EACWP is devoted to the development and enrichment of pedagogical debate. In July, the EACWP launched its 1st European Teacher Training Course in Normandy, which gathered together a sample of our most expert European teachers and worldwide students, nurtured by a multicultural dialogue. In 2018, the EACWP will celebrate its 2nd edition as well as the IV International Pedagogical Conference in Brussels. This presentation offers an overview of both events with the aim of bridging and fostering pedagogical exchange between continental Europe and the UK.

b) Teaching Creative Writing Online: Pros and cons – Magnus Eriksson

The paper aims at scrutinizing what can be won and what might get lost in the process of adapting teaching and tutoring in Creative Writing to the demands of the Internet. The paper draws on my experience as well as research in the field. It focuses on the advantages and disadvantages for the student in online-tutoring including judicial questions, the claim for anonymity that is sometimes raised, and neutrality in grading the efforts of the student. It also focuses on how online-teaching compensates for the loss of the eye-to-eye contact between student and teacher in classroom teaching.

c) Creative Essaying – Kirsty Gunn, Gail Low

'Creative Essaying' is how we are describing a whole new approach to writing and reading studies at the University of Dundee, and in this presentation Gail Low and Kirsty Gunn are in conversation about the role of the essay in academic and creative life, and its transformative effect across both disciplines. The discussion will comprise a selection of essays, and essays about essays, including their own work, as well as an overview of their role with Notting Hill Editions, the pioneering publishing house founded to promote and disseminate ideas around the essay form. They will also discuss their role as joint editors at the Voyage Out Press and its function as a meeting place for essayists from both within and outwith the University of Dundee.

C8: a) Polyphonic Place: Putting sound into words – Jennie Bailey

The first part of this presentation will be a paper on my PhD research on Rochdale, Greater Manchester and soundscapes of the borough. The second part, an interactive workshop, will encourage participants to use familiar sounds to evoke memory. The final activity uses the British Council's 2004 list of 'beautiful words' as inspiration for new writing. There will be handouts provided with these activities for participants to remix and reuse.

b) Loving Your Legacy: A poetry therapy workshop – Charmaine Pollard

‘You have no idea what your legacy will be. It is every life that has ever been touched, uplifted, moved, or not moved by everything you did and shared.’ — Maya Angelou. Your legacy is something you create during your lifetime; it is a gift you give to others. We often associate legacy with death and dying. How we live our lives is our legacy. Using poems and writing exercises, you will experience how the poetry therapy process can help you to clarify your legacy, and create meaningful change in your own life, as well as in the lives of others.

D8: a) Often Past Oneself: Goals and results in creative writing for L2 learners of English – Paul Graves

How do the ends and means square up when a creative writing workshop functions as an advanced language course for Finnish L2 writers of English who are university students from a broad range of academic disciplines? This talk will peek into a running workshop to explore how its language-learning goals limit, expand or otherwise alter its traditional aesthetic goals and, in turn, how these goals match the individual intentions and desires of writer-participants. I will discuss to what extent the experience affects writer-participants’ perceptions of the language they are using and of themselves as wielders of language.

b) Identity and the Supplementary Discourse: How non-native speakers discuss identity around their writing – Ian Pople

Exchange students visiting the UK from other language backgrounds often feel the need to negotiate their identity in English during their stay. One such negotiation may be the discussion of the student’s identity as embodied in their creative writing. This presentation will examine the ways in which that negotiation is encoded in student supplementary discourses.

c) ‘Everyone Said They Liked It’ – Judith Heneghan

The creative writing workshop takes many forms and sometimes its value is questionable. Its purpose – to enable writers to improve their work – may be clear, but critiquing the drafts of one’s peers is a skill that must be practised. Judith Heneghan presents a variety of models that can be helpful at the different stages of exposure and explores the issue of ‘work in progress’ – what it means and how students can be helped to critique an unfinished sample in a way that supports the writer’s ownership of the work, yet pushes everyone to ‘write better’.

E8: Blind Date – Liz Cashdan

Not NAWE's answer to lonely hearts but dealing with questions of flow and control in writing. Writers talk about making their finished product flow but the Hungarian psychologist Mihaly Csikszentmihaly referred to flow as the state where an individual is immersed in their writing process. Grace Wartman and Jonathan Plucker claimed that if aspiring writers worried less about 'the Ah-ha-like moment of inspiration, they might realize that they possess much greater control over their finished product, allowing them to experience a much greater freedom during their process of writing creatively.' This workshop will ask participants to write and comment on process and product.

F8: a) Writing and Injustice – Katherine Blessan, Merryn Glover

Despite huge progress in technology and culture, we still live in a world where there are massive discrepancies of power and continued acts of brutality and injustice. This workshop will look at the writer's response to injustice, whether that injustice be private or public. We will share our own writing journeys of using literature to challenge injustice, and share the ways in which writers can both tell a powerful story and challenge thinking without being too didactic. There will also be writing exercises to explore your own responses to the issues that make your own blood boil.

b) Writing Fabulous Trees – Jackee Holder

We rely on trees for the paper we write on and for the oxygen in the air we breathe. Away from the virtual word a more intimate connection with nature also promises connection and inspiration from the trees we love and live with. Discover through a series of tree-inspired writing prompts designed to offer a closer view of your true nature. This is an interactive and therapeutic creative writing workshop supported with evidence-based research. Learn how connecting with and engaging with trees and nature both on and off the page are pathways to emotional health and well-being.

10.30–11.00 Tea/Coffee Break

11.00–12.15 Choice of:

A9: 'SO: Write': Engaging with young minds; experimenting with writing, theatre, art – Susmita Bhattacharya

'SO: Write' is a two-year, multi-strand literature development strategy and delivery programme, founded by director Matthew West. Based in

Southampton, it aims to develop the profile of writers and writing in the area. The 'So: Write' Young Writers project in collaboration with Mayflower Theatre brings together theatre and creative writing, empowering young people aged 11–18 from diverse backgrounds to become confident writers and performers. This workshop looks at the methods used to develop the project, and how it involves local art/literary events to showcase the outcomes of the group to the community. Writing exercises and practical tips will be included in this session.

B9: Talk to Me of Love – Joanne Reardon, Nicky Harlow, Siobhán Campbell, Derek Neale

Through discussion of the way love is employed in their work, this panel will consider the 'Muse', and consider how staying true to an idea from inspiration through to completion of a work can be such a challenge for writers. Does the Muse inspire or provoke us? Can love, in all its forms, influence the way we write and the things we write about? Why, of all Hesiod's Muses, does it provide such enduring inspiration for writers? The panel contributors will draw from fiction and poetry to discuss the ways writers try to harness the Muse and the challenge they face in doing so.

C9: Enhancing Learning through Rap Workshop – Ash Nugent

Ash Nugent has used rap to enhance educational experience in schools and prisons for fifteen years. Come and see for yourself in this high energy, educational workshop. It was his own experience as a disenfranchised youth with no qualifications and a lengthy criminal record that led Ash to rap music, which led him back into education. You will experience how rap can make learning exciting and relevant; can improve literacy and engage with traditional literature; and promote peer support in the classroom. This workshop will involve sharing ideas, loud music, and, yes, some rapping.

D9: Playing 'What If?' The space in/of/outside the HE writing workshop – Lucy Burnett, Rachel Connor, Nasser Hussain

At its best, the creative writing workshop can be a playful site of learning and practice. All too often in an HE context, though, we operate within the constraints of budget, timetabling or institutional resistance. What if creative writing, as an academic discipline, looked to scientific 'experiment' and incorporated elements of physical theatre? How can we employ flexible room design that answers the multiple needs of a creative writing department? What are the possibilities for engaging with spaces outside the traditional classroom, cementing relationships with local partners? Following brief

introductory provocations from each panellist, we will lead a participatory session that encourages ‘blue sky thinking’ in relation to the workshop, then explore which elements might be implemented within the parameters of the university system.

E9: Running an Intergenerational Poetry Group: A pilot project – Joan Michelson

Drawing on the community around Coleridge Primary School London, this project brought together a mix of eight seniors, born in Britain and elsewhere. They worked together with eight Year 5 juniors on poetry reading, discussion, recitation, and a school performance. Two teachers and one trainee teacher also participated. The conference session will offer a summary of the project, including the choice of theme, the approach, a sample exercise using texts from the project, and an open discussion for review of challenges, outcomes, questions that arose and questions that arise.

F9: a) Genre Recall: Memory and Identity – Paul Taylor-McCartney

The presentation explores the subtle and overt ways in which engaging in critical research in the dystopian genre has informed key aspects of my own novel/creative piece, *The Recollector* (part of my PhD in creative writing at Leicester University). It will reflect on how memory and identity work in a range of seminal works in the dystopian genre including those by George Orwell, Ray Bradbury, Margaret Atwood, Kazuo Ishiguro and Cormac McCarthy; consider how critical engagement with the genre can inform creative decision-making; and share with conference delegates some of the benefits of critically reflecting on one's own creative processes and output.

b) A Writer’s Manifesto: Articulating ways of learning to write well – Paul Williams

A writer’s manifesto is a statement outlining a writer’s philosophy of life, writing goals and intentions, motives, and sources of inspiration. It is also an ongoing self-reflection on how a writer learns to write well. How do writers learn to write well? From reading good writing? Being inspired by mentors who show them how to craft? By reading and studying ‘how to write’ books? By taking creative writing courses? By lived experience? By the act of writing itself? This paper demonstrates how students can steer their own writing growth by writing a Writer’s Manifesto through an exploration of these methods of writing practice.

Conference Contributors

Helen Allison is a student in Literature and Creative Writing at University of Gloucestershire.

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.

Amina Alyal is an Associate Principal Lecturer at Leeds Trinity University. *The Ordinariness of Parrots* is her first collection. Other works have been published in the *Aesthetica Creative Writing Annual*, *Heavenly Bodies* (Beautiful Dragons Press, 2014), *Close as Second Skins* (Indigo Dreams Press, 2015) and *On an Eastern Breeze* (Catchment Recordings, 2014).

Daniel Anthony writes and broadcasts on the subject of intellectual property for the EU, the UK Government and the BBC. He writes plays, books and short stories and teaches creative writing at Cardiff Metropolitan University and presented a workshop on boys' reading, 'Bad Boys', at NAWE Durham in 2015.

Joanne Ashcroft's first pamphlet was published by Knives Forks and Spoons. She won the Poetry Wales Purple Moose in 2013 and her pamphlet *Maps and Love Songs for Mina Loy* is published by Seren. Joanne is currently a postgraduate research student at Edge Hill University where she also teaches poetry.

Jean Atkin is an award-winning poet, children's novelist and experienced educator, based in Shropshire. She offers bespoke workshops, mentors emerging poets and has been a poet in residence in libraries, schools, gardens, museums, festivals, farms – even on a beach, and is a tutor and guest reader for Arvon. 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>

Sarah Barnsley is a poet and senior lecturer at Goldsmiths, University of London. Publications include a pamphlet, *The Fire Station* (Telltale Press, 2015), and a selection of literary criticism on American modernist poetry. She is currently editing Mary Barnard's *Complete Poems* and writing a literary

biography of May Swenson.

Kathleen Bell is a principal lecturer in Creative Writing at De Montfort University. Her writing practice includes poetry and fiction. She was one of the editors of *Over Land, Over Sea: poems for those seeking refuge* and many of her poems, including the sequence 'Off Lampedusa' concern exile and refugees.

Susmita Bhattacharya is an associate lecturer at Winchester University and leads the 'SO: Write' Young Writers project in Southampton. Her debut novel, *The Normal State of Mind* (Parthian), was published in March 2015. Her short stories have been widely published and broadcast on BBC Radio 4. She lives in Winchester. @Susmitatweets

Helena Blakemore is the Programme Leader for BA Creative & Professional Writing at the University of East London. She is module leader for 'Critical Approaches to Creative Writing', sits on NAWE's Higher Education Committee and was a co-author of the Creative Writing Benchmark, published by the QAA in 2016.

Katherine Blessan is a short story writer, novelist and screenwriter. She's the author of *Lydia's Song: the story of a Child Lost and a Woman Found* (Instant Apostle, 2014). She contributed to the Patrician Press anthology, *Refugees and Peacekeepers* (2017), tutors in English and creative writing and is an English literature examiner.

Robyn Bolam was a Royal Literary Fund Fellow and Lector following a career in higher education and ran the Ferry Tales project on the Isle of Wight and in mainland ports, 2016-17. Her publications include her fourth poetry collection, *Hyem* (Bloodaxe, 2017) and works in *Metamorphic* and various other anthologies. www.robynbolam.com

Naomi Booth was born and raised in West Yorkshire and is now based in York, where she lectures in Creative Writing and Literature at York St John University.

Gwyneth Box, a native English speaker, learned Spanish as an adult living in Spain. She specializes in translating lifestyle journalism and marketing materials, and is also joint-owner of Tantamount, a creative agency and independent publishing house. Her own poetry and non-fiction has been published both traditionally and independently. gwynethbox.com

Lorena Briedis is the EACWP Community Manager as well as a writer and

Creative Writing teacher at Escuela de Escritores (Madrid, Spain).

Matt Bryden is a Poetry and Creative Writing teacher with a Masters in Creative and Life Writing from Goldsmiths College. He has worked for the Poetry Society, the Arvon Foundation, runs the Somerset Young Poets competition, has a collection and a pamphlet published by Templar, and was shortlisted for the Keats-Shelley Prize in 2017.

Hannah Bullimore is a Masters student and blogger, currently writing her first novel. She has been published in NAWE's anthology *Myths of the Near Future*, Money and Prima. She is an editor at *Alliterati Magazine*. Research interests include interdisciplinary and historical fiction. Her blog can be found at hannahbullimoreblog.wordpress.com

Conrad Burdekin is a writer, poet and storyteller based in Wakefield, West Yorkshire. Conrad has worked in Primary schools inspiring children to write; published four of his own books of poetry for children, and has completed a local council commission, a picture book promoting Pugneys, a local lake and watersports area.

Sue Burge is a poet, mentor and freelance creative writing and film studies lecturer. Her poetry has been published in a wide range of journals and anthologies. Sue was longlisted in the 2016 National Poetry Competition and is currently working on her first full collection and two themed pamphlets.
www.sueburge.uk

Lucy Burnett writes both poetry and hybrid literary forms which interrogate the boundaries of form, genre and discipline. She is particularly interested in writing with an innovative, playful aesthetic which pushes at boundaries and expectations. Lucy is Senior Lecturer in Creative Writing at Leeds Beckett University.

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.

Anne Caldwell is an associate lecturer for the Open University and a PhD student in Creative Writing at the University of Bolton. Her latest poetry collection is *Painting the Spiral Staircase* (Cinnamon, 2016).

Kimberly Campanello's poetry books include *Imagines* (New Dublin Press), *Strange Country* (The Dreadful Press), *Consent* (Doire Press), and

Hymn to Kali (Eyewear Publishing). *MOTHERBABYHOME* is forthcoming from zimZalla Avant Objects. She is a Lecturer in Creative Writing at York St John University.

Siobhán Campbell, poet, originally from Ireland, has lectured at Kingston University and is the author of works including *The Permanent Wave* (1996), *The Cold that Burns* (2000), *That Water Speaks in Tongues* (2008), *Darwin Among the Machines* (2009), and *Cross-Talk* (2009), which explores Ireland in the aftermath of its turbulent peace process.

Liz Cashdan is a tutor and assessor at the Open College of the Arts; tutors for the WEA and offers workshops in schools; reviews for *The North* and is on NAWE's Editorial Committee and the HE Committee. Her most recent publication is *Things of Substance: New and Selected Poetry* (Five Leaves, 2013).

Jessica Clapham's work includes: lecturing (English Language and Literature) and directing the Secondary PGCE English Course at Bangor University; the Wales Jamaica Project 2006; training as a Poetry Therapy Practitioner; teaching in Sudan, China and Lesotho; and developing teaching materials for charities in Pakistan.

Pat Cochrane was founding CEO of Cape UK and is now an independent consultant, specializing in professional development in relation to pedagogy for creativity and reflective practice. She has worked as a lecturer, English teacher, community worker, government advisor, and is a fellow of the RSA and member of the Multi Academy Brigshaw Learning Trust in Leeds.

Rachel Connor is a novelist, short story-ist and dramatist, who writes for radio, stage and site-specific performance. She has an interest in creative/critical intersections and between the disciplines of science, technology and creative writing. Rachel is Course Director for the English with Creative Writing programme at Leeds Beckett University.

Billy Cowan is an award-winning playwright and creative writing lecturer at Edge Hill University. His latest play, *Care Takers*, won a Stage Edinburgh Award at last year's Edinburgh Fringe Festival as well as being on The Stage's Critics' Choice of best plays at the fringe.

Teresa Cremin is Professor of Education (Literacy) at The Open University. Her research focuses on teachers' identities as readers and writers and the influence of these on their classroom practice. An ex-teacher and teacher-educator in ITE, Teresa now undertakes research and consultancy around

teachers' and children's creative engagement as literate individuals.

Abi Curtis, Professor of Creative Writing at York St John University is an award-winning poet. She received an Eric Gregory Award from the Society of Authors (2004), won the Crashaw Poetry Prize (2008) for her first published poetry collection, *Unexpected Weather*, and received a Somerset Maugham Award (2013) for her second poetry collection, *The Glass Delusion*.

Claudia Davidson, a doctoral researcher at the University of Surrey, is exploring the creative process of creative writing, from three disciplinary perspectives: philosophy, psychology and neuroscience. Her research aims to propose a model of the creative writing process that could significantly inform both creative writing practice and its pedagogy.

Patrick Doherty is a mature candidate for PhD by practice-based research in creative writing (autobiography) at the University of Central Lancashire. He is a retired head-teacher, having taught in schools in England for more than thirty years.

Maura Dooley's most recent collection of poetry is *The Silvering*. She has edited anthologies, *The Honey Gatherers: Love Poems* and *How Novelists Work*; been short-listed for the T.S. Eliot Award, received a Cholmondeley award, is a Fellow of the Royal Society of Literature and teaches at Goldsmiths, University of London.

Helen Dring teaches creative writing in Liverpool. She has an MA in Novel Writing from Manchester Metropolitan University and is working on a young adult novel.

Lily Dunn is a published author and teacher, working on her doctorate at Birkbeck, a hybrid memoir exploring questions around loneliness and alcoholism. Her work has been published in *Granta*. She teaches creative writing and offers mentoring through London Lit Lab. www.londonlitlab.co.uk

Magnus Eriksson is senior lecturer in Creative Writing at Linnæus University, Sweden. He specializes in critical and essayistic writing. He has published essays on Swedish, British, and postcolonial literature; jazz, country music, football, and the interpretative problems concerning music and politics. In 2016 he published *Porträtt*, a book of essays about writers and musicians.

Shanta Everington is a creative writer working across a range of forms. Her latest publication is a young adult dystopian novel, *XY* (Red Telephone Books). Her work has been shortlisted for The Bridport Prize, the Cinnamon

Press Debut Novel Prize, and won the Red Telephone Books YA Novel Competition. She is currently working on a PhD in Creative Writing.

Chiki Fabregat coordinates the Children's Literature Department at Escuela de Escritores de Madrid (a member of EACWP). She writes for children and teenagers and teaches courses on reading and writing awakening.

Glenn Fosbraey is Programme Leader of BA Creative Writing at the University of Winchester. Recent publications include a chapter in the book *Visions from the Tower of Song* (Cambridge Scholars Press, 2016), and *Creative and Critical Approaches to Song Lyrics* (Palgrave MacMillan, due 2017). He has a love affair with horror fiction.

Helen Foster is a writer of fiction and works in heritage learning and engagement for Historic Environment Scotland. Currently an AHRC-funded PhD candidate in Creative Writing at the University of Strathclyde, the critical element of her research explores the relationship between extant oral history and fiction.

Catharine Frances is a Senior Lecturer in Creative Writing at the University of Central Lancashire. She teaches undergraduate and post-graduate creative writing in the genres of autobiography and playwriting. Her research areas include representations of trauma in autofiction and memoir and her current creative practice is in experimental autobiographical form.

Jonathan Gibbs is Programme Director for Creative and Professional Writing at St Mary's University, Twickenham. His debut novel, *Randall, or The Painted Grape*, was published by Galley Beggar Press in 2014 and his stories have appeared in Salt's *Best British Short Stories* 2014 and 2015.

Francis Gilbert is Head of the MA in Creative Writing and Education at Goldsmiths, University of London. He has taught creative writing, published novels, memoir, social polemics and educational guides, worked in English State schools, appeared on radio and TV, and was awarded a PhD in Creative Writing and Education by Goldsmiths in 2015.

Merryn Glover's short stories and plays have been widely anthologized and broadcast. Her novel *A House Called Askival*, set in a north Indian hill-station, explores themes of religious conflict on political and personal levels. She teaches drama, dance and literature and loves being surrounded by books and young people.

Sarah Gonnet has just finished two commissions for full-length plays and

recently won a development grant from DaDaFest. She trained with Graeae Theatre on their Write to Play scheme and is mentored by Writing Squad. Her short play *Word Salad* was one of three in the award winning show The Rooms. <https://sarahgonnetwriter.wordpress.com/>

Rich Goodson has taught ESOL (English for Speakers of Other Languages) to refugees in Nottingham for the last twenty years. He received his doctorate in Writing from Nottingham Trent University and is writer-in-residence for Writing East Midlands' 'Write Here: Sanctuary' scheme. *Mr Universe* (Eyewear, 2017) is his debut pamphlet.

Paul Graves, lecturer at the University of Helsinki, teaches Creative Writing and Academic Writing for English learners. He holds an MFA from Columbia University, and his translations of Russian and Finnish poetry, which include *Apollo in the Snow: Selected Poems of Aleksandr Kushner*, have appeared in many publications.

Kirsty Gunn writes novels, short stories and essays and is published in the UK by Faber and in a number of territories abroad. A recent essay, 'Going Bush', was published by the International Cahiers series.

Vanessa Harbour is Senior Lecturer at the University of Winchester and Head of Academic & Business Relations/Editor at the Golden Egg Academy. She is a writer of Middle Grade novels and Young Adult Fiction.

Oz Hardwick, poet and professor of Creative Writing at Leeds Trinity University, has authored six poetry collections, including *The Ringmaster's Apprentice* (Valley Press, 2014), and *The House of Ghosts and Mirrors* (Valley Press, 2017); co-edited with Miles Salter *The Valley Press Anthology of Yorkshire Poetry* (August 2017), and is also a photographer and musician.

Nicky Harlow is a published novelist who is studying for her Creative Writing PhD. She is writing a crime novel with a difference and researching the idea of the MacGuffin in crime fiction. She teaches several Creative Writing modules for the Open University. Her most recent novel is *Amelia and the Virgin*.

Sylvia Hehir is a DFA Creative Writing student at the University of Glasgow. She received a New Writers Award from the Scottish Book Trust; her YA novel *Sea Change* was shortlisted for the Caledonia Novel Award 2017 and she was shortlisted for mentoring by PRH following WriteNow Live. Her radio play *One Last Push* was broadcast by BBC Radio Scotland.

Judith Heneghan SFHEA is a senior lecturer in Creative Writing at the University of Winchester, programme leader for the MA Writing for Children and Director of the Winchester Writers' Festival. She writes fiction and nonfiction for children and is currently completing a novel set in Kiev for her DCA.

Tania Hershman's third short story collection, *Some of Us Glow More than Others* (Unthank Books), and her debut poetry collection, *Terms and Conditions* (Nine Arches Press), were published in 2017. She was an RLF Writing Fellow, Bristol University 2013–2016 and co-author of *Writing Short Stories: A Writers & Artists Companion* (Bloomsbury, 2014).

Jackee Holder is author of *Writing with Fabulous Trees* and three other non-fiction titles: *49 Ways To Write Yourself Well*, *Be Your Own Best Life Coach* and *Soul Purpose*. She hosts an online journal writing programme; works as a corporate leadership coach and trainer; leads writing retreats and workshops, and is training as a Journal Therapy facilitator.

Andrea Holland is a poet and lecturer in Creative Writing at the University of East Anglia. Publications include *Broadcasting* (Gatehouse Press, 2013) and *Borrowed* (Smith/Doorstop, 2007) as well as poems in *Mslexia*, *Rialto*, *The North*, and elsewhere. She also writes on artists and cross-arts practice.

William Humphreys earned a BA Hons in English and Creative Writing at Leeds Trinity University and is currently working towards an MA in the same subject. He also directs and hosts a (theoretically) monthly podcast in which local writers are invited to perform and discuss their work.

Nasser Hussain is a Senior Lecturer in Creative Writing at Leeds Beckett University. His interests revolve around contemporary poetry and poetics, embodiment and performance, and a number of writing projects that seek to find and recuperate 'lost' fragments of language, including SKYWRITINGS – a work that composes poetry from IATA airport codes.

Nazmia Jamal is Education Manager at The Poetry Society where the Education team look after the Foyle Young Poets of the Year Award, SLAMBassadors UK and a range of other programmes and resources for young poets. Nazmia taught at William Morris Sixth Form in west London between 2004–2016.

Nabila Jameel currently lives in Birmingham where she is a private tutor for English. An academic at heart, Nabila is also a visiting tutor at local universities where she runs workshops in Urdu and Persian poetry for

creative writing undergraduates.

Gill James is a writer of fiction, of all lengths, for adults and young adults. She is a part-time lecturer in English and Creative Writing at the University of Salford. Her sabbatical in 2011 allowed her to examine some extraordinary primary resources that have led to the Schellberg Cycle.

Tim Kelly, Course Director, MA in Professional Creative Writing and Senior Lecturer in English and Creative Writing at Coventry University, writes poetry, fiction and drama and recently published *The Girlfriend, The Dollar, The Duchess* and *I don't believe in vampires*. He has won numerous awards, produced a documentary film and is writing a black comedy novel.

Judy Kendall is Reader in English and Creative Writing at Salford University. She works with visual text as informed by the haiku aesthetic (and lived for seven years in Japan). Widely published in haiku, poetry and visual text, Judy is writing her third monograph on creative visual composition, *Where Language Thickens*.

Seraphima Kennedy is a writer, researcher, journalist and Creative Writing tutor. From 2011–2014 she was an Associate Tutor at Goldsmiths on the BA in English and the MA in Creative and Life Writing while working towards a PhD. She is European representative for IABA SNS, and a Jerwood/Arvon mentee in poetry 2017/18. She is Programme Director for NAWE.

Lewis King is a copywriter by day, and at night he takes on the guise of comedian and compère. He is resident compère of WordSpace and has recently taken up that same role for Bettakultcha, a Ted-talk like event with a cult following. He studied BA English and Media and an MA in Creative Writing at Leeds Trinity University.

Deak Kirkham is to language as Boromir of Gondor is to patriotism. Fanatically dedicated to the ideology and praxis of linguatizing, he squeezes a smorgasbord of word-like-elements-in-combination-related activities into the all too few years that Fate has determined should constitute the lives of the Semantic Mammal.

Lania Knight is a Senior Lecturer in Creative Writing at the University of Gloucestershire. Her work has been published or is forthcoming in *Post Road, Shooter, Short Fiction* and elsewhere. Her second book is due out in 2018. www.laniaknight.com.

Barbara Large MBE 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 Patron of EasyRead.

Danielle Lloyd is a committed educationalist with twenty years teaching experience and her own training organization, Vine Education and Training. She is a creative business woman and believes in providing a fun yet quality learning experience.

Gail Low writes about book history and publication and has established the module Creative Essaying as part of the undergraduate writing programme at Dundee, where she is also general editor of *Dundee University Review of the Arts*.

Ethan Lowe is a student on Leeds Trinity's MA in Creative Writing. He is part of a team running Wordspace radio, creating podcasts showcasing students' talent and promoting local authors.

Michael Loveday writes fiction and poetry, and is a freelance tutor for adults. His 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.

Julie MacLusky's background encompasses work as a journalist with the BBC, non-fiction, screenwriting and short fiction. She taught writing at the University of Southern California and now runs the Creative Writing degree at Worcester University. She is currently collaborating with the National Trust on books designed to engage future generations.

Andrew Melrose is Professor of Writing at the University of Winchester. He has over 150 writing credits including film, fiction, non-fiction, poetry, songs and academic books and articles.

Joan Michelson teaches creative writing within Medical Humanities at Kings College, University of London, and runs poetry projects in the community. Her works include a prize-winning poetry collection, *Landing Stage*, (refugee and immigrant stories), (SPM publications, 2017) and a poetry chapbook, *Bloomvale Home*, (a Care Home community) (Original Plus Book, 2016).

Paul Mills has written five collections of poems published by Carcanet Press and Smith/Doorstop, and two plays performed at The National Theatre and West Yorkshire Playhouse. His publications also include *Writing in*

Action and *The Routledge Creative Writing Coursebook*, and recently the pamphlet *Out of Deep Time* (Wayleave Press).

Liz Mistry is the author of the DI Gus McGuire series of police procedurals crime fiction books set in Bradford, West Yorkshire. She completed an MA in creative writing in 2017 and is about to start her PhD in October 2017. She is currently working on *Murder in the Library*, a touring festival which will take place throughout Yorkshire in 2018.

Alyson Morris is Course Director of the BA in English and Creative Writing at Coventry University. She writes poetry, flash fiction and short stories and is Editor of *Coventry Words* magazine. She specializes in creative nonfiction and is currently writing a book based upon her father's post-war experiences in Germany.

Alison Mott, primary teacher since 1992 and with many non-fiction commissions to her name, has a Master's Degree in Creative Writing from Loughborough University and is accredited as a coach through NAWE/Arvon. She leads writing groups for children and adults and writes childrens' stories, historical fiction and memoir.

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).

Paul Munden is Director of NAWE and Postdoctoral Research Fellow at the University of Canberra. His latest collection is *Chromatic* (UWA Publishing, 2017).

Derek Neale is a novelist, scriptwriter, and Senior Lecturer in Creative Writing at The Open University where he chairs the new writing MA and leads the Start Writing Fiction MOOC. His publications include *The Book of Guardians* (Salt, 2012), *Life Writing* (Taylor Francis, 2016), *Writing Fiction* (Routledge, 2016), and *A Creative Writing Handbook* (A&C Black/Bloomsbury, 2009).

Sophie Nicholls is a novelist and poet. She teaches and researches creative writing at Teesside University where she is Programme Leader for the MA Creative Writing (Distance Learning) and has a particular research interest in the connections between writing, creativity and wellbeing.

Ashleigh Nugent (Ash) notes that Rap allowed him to leave behind a

criminal lifestyle. He now has a 1st class degree in English Literature as well as teaching qualifications. He is a published writer and his memoir, *Locks*, about his time in a Jamaican prison, won the 2013 Commonword Memoir Competition.

Nessa O'Mahony, a Dublin-born poet, has published four books of poetry: *Bar Talk* (1999), *Trapping a Ghost* (2005), *In Sight of Home* (2009) and *Her Father's Daughter*, (Salmon, 2014). O'Mahony won the National Women's Poetry Competition in 1997 and was shortlisted for the Patrick Kavanagh Prize and Hennessy Literature Awards.

Jocelyn Page's *You've Got to Wait Till the Man You Trust Says Go*, won the inaugural Goldsmiths' Writers' Centre Poetry Pamphlet prize. She published *smithereens* (talllighthouse press) in 2010. She has a PhD in Creative Writing, teaches English and Creative Writing at Goldsmiths College, University of London, is a writer-in-residence and facilitates writing projects.

Vasilis Papageorgiou is Professor of Creative Writing and Reader in Comparative Literature at Linnaeus University, Sweden. He has written and translated many books, published in Greece and Sweden. For more information and a full publication list, please visit his university staff website at <https://lnu.se/en/staff/vasilis.papageorgiou/>.

Mónica Parle is Executive Director of the charity, First Story. She has a BA in Latin American Studies and History from the University of Texas at Austin and a Master of Fine Arts in Creative Writing from the University of Houston. She has worked in publishing and has spent the whole of her professional life working in the not-for-profit sector.

Megan Paul is studying for the MA in Creative and Critical Writing at the University of Gloucestershire.

Sarah Penny lectures in Creative Writing at Brunel University. She is a novelist, an activist for social change, and has worked supporting communities to transition from the practice of Female Genital Mutilation and is now focused on working with educating South African learners about xenophobia. She has published three books with Penguin South Africa.

Pauline Plummer is an Irish/Welsh mix from Liverpool but has lived in North East UK since the 80s. She has several collections of poetry, most recently *Bint* (Red Squirrel Press, 2011), and a novella in verse, *From Here to Timbuktu* (Smokestack, 2012). Her collection of short stories *Dancing With a Stranger* was published in 2015 (Red Squirrel Press).

Charmaine Pollard is a Certified Poetry Therapist, Counsellor and Life Coach. She has facilitated several poetry therapy groups and workshops in schools, colleges and in the community. Her groups and workshops are based on reading and writing poetry to promote health and wellbeing with a particular focus on confidence and resilience.

Ian Pople teaches creative writing for non-native speakers of English, and English for Academic Purposes for postgraduates at the University of Manchester. He is a Senior Fellow of the British Association of Lecturers in English for Academic Purposes, a Fellow of the Higher Education Academy and his poetry has been published in many countries by Arc Publications.

Leila Rasheed is the author of several novels for children (Usborne, Hot Key). She has designed and delivered creative writing courses, presentations and workshops for (among others) the University of Warwick, Writing West Midlands and Newman University. She is the director of Megaphone writer development scheme.

Joanne Reardon is an Honorary Associate in English at the Open University and an Associate Lecturer there. 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.

Lindsay Reid recently completed a PhD in creative writing at Newcastle University. Her thesis title was 'Poetry as Therapy and Poetry beyond Therapy'. Her interest in therapeutic writing resulted from her desire to combine her skills as a qualified social worker with her love of creative writing.

Cynthia Rogerson writes mainstream literary fiction, set in Scotland and California. She has authored five novels, (one under the pen name Addison Jones); published a collection of short stories; appeared in anthologies; broadcast on BBC radio, and been translated into five languages. She won the V.S. Pritchett Prize in 2008, and was short-listed for Best Scottish Novel 2011.

Hannah Sackett is a PhD student at the Institute for Education at Bath Spa University. She is researching children making comics in KS2, and has a particular interest in materials, process and improvisation. Hannah has worked as a school librarian, and is currently involved in Comic Swap.
<https://comicswap.wordpress.com> and <https://comicsclub.blog>

Clare Scott is Chair of Lapidus, the international words for wellbeing association, the Lead for Ethics and Professional Standards for iaPOETRY, and is working on her PhD in Creative Writing, applying the principles of psychogeography in the rural landscape of West Wales, exploring our individual relationship with the natural environment.

Omar Shahryar is a composer and artistic director of Opera Schmopera, specializing in the creation of bespoke opera and music theatre for particular audiences. His current research into opera for young people is funded by the AHRC at the University of York. www.operaschmopera.co.uk

Judi Sissons is a writer, workshop leader and coach. She has an MA with Distinction in Creative Writing and Personal Development and is a member of Lapidus. Judi is founder of The Writing Space and is currently working with Opera Schmopera developing opera with young people.
www.thewritingspace.co.uk

Anne-Marie Smith is a lecturer in Education at Bangor University and a trainee Poetry/Bibliotherapy practitioner with iaPOETRY. She is interested in the application of Writing for Wellbeing (W4W) in HE for personal and professional development. She runs a monthly women's writing group and has recently established a W4W group for staff at Bangor University.

Cal Smyth has lived in Serbia, Japan, Mexico and Italy. He's had three novels published, has an MA in screenwriting and teaches creative writing. In 2015, he was awarded a Literature Wales Writers' Bursary to research his new Balkan Noir thriller, which will be published by Fahrenheit Press.

Rebecca Snape is a second year PhD student in the School of Education at Birmingham City University. Her PhD looks at how GCSE English teachers conceptualize creative writing in the context of GCSE English Language. She also teaches creative writing to PGCE Primary and BA Primary Education students.

Julian Stannard is a poet and Reader in English and Creative Writing at the University of Winchester. He is the Programme Leader for the MA in Creative and Critical Writing, and reviews for the *TLS*, *Spectator* and *Poetry Review*. He is presently writing a study of American and British Poetry for Peter Lang.

Helen Stockton is a freelance 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 mainly freelance. She is also a writing for well-being practitioner.

Hannah Stone is an alumna of Leeds Trinity MA in Creative Writing. She has two solo collections, *Lodestone* (Stairwell Books, 2016) and *Missing Miles* (Indigo Dreams Publishing, 2017). She won the Yorkshire Poetry Prize in 2015 and the Geoff Stevens Memorial Prize in 2016. She convenes the poets and composers forum for the annual international Leeds Lieder festival.

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

Lucy Sweetman FRSA, FHEA is a Senior Lecturer in Creative Writing at Bath Spa University and a freelance writer. She has research interests in inclusive teaching and learning pedagogies in higher education and, in the creative writing field, writing in response to national and global political events.

Paul Taylor-McCartney, Head of Secondary Teacher Education, University of Warwick, is doing a PhD in Creative Writing at Leicester University. He has had short stories published in *Aesthetica Magazine*, and an academic article in *The Birmingham Journal of Language and Literature*. He has presented at national conferences and is part of a panel for Inside Government.

Sharlene Teo is a Singaporean writer and freelance creative writing tutor based in London. She is currently completing a PhD in Creative and Critical Writing at the University of East Anglia. Her debut novel, *Ponti*, won the inaugural Deborah Rogers Writers' Award and is forthcoming from Picador and Simon & Schuster in 2018.

Pam Thompson is a poet and creative writing tutor/mentor and one of the organizers of Word! – a spoken-word night at The Y Theatre in Leicester. Pam's PhD in creative writing explored the science of holography for developing a new collection. Her publications include *Show Date and Time* (Smith/Doorstop, 2006) and *The Japan Quiz* (Redbeck Press, 2008).

Louise Tondeur is a writer and educator who published two novels with Headline Review before writing a PhD and becoming a mum. In 2012, Louise published a book on time management with a local press in Brighton called *Small Steps Guide to Goal Setting and Time Management*.
www.smallstepsguide.co.uk.

Mariah Whelan is a PhD researcher at the Centre for New Writing,

Manchester University. She writes poetry and researches traumatic memory in Irish fiction. Her writing appears in *The Irish Literary Review*, *Cadaverine* and *ASH*. Her novel-in-sonnets titled *City of Rivers* won the AM Heath Prize and individual poems were shortlisted for the Bridport Prize.

Patrick Wildgust is the curator of Shandy Hall, home of the Laurence Sterne Trust.

Paul Williams is Program Coordinator of Creative Writing and Senior Lecturer at the University of the Sunshine Coast, Australia. He has published fiction, young adult novels, a memoir, educational readers, short stories and articles. His latest books are *Playing With Words* (Palgrave, 2016), and *Fail Brilliantly* (Familius, 2017).

Heidi Williamson is a poetry surgeon for The Poetry Society and mentors poets at Writers' Centre Norwich and by Skype. *The Print Museum* (Bloodaxe) won the East Anglian Book Award for Poetry 2016. *Electric Shadow* (Bloodaxe, 2011) was a Poetry Book Society Recommendation and shortlisted for the Seamus Heaney Centre Prize.

National Association of Writers in Education (NAWE)

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

Membership benefits (depending on category) include:

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

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

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

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

To join NAWE, please apply online at www.nawe.co.uk.

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

Programme Overview

A: Henley	B: Regatta	C: N. Ridings	D: W. Ridings	E: Castle Suite	F: Howard St.
Friday 10 November					
12pm	Higher Education Network Meeting (North Ridings)				
1pm	Lunch				
2pm	Welcome & Opening Plenary (Henley)				
2.30pm 1	Arvon: Teachers as writers	Building & sustaining a writing culture	Writing to sustain all life	The Boat; Sanctuary	Writing & teaching as a business
4pm	Tea/Coffee Break				
4.30pm 2	Tricks to teach; Page fright; Performance	Polaroid mnts; The disaffected; Imagined borders	Urdu/Persian poetry workshop; The joy of play	Freelancers' forum	Writing and wellbeing; trauma; and therapy
6pm	Book launch: Oz Hardwick, <i>The House of Ghosts and Mirrors</i> (Regatta)				Exhortative texts; Balkan Noir
6.30pm	Dinner				
8pm	Evening Event: Sarah Howe (Henley) followed by Open Mic (Regatta)				

Programme Overview

	A: Henley	B: Regatta	C: N. Ridings	D: W. Ridings	E: Castle Suite	F: Howard St.
Saturday 11 November						
7.30am	Breakfast					
9am 3	The creative writing teacher's toolkit	Access granted	Jumpstart your muse	Time to write workshop	Poetry & Empathy (Sarah Howe masterclass)	Poetry Writing from 'Recycling'
10am 4	First Story: Best Practice For Writers in Schools	Experimental fictions	PhD Breakfast with the NAWE PhD Network	Disability and access to creative writing education	Creative Wreading	Controlling Ideas (trademarks etc); Creative and business writing
11am	Tea/Coffee Break					
11.30am 5	Writing Education for Young People: seeking your views	PhD in creative writing: The critical component	Prose Poetry, Photography and Place; Poetry/Sociology; The Poetry Map	Writing for wellbeing: Finding balance	Mythic Journeys; Horror writing workshop	Creative Lives; Overheard in the archives; Thick Consciousness of Now

1pm	Lunch			
2pm	Launch: Two Dystopian Novels, Abi Curtis & Naomi Booth (Henley)			
2.45pm 6	TMX Engineer Battalion: Tales from a refugee camp	Designing and teaching an online creative writing MA	Xenophobia; Writing Characters from under-represented communities; Megaphone	Has creative writing lost touch with the creative?
4.15pm	Tea/Coffee Break			
4.45pm 7	Breaking Grice's maxims for dramatic effect	Creating place In fiction & new words from old	Unpacking diversity, difference and privilege in creative writing	'What were you thinking?'
5.45pm	Book launches: 1. Robyn Bolam, <i>Hyem</i> 2. <i>Metamorphic: 21st century poets respond to Ovid</i> (Henley)		Digital Poetic Mnemomimesis; The love of poetry & poems; Thinking up, writing down	Fold, cut, write draw: Comic-making workshop
6.15pm	Dinner			
7.45pm	Evening Events: Bernardine Evaristo (Henley); New Voices: Tom Lee, Winnie Li (9pm, Regatta)			

Programme Overview

	A: Henley	B: Regatta	C: N. Ridings	D: W. Ridings	E: Castle Suite	F: Howard St.
Sunday 12 November						
7.30am	Breakfast					
9am 8	The Grammar Curriculum; ownership & originality online; English teachers and CW	EACWP; Teaching creative writing online; Creative essaying	Polyphonic place; Loving your legacy	Often past oneself; Identity & the supplementary discourse; 'Everyone said they liked it'	Blind date	Writing and injustice; Writing fabulous trees
10.30am	Tea/Coffee					
11am 9	'So: Write' Engaging with young minds; experimenting with writing, theatre, art	Talk to me of love	Enhancing learning through Rap workshop	Playing 'What if?' The space in/of/outside the HE writing workshop	Running an intergenerational poetry group	Genre recall: Memory & identity; A writer's manifesto
12.15pm	Plenary Session: Conclusions & NAWE AGM (Henley)					

Thanks to our sponsor!

York St John University has inspired and educated people since 1841. Our contemporary courses, stunning city-centre campus and investment in facilities have made us one of England's fastest growing universities.

Our new Centre for Writing, launching soon, will showcase major creative writing talent from across the university and beyond.

Abi Curtis, Professor of Creative Writing
E: A.Curtis@yorksj.ac.uk



And with grateful acknowledgement
to other supporters
of the NAWE Conference 2017



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

NAWE, PO Box 1, Sheriff Hutton, York YO60 7YU

01653 618429

www.nawe.co.uk