

The Way Ahead

the future of creative writing in education



with special guests: Michael Morpurgo and Kate Atkinson

a NAWE conference at The Hawkhills, York
16-18 November 2007

nawe

national association of
writers in education

The Way Ahead: Introduction by Paul Munden



This conference celebrates NAWE's 20th year, and there are indeed real reasons to celebrate, over and above the date.

When NAWE was first formed (by members represented on this latest conference programme) it had the aim of

'widening the scope of writing in education, promoting the development of new ideas, offering practical help to less experienced writers and opening up a creative dialogue between writers, teachers and funding bodies.' All those things have underwritten our every effort ever since, and with fruitful results. Current initiatives, such as our HE Network and our Writers in Schools Research Programme, funded by the Paul Hamlyn Foundation, are applying those founding principles in fresh, determined ways.

Education is always the subject of fierce debate. Try to imagine a time when we are all perfectly satisfied with the curriculum and how it is delivered! (It's actually a rather sinister thought.) As the curriculum is once again undergoing major changes, it is especially appropriate that we are meeting to consider the way ahead for writers and their engagement with education at all levels. As the word 'creativity' has been liberally applied to new programmes of study, it is up to writers and other artists to help ensure that teachers are well supported in translating the new notions into meaningful practice. Sometimes this means working directly with official bodies. Sometimes it means challenging them, in ways that we hope are nevertheless productive.

There is, within this conference programme, not just 'something' for everyone, but a whole mini-conference. There are strands to pursue for those whose focus is exclusively on Higher Education or schools. There is also a 'practical' option running throughout, with masterclass workshops in poetry, fiction and drama. A fourth strand, labelled 'Community', offers a further variety, looking at contexts outside of formal education, exploring philosophical issues and practical considerations such as student diversity and working with other arts and subject areas. Some of you I know will want to mix and match your choices, and I do believe this to be part of the way forward: a refusal to think and operate only within our immediate boxes. The 'bigger picture' is not just a convenient focus for this milestone event. It's a fundamental, ongoing consideration for all of us, whatever detail we are engrossed with day to day.

CONFERENCE PROGRAMME

Friday 16 November

17.00 (tbc) Transport from York Station to The Hawkhills

17.00 onwards Registration

18.00 onwards Bar open

18.30-19.30 Dinner

20.00-21.30 Evening Event

Welcome by Paul Munden, Director of NAWE

‘Singing for Mrs Pettigrew’

Conference keynote talk and reading by Michael Morpurgo

Michael Morpurgo is, quite simply, one of the most inspiring speakers on the theme of writing and education. He is the author of over 100 books and winner of both the Whitbread and the Smarties Prize. Children’s Laureate from 2003-2005, he has received the MBE (1999) and OBE (2006). In 1976 Michael and his wife, Clare, started the charity Farms For City Children (FFCC), which aims to relieve the poverty of experience of young children from inner city and urban areas by providing them with a week in which they work actively and purposefully on farms in the heart of the countryside.



photo courtesy SLA / Martin Salter

Living in Devon, listening to Mozart, and working with children have provided most of the stimulæ Michael needs to discover and write his stories. “For me, the greater part of writing is daydreaming, dreaming the dream of my story until it hatches out - the writing down of it I always find hard. But I love finishing it and sharing my dream with my readers.”

Michael will be available to sign books (on sale) after the reading.

Saturday 17 November

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



Joined-up Thinking

Panel: Anne Caldwell (Chair), Julia Green, Kaye Tew

NAWE plays a key role in enabling teachers, writers and those in higher education to talk to each other, but beyond conferences and projects, is this approach embedded in our creative culture? How does a young person who is inspired to write then carve out a route that enables him or her to become a professional in the field? This discussion and question/answer session will present some examples of good practice, and debate how we could create an even more vibrant creative writing culture where passionate advocates for its role in education work together.

10.00-11.00 Choice of:

Session A (Community): Collaborating for Creativity

Panel: Liesl King, Martell Linsdell, Hisashi Nakamura, Francesca Wilde, Gweno Williams (Chair)

The recently opened CETL (Centre for Excellence in Teaching and Learning) at York St John University has already begun to demonstrate how creative projects initiated by the English Department can have a far reaching effect throughout the institution and beyond. Gweno Williams, Director of the C4C: Collaborating for Creativity Centre, will introduce the session with special reference to collaboration with the Royal Literary Fund. As a co-editor of the RLF's important report, *Writing Matters* (March 2006), she will discuss the imperatives behind the report, its development and reception, and ways in which writers and academics can work together to exert influence to improve student writing in the UK. Liesl King and Keith Macdonald will outline a creative assessment project which focuses on 'cross-arts' responses to literary texts. Francesca Wilde, Hisashi Nakamura and Martell Linsdell will describe how Creative Writing students have worked collaboratively with Contemporary Fine Art students to produce a rich fusion of language and imagery inspired by the 800-year-old Japanese short form Tanka poetry. The project has given rise to a cultural study trip to Japan, a Tanka Symposium,

and liaison with the Yorkshire Sculpture Park's artist-in-residence to provide Tanka Word and Image workshops in a Widening Participation outreach. The Tanka exhibition will also be on display in the area outside the theatre.

Session B (Schools): "Sorry but that class has gone on a school trip today..." Practicalities for Writers in Schools

- Beth Miller, Jonathan Davidson

This is an interactive session, made up of a series of group activities including case scenarios, trouble-shooting and 'guess the end of the story'. The aim of the session is to produce ten 'golden rules' for writers in schools to help their sessions run as smoothly as possible. New Writing South has six years' experience of placing writers in all sorts of schools, but even so they are sometimes taken by surprise, from schools who'd forgotten they were coming, to writers being greeted with a projectile of water. This session will help writers step into schools with a little more confidence. To conclude the session, Beth Miller will be joined by Jonathan Davidson to discuss the particular benefits of conducting this work through a regional agency.

Session C (Higher Education):

1. Room to Rhyme: Making Intellectual Space within Higher Education for the Creative Writer - Nigel McLoughlin

Traditionally, the bard began his reading by asking of the audience 'room to rhyme'. This 'room' was both permission, physical space and metaphoric creative space. This paper will address how these relate to the discipline of Creative Writing within Higher Education as it establishes itself as a discipline. Working from Bourdieu's theories of Habitus and refracting them through the lens of Lefebvre's ideas around the socialization of space, the presentation and discussion will attempt to unpack ideas around objectivism and subjectivism in the teaching and learning of writing technique, how the practices of Creative Writers relate the 'habitus' to the 'field' and the issues around the socialization of these practices and what they mean for the process of creating intellectual, artistic and creative spaces within Higher Education, how these spaces are socialized and what the positions of the writer and teacher are within these 'spaces'.

2. Space for Creativity - Jess Moriarty and Maria Antoniou

This paper reports on two writing retreats for 40 lecturers from the University of Brighton and the University of Sussex. One retreat was residential and the

other non-residential. The aims of the retreats were to (a) develop the relationship between personal creativity and academic work, and (b) to offer a space in which participants could explore more creative ways of teaching, researching and writing. The retreats were modelled on creative writing retreats, with group work, individual writing, and discussion. However, all activities were framed by academic concerns and the demands of the academic role. The retreats especially drew connections between academic and creative writing and examined the boundary between 'the academic' and 'the creative'. Jess Moriarty is currently researching the impact of the retreats as part of her Education Doctorate (EdD) project on the wider benefits of creative writing within Higher Education. She will report on early findings from this research.

Session D (Practical): Fiction Workshop **'Seeing, Re-seeing, and Revision'** - Randall Albers

This workshop will focus on rewriting. Participants are encouraged to bring their own manuscript drafts for explorations of effective revision strategies. The aim is to provide participants with an enhanced understanding of their own rewriting processes, as well as of speaking/writing relationships of voice, imaginative problem solving strategies, and wider applications to a variety of educational settings, purposes, and forms of expression.

11.00-11.30 Coffee

11.30-13.00 Choice of:

Session A (Community):

1. After Scarcity

- Rebecca O'Rourke



This session is a paper-based presentation followed by discussion. The focus is how creative writing, understood as both a social and pedagogic practice, engages with value. The current richness of creative writing in education and community settings owes much to the cultural-democratic campaigns of the 1980s, and their counterparts in literary theory within the teaching of English, which challenged prevailing cultural values of scarcity and elitism. I argue that this de-centred questions of value, despite new practices, based on the principles of participation, diversity and creativity, demanding new values. We will explore and discuss these emergent values for creative writing.

2. Feasting on Words - Barbara Large

This interactive workshop will demonstrate how to provide intensive learning opportunities to 500 writers from universities and the wider community who seek to harness their creative ideas, upskill their writing, editing and marketing abilities toward the goal of mainstream publication by working with academics whose specialism is creative writing as well as leading novelists, poets, playwrights, commissioning editors literary agents and book production specialists in an entrepreneurial networking environment.

Session B (Schools):

1. Developing Literacy and a Love of Books - Julie Ward

Drawing on recent experience working with primary schools and 'Seven Stories' (the Newcastle-based Centre for the Children's Book), this workshop will demonstrate some of the successful stimuli used to develop literacy and promote 'a culture of care-taking' in respect of stories and books amongst children, teachers and the wider community. Using a wide range of starting points including objects, puppets, scraps of fabric and a piece of string, participants will gain an insight into how a clear focus and a strong beginning can ensure that everyone wants to write - and to read what others are writing!

2. Literally Thinking - Carolyn Yates

Participants will try out some classroom-based activities designed to improve 'High Order Thinking' in children aged 9 to 12. The activities attempt to address the misunderstanding about the teaching of writing, which (as outlined on the Standards website) has tended "to leave children too much to their own devices... Nowhere are thinking skills more needed than in the process of composing writing but equally important is careful scaffolding and teaching..."

Session C (Higher Education): Online writing and eLearning.

1. transculturalwriting.com - Graham Mort

This paper will examine the role of eLearning in Creative Writing teaching and supervision in Higher Education. It will trace the establishment and development of virtual learning and research environments; their technical requirements; their theoretical inflections; some implications for current 'research as practice' debates; their enabling of reflexive practice; their manifestation through the creation of transcultural creative writing

programmes at postgraduate level.

2. Orb: Virtual Reality Literary Magazine - Jennifer Young

In 2006-2007, the University of Hertfordshire set up an online Creative Writing magazine, Orb. The project has been funded by the English Subject Centre and the BLU-Sky Fund (University of Hertfordshire). The magazine is staffed by university students and features the creative work of UK university students. The magazine is hosted inside Second Life, which enables the magazine to take advantage of the interactive capabilities of Web 2.0. This presentation will reflect upon the challenges of the first issue, feedback received within Second Life, and the beginning of the second year of Orb.

Session D (Practical): Higher Education Workshops

1. From 'My Last Duchess' to 'My Last Essay': Reflecting on Academic Discourse & Identities through Creative Writing

- Adrian Chapman

What is the relation between academic and creative discourse? Might creative writing be a way of facilitating a more creative approach to traditional academic forms? Here I draw on texts produced on a course at a London university in which I, together with students, explored these questions. An outline of the course is followed by a focus on one particular exercise, a reading of the texts (available in photocopied form), and then a return to the two questions above and a discussion of reflection and reflexivity. We'll end with questions and further discussion.

2. Rediscovering writing: a model for integrating creative writing and traditional writing support within Higher Education

- Catherine Samiei

A decline in the writing standards of students is often raised as an area of concern in universities. This workshop will explore an innovative method of using creative writing alongside more traditional writing support to develop academic and communication skills. Creative writing, along with metawriting, can be used to develop key academic writing skills, such as organization and structure, use of appropriate style, word choice and sentence fluency. Significantly, it offers individual students the opportunity to increase their confidence in their writing abilities, to develop their own writer's voice and perhaps most importantly to (re)discover a passion for writing.

13.00-14.00 Lunch

14.00-15.30 Plenary Session

The Way Ahead: debate

Panel: Paul Munden (Chair),
Danny Broderick, Maggie Butt,
Liz Cashdan, Liz Fincham



Our central debate will be led by Paul Munden, who will talk both about NAWE's achievements and the challenges for the future. Colleagues will then focus on specific areas of work before opening the debate to all delegates. The session has an *alter ego* - the NAWE AGM - and will therefore conclude with the brief formalities of elections and accounts, full details of which will be made available in advance.

15.30-16.00 Tea

16.00-17.30 Choice of:

Session A (Community):

1. Writing the Wrongs

- Craig Bradley



Can creative writing workshops motivate the unmotivated? Can poetry be a relevant and important tool of self-expression to a disengaged 16-year-old, hoodie-wearing ASBO case? Can creative writing change a young offender's perception of the world and their role in it? This session aims to answer the above questions by exploring my work with young offenders as Writer in Residence at Calderdale Youth Offending Team. I will focus on the ethos behind using writing as a tool of self-expression within the Youth Justice System and will share some of the original writing that the workshops have generated.

2. 'Many Waters': Spiritual Dimensions of Creative Writing

- Victoria Field

'Many waters cannot quench love / Nor can the floods drown it'. In a materialistic age, many people are looking for a way of exploring their spiritual life that is not necessarily tied to a specific belief system. Formal education settings, with their emphasis on rational thought processes, tend to militate

against this. Creative writing (and reading) however, can offer a safe space in which to engage with spiritual concerns in a non-dogmatic way. This workshop will offer theory, poems and writing exercises.

Session B (Schools): Creative Teaching

Panel: Teresa Cremin, Sue Horner, Jane Anderson, Jonathan Davidson (Chair)

Do teachers lack confidence in their own writing skills and therefore their ability to inspire pupils to write creatively? What is currently being done to support them and how might writers be best deployed in the process? This session will look at existing research and good practice in the field of teaching children's writing, exploring in particular the work of The Poetry Trust (funded by the Paul Hamlyn Foundation), the 'Writing is Primary' project initiated by the Esmée Fairbairn Foundation, and the latest developments from the Qualifications and Curriculum Authority. It will also make reference to the teaching of other creative arts.

Session C (Higher Education):

Creative Writing in Higher Education Debate

Panel: Ros Barber, Susanna Gladwin, Graeme Harper (Chair), Mike Harris, Celia Hunt

This session will be introduced and chaired by Graeme Harper, who will give a brief overview of Creative Writing in Higher Education, past, present and future. Panellists will then present some key issues relating to the subject as taught and studied at both undergraduate and graduate level.

Ros Barber will introduce some of the problems that creative writing tutors regularly face, such as groups of very mixed ability, individuals with varied agendas, over-sensitivity to feedback, and course drop-outs. She will suggest a particular solution, based on a change in teaching focus that directly addresses the creative process and which could lead to improved outcomes for students, their tutors, and the employing institution.

Celia Hunt will consider the question of what, exactly, we should be striving to enable our students to learn when we teach creative writing in HE. Should we simply be teaching the craft of writing or helping students to acquire the professional skills they need to confront the marketplace? Is it best practice to be assessing our students' creative writing on the model of the standard university course? Are we perhaps using a model of learning that is too linear and instrumental?

Susanna Gladwin will focus on the nature of the Creative Writing PhD, asking what common criteria might be established and how learning might best be shared. 'The way ahead' for creative writing needs the maturity and self-confidence to pause and reflect on values and standards, its responsibilities both to the highest traditions of scholarship on the one hand and the deepest explorations of creative imagination on the other.

Mike Harris argues that the expansion and development of Creative Writing in British Universities could either be a brave new future for both writers and writing, or an academic cul-de-sac, and discusses how the latter may best be avoided.

Session D (Practical): Creative Writing ↔ Science Workshop - Mario Petrucci

Mario Petrucci demonstrates how science can be used to guide creative writing (prose, poetry) at virtually any level, making room – indeed, some 'play' – within which participants can surprise themselves with fresh and arresting connections developed within a scientific frame. Launched through the Royal Literary Fund, 'Creative Writing <-> Science' is a unique activity pack based on genuine science, yet eminently accessible. Six distinct activities are presented, suitable for tutors working in the secondary or tertiary sector, or with writer-artists. Participants will be invited to dip into the Pack during the session itself. (No specialist knowledge of science is needed.)

17.30-18.30 Free time

18.00 onwards Bar open

18.30-19.30 Dinner



19.45-21.30 Evening Events

Can Writing Save the Planet? - Poetry Reading by Robyn Bolam, Maggie Butt, Graham Mort, Paul Munden, Mario Petrucci

This year, the British Council in Switzerland commissioned a new anthology of poetry on the theme of climate change. Paul Munden, the editor, will be joined by other NAWA members featured in the book, reading a small selection of the work.

Kate Atkinson in conversation with Roger Clark

We are delighted to welcome to our conference one of Britain's most widely acclaimed and imaginative writers. Kate Atkinson is the author of five bestselling novels, two plays for the Traverse Theatre in Edinburgh and several short stories, including the collection *Not the End of the World* (2002). Her first novel, *Behind the Scenes at the Museum*, won several international prizes, including the 1995 Whitbread Book of the Year Award, and has been adapted for radio and theatre. The novel is set in York, Kate's birthplace, and presents a complex and comic vision of family and cultural history through the eyes of the narrator, Ruby Lennox. Her ensuing two novels *Human Croquet* (1997) and *Emotionally Weird* (2000) were also highly praised for their freshness and originality. Kate's most recent novels, *Case Histories* (2004) and *One Good Turn* (2006), use the genre of detective fiction to explore themes of redemption and selfhood, combining the dramatic with her customary wit and humour. *Case Histories* won the Saltire Book of the Year Award and the Prix Westminster and *One Good Turn* was shortlisted for the British Book Awards Crime Thriller of the Year.



photo © Peter Ross

This evening's event is in partnership with York St John University, where Roger Clark is Senior Lecturer in Literature Studies and Academic Fellow of the C4C Centre for Excellence in Teaching and Learning.



Sunday 18 November

08.00-09.00 Breakfast

09.00-10.00 Choice of:

Session A (Community): Adult Education and the WEA

- Liz Cashdan

This session will be an account of working as a tutor for the WEA and as the Writer in Residence for their Create07 Arts Festival in June 2007. Liz will describe the actual workshops and exercises and share ideas with participants. At the same time the session will highlight the administrative problems now being faced by Adult Education and the WEA in particular. There are important concerns which NAWE needs to be aware of.

Session B (Schools): Writing Together Research Programme

Panel: Liz Fincham, Nick Owen, Lisa Chaney, Ian Yapp

This NAWE project has now been running for one of its three years, placing a variety of writers in nine schools each term and exploring in detail the benefits to pupils and to the overall cultural life of the schools. Liz Fincham (Project Manager) and Nick Owen (Researcher) will report on progress to date and discuss the notable achievements and challenges. They will be joined by Ian Yapp, Head Teacher of Husthwaite School, and writer Lisa Chaney, who took pupils 'off location' to work at nearby Shandy Hall.

Session C (Higher Education): Writers in the World - Professional Development for Writing Students

Panel: Maggie Butt (Chair), Helena Blakemore, Steve May, Robyn Bolam, Susan Greenberg. Introduced by Philippa Johnston

As well as nurturing talent and teaching craft and technique, Creative Writing courses have a responsibility to develop an energetic interface between University and the 'real' world. This panel will explore how University students become increasingly involved with elements including live projects, work experience and industry practice in order to gain realistic understanding of the creative industries, the wider writing community and their own professional expectations. This session derives in part from the research being undertaken jointly with NAWE by literaturetraining, and will be introduced by literaturetraining's Director, Philippa Johnston. The results of the research will be shared and examined, with panellists presenting case studies of student

experience including: events and project management; running workshops in schools and health settings; work placements; mentoring; publication; entrepreneurial and portfolio skills.

Session D (Practical): Poetry Workshop

The line, the page - Graham Mort

This workshop will take a look at how poems occupy the page and how the disposition of lines affects reading method, rhythm, interpretation and meaning. Graham will supply poetry kits and glue sticks, so all you'll need is a sense of adventure!

10:00-11.00 Choice of:

Session A (Community):

1. 'Whose Stories?' Teaching Diverse Student Groups

- Helena Blakemore

Teaching creative writing to large groups of students from a wide range of non-traditional backgrounds - differing not only in age, education and class but also ethnicity, culture and, frequently, first language - is a challenge which is becoming increasingly common. This is especially evident at the University of East London, where more than half of the students are over 21 on entry, 60% are from minority ethnic groups, and over 40% are from poorer socio-economic backgrounds, including many who are the first in their families to go to university. In addition, the popularity of combined honours and pressure to share modules with other programmes means we may also be teaching students (in my case, BA Computer Games Design) whose priorities are elsewhere and whose primary interests are neither reading nor writing.

2. 'Whose Crisis?' - Dealing with the Disturbed

- Kathy Flann, Lucy Collins

The opportunities to engage in self expression and to participate in student-driven workshops are important aspects of what makes creative writing a popular subject within HE. However, these unique features also provide a kind of window into the psyches of troubled students. Those of us who teach creative writing are often the first to identify problematic behaviour. Most of us probably have war stories, situations we could never have believed we would face. Furthermore, most of us probably deal with these situations on our own. In light of the recent tragedy at Virginia Tech, however, perhaps it would be

useful to share some of our experiences, to discuss our vulnerabilities, and to explore the avenues available to us. How can we best protect our students, the university community, and ourselves? Should we be taking stock of our own responsibilities, rights, and recourses?

Session B (Schools): The Man Booker Prize for Young People

- Peter Brereton

This new prize is being considered to promote the raising of standards in English through creative writing by encouraging aspiring writers to aim for the highest quality, as exemplified by the annual Man Booker Prize. The prize itself consists of £2000 towards HE tuition fees and £500 in cash. Peter Brereton will report on the pilot programme, which ran during the spring and summer terms 2007 on the Isles of the UK. Schools were invited to register online and to nominate a student in the 16-19 age group. Students were then allocated an online e-mentor to act as a critical friend whilst they wrote an original prose fiction of between 3000-3500 words. A one-day writing workshop was hosted by Manchester Metropolitan University for all students on the pilot programme. NAWE member Trevor Millum had the task of shortlisting entries from which Victoria Glendinning chose the winner, Jamie Hall, from Kirkwall Grammar School, Orkney.

Session C (Higher Education): International Collaboration in Higher Education - Randall Albers and Steve May

In 2005 Randy Albers gave a presentation at the NAWE conference in York. A Bath Spa staff member saw the presentation, and this collaboration was born. The programme involved the exchange of one faculty and four students from each school. Those from Bath Spa University visited the Columbia campus for two weeks in early March 2007, with the second week timed to coincide with the Fiction Writing Department's annual Story Week Festival of Writers. A similar contingent from Columbia visited Bath Spa for two weeks immediately following. Students from Bath Spa were undergraduates only. Students from Columbia were one undergraduate and three graduates. There were at least three main objectives for this exchange: 1) Faculty would visit classes and teach a range of workshops for students, as well as meet with faculty from the host institution for presentations and discussions; 2) students would sit in on classes appropriate to their level and interests; in addition, students would undertake a collaborative book of student writings by students from both schools, to be published jointly in Bath and in Chicago; 3) Students and faculty would participate in a research project, collecting information and impressions about the programmes, classes, and pedagogies of the host institutions.

Session D (Practical): Script Writing Workshop **Narrative and anti-narrative in script writing - Mike Harris**

Using examples from Chekhov, Becket, *Die Hard*, Chris Nolan, Shakespeare and others, script writer and director Mike Harris runs a practical workshop looking at the way writers use narrative to explore character and ideas and to subvert conventional expectations of what a narrative is.

11.00-11.30 Coffee

11.30-12.30 Plenary Session

The Way Ahead: conclusions

Panel: Jane Anderson, Antonia Byatt, Steve Dearden, Hilary Jenkins, Paul Munden (Chair)



We conclude the conference by bringing together speakers from previous plenary sessions and panels, along with the new Director of Literature Strategy at Arts Council England, Antonia Byatt. We hope that the conclusions of this session and the conference as a whole will give a forceful steer to NAWE's future development and the active involvement of its members.

12.30-13.00 Close of Conference and Transport to York

Conference Booking

To book a place on the conference, please complete the booking form (also available online) and return it with your payment to NAWE by 15 October (or 15 September for the reduced rate). Named contributors to the programme should complete a different form, as personally supplied. Conference updates and any further information will be published on the NAWE website <www.nawe.co.uk> under Training & Events/NAWE Conference.

All enquiries to Gill Greaves <g.greaves@nawe.co.uk>
NAWE, PO Box 1, Sheriff Hutton, York YO60 7YU
Telephone: +44 (0)1653 618429

Other conference opportunities

Tour of Shandy Hall

In the afternoon following the conference, there will be the opportunity to visit Shandy Hall, guided by the Curator, Patrick Wildgust. Lunch will be provided beforehand, in Coxwold. There is a limit of 15 places, at a cost of £10.

Bookstalls

NAWE will be manning a bookstall offering publications by Michael Morpurgo, Kate Atkinson and other conference contributors, plus titles from the Teachers & Writers Collaborative (New York). Publishers, other organizations and individuals are welcome to contact us to request display space of their own.

Exhibition

The area outside the theatre will feature the work produced at York St John University as part of their C4C project, 'Tanka: Art and Creative Writing'.

Explore your professional development with literaturetraining

literaturetraining is the UK's only dedicated provider of free information and advice on professional development for writers and literature professionals in the UK, drawing on the expertise and experience of nine partner literature organizations (NAWE is lead partner).

literaturetraining will be at the conference manning a delegate information point for professional development with an array of reference books, magazines and training leaflets, plus information on all its partners.

The literaturetraining team of Philippa Johnston and Amanda Liddle will also be offering hour-long one-to-one professional development planning sessions for delegates. Professional development planning is about exploring where you want to get to professionally in a structured way. Taking part in a session will give you an opportunity to look at where you are now and where you want to be, consider resources that could help you to move forward professionally, and then start to plan your next steps. As only a limited number of these sessions are available, and they have been over-subscribed at past conferences, there will be an application process. Please indicate on the booking form if you would like to receive further information about the sessions and details of how to apply.

The Hawkhills

Set within 240 acres of magnificent landscaped gardens, woods and parkland, the Hawkhills provides state-of-the-art, air-conditioned conference facilities, modern en-suite accommodation for all delegates, and fine dining in the oak-panelled period restaurant. There is ample free parking and a bus from York railway station will also be arranged to collect delegates from York station on Friday evening and to return on Sunday.



The arrangement of this conference is a new departure for NAWA. We hope that delegates will appreciate having all accommodation and catering provided (and to a very high level). The Hawkhills will be 'ours' for the full duration, providing generous opportunity for you to catch up with other members over a whole weekend, and to enjoy evening events in addition to the daytime programme.



Accommodation

The Hawkhills offers 102 comfortably furnished double en-suite bedrooms. This is therefore the maximum residential capacity of the conference, so we do urge members to book early to guarantee a place. Early booking, for the full conference, is at the reduced rate of £240 (members only).

All bedrooms have internet connection, a direct dial telephone, television and tea/coffee making facilities.

The Hawkhills is a fully accessible venue.

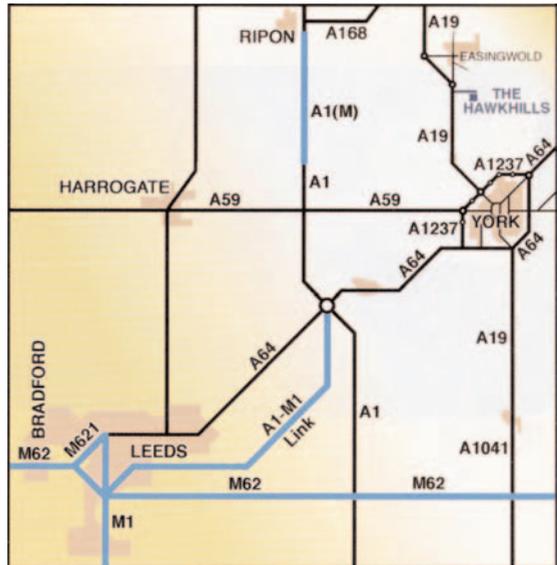


Directions

The Hawkhill is situated 12 miles north of York, close to the market town of Easingwold. A small gatehouse marks the entrance to the driveway.

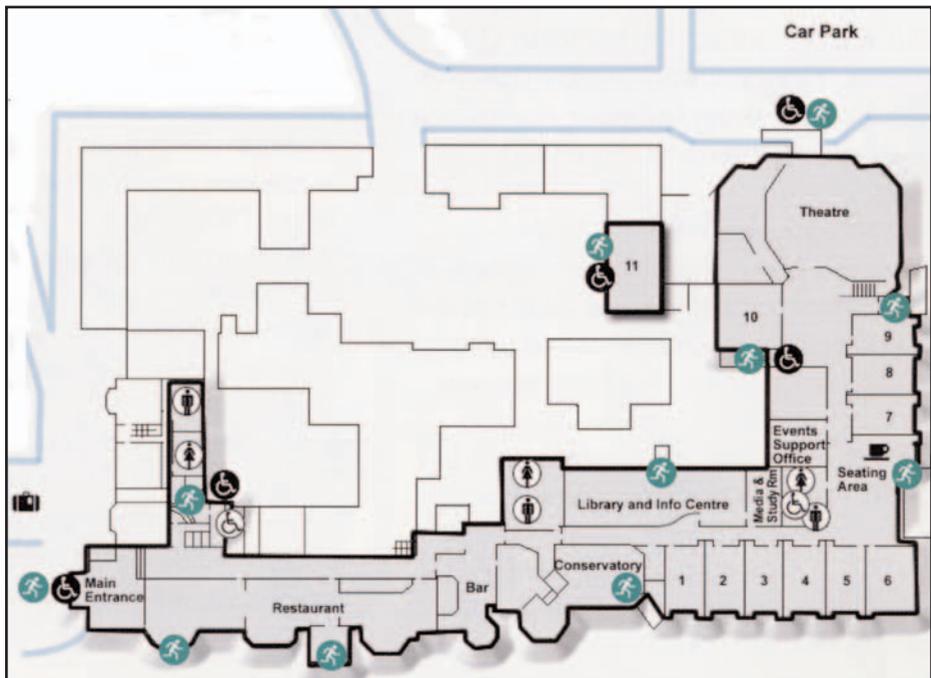
The nearest railway station is York, where taxis are available for anyone not able to take advantage of the conference bus.

Full details will be sent to all those registering for the conference.



Ground Plan

Accommodation block is directly opposite the man entrance.



Programme Overview

Community	Schools	HE	Practical
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Friday

Keynote presentation: Michael Morpurgo

Saturday

Plenary session: Joined up Thinking

Collaborating for Creativity	Practicalities & Role of Agency	Creative Space	Fiction Workshop
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After Scarcity	Developing Literacy	E-Learning	HE Workshop 1
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Feasting on Words	Literally Thinking	Online Writing	HE Workshop 2
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Plenary session: The Way Ahead - debate

Writing Wrongs	Creative Teaching	Higher Education Panel	Non-fiction Workshop
Many Waters			

Poetry reading: 'Can writing save the planet?'

Kate Atkinson in conversation with Roger Clark

Sunday

Adult Education	Writing Together	Professional Development	Poetry Workshop
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Whose Stories?	Young People's Booker Prize	International Collaboration	Scriptwriting Workshop
Whose Crises?			

Plenary session: The Way Ahead - conclusions

Tour of Shandy Hall

Contributors

Randall Albers chairs the Fiction Writing Department at Columbia College Chicago, directing graduate and undergraduate writing programs in fiction, creative nonfiction, and playwriting. A recent nominee for a Pushcart Prize, he is founding producer of the Story Week Festival of Writers.

Jane Anderson taught secondary English for over twenty years in Tower Hamlets. She now works freelance in arts education and teacher training. She is The Poetry Trust's Education and Outreach worker.

Maria Antoniou is a researcher and part-time lecturer at the University of Brighton. She has a PhD in creative autobiography, which she teaches in HE and community settings. She is an active member of Lapidus.

Kate Atkinson is the author of five bestselling novels, two plays and a collection of short stories. Her first novel *Behind the Scenes at the Museum* won the 1995 Whitbread Book of the Year Award, and has been adapted for radio and theatre. Her most recent novel, *One Good Turn*, was shortlisted for the British Book Awards Crime Thriller of the Year.

Ros Barber is a prize-winning writer whose work has been widely published and broadcast (Independent on Sunday, Radio 4, Poetry Review, London Magazine). She has been creative writing tutor at the University of Sussex since 1997. Her second poetry collection, *Material*, will be published in 2008.

Helena Blakemore is Programme Leader for Creative & Professional Writing at the University of East London. She leads practice-based writing modules, and employability modules for media & creative industries which she is now developing for creative writing students. Most recent publications include "Eyes on the Prize" in *Politics and Intellectual Crisis in Britain Today*, addressing the phenomenon of the Booker Prize.

Robyn Bolam (formerly published as Marion Lomax) is the author of three poetry collections from Bloodaxe Books. The latest is *New Wings: Poems 1977-2007*. She has written a libretto (*the Royal Opera House Garden Venture*), edited five plays, and her anthology, *Eliza's Babes: four hundred years of women's poetry in English*, was published in 2005 (Bloodaxe). She is Professor of Literature at St Mary's University College, London.

Craig Bradley is a freelance poet, writer and performer. Since March 2003 he has been Writer in Residence at Calderdale Youth Offending Team and has also held residencies at Kirklees YOT and Bradford YOT. He is an ex-

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Maggie Butt is an ex-journalist and BBC TV documentary maker, turned poet. Her debut poetry collection *Lipstick* and edited essays *Story: The Heart of the Matter* were both published by Greenwich Exchange in 2007. Since 1990 she has taught on the Creative and Media Writing programme at Middlesex University, London, where she is now Head of the Media Department. She is currently Chair of NAWE's Management Committee.

Antonia Byatt has worked in arts and heritage management for twenty years. Previously Head of Literature and Talks at the South Bank Centre, she became Director of The Women's Library at London Metropolitan University in 2000. The Library serves the academic community, the general public and schools and life-long learning audiences. In September 2007 Antonia takes up a new post as Director of Literature Strategy at Arts Council England.

Anne Caldwell is a poet and Professional Development Manager for NAWE and NALD. She has set up joint training initiatives for NAWE with MMU and Bath Spa University. She has also worked as a Literature Development Officer for Oldham and Lancashire County Council and runs a company, Sources, that specializes in cross-artform projects in educational settings.

Liz Cashdan is a lecturer in Creative Writing at Sheffield University. She also works in adult education for their Institute of Life Long Learning and for the WEA; she has run community workshops in residential centres and many other venues. She also runs school workshops. She was Writer in Residence for the WEA in Yorkshire and Humberside during June 2007. Her latest poetry collection is *The Same Country* (Five Leaves Publications) 2006.

Lisa Chaney is an experienced teacher, lecturer, journalist and biographer. She is author of *Hide-and-Seek with Angels: a Life of JM Barrie*.

Adrian Chapman lives in a village in the sky, called Page High, in North London and works as an Educational Developer at Roehampton University in

SW London. He writes poetry and is especially interested in conceptions of creativity and writer-reader relations. He is completing a PhD at UCL.

Roger Clark has taught in the City of York for nearly 30 years. He joined the English Department at York St John in 1979 and from 1992-8 he was Honorary Visiting Fellow in the Department of English and Related Literature, University of York. He wrote the entry on Kate Atkinson in the *Dictionary of Literary Biography* volume on C21st British and Irish Novelists and has published on other contemporary writers including Ian McEwan.

Lucy Collins is a lecturer in English and course leader for Creative Writing at the University of Cumbria. She is a fiction writer and poetry critic. She has published widely on modern and contemporary poetry and is currently completing a study of Irish women poets.

Teresa Cremin is a Professor of Education (Literacy) at the Open University. Her current research is examining teachers' development as writers and the related pedagogical consequences. She is President of the United Kingdom Literacy Association (UKLA) and co-coordinator of the BERA Creativity SIG.

Jonathan Davidson has worked in literature development for twenty years. His company, Midland Creative Projects Limited, directs the Birmingham Book Festival and manages Write On, the Festival's writers in schools programme. He also runs the West Midlands Readers' Network, organizes the seminar programme for the Library + Information Show and regularly produces touring live literature performances. His radio plays have been broadcast by the BBC.

Steve Dearden is the Co-Director of the Writing Squad and the producer of commissioning projects such as Foundland (an exchange between the UK and Canada), Light Transports (free short stories on rail stations), and Bradford Square, a square envelope of texts. He writes short stories and *Interland*, a collaboration with writers from Finland and Yorkshire, was published last year by Smith Doorstop. <www.stevedearden.com>

Victoria Field was writer-in-residence at Truro Cathedral in 2006. Her work includes poetry and fiction and two professionally produced plays. She is co-editor of *Writing Works - A Resource Handbook for Therapeutic Writing*, is a former Director of Survivors Poetry and Chair of Lapidus. She is a Certified Poetry Therapist working in health, community and educational settings.

Liz Fincham is a writer and teacher working as Project Manager for NAWE's Writers in Schools Research Project. Her current part-time teaching is in a 11-18 school. She was shortlisted for the Poetry Business Book & Pamphlet

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Kathy Flann teaches creative writing at Eastern Kentucky University. Her fiction has appeared in a variety of publications, many of them in the US, including *The North American Review*. She has an MFA from UNC-Greensboro, is a former fiction editor of *The Greensboro Review* and is on the editorial board of NAWE's journal, *Writing in Education*.

Susanna Gladwin set up the first Single Honours BA in Creative Writing in 1990, at Middlesex University, retiring from there as a Teaching Fellow in 2002. She took an active interest in the development of Middlesex's MA in Creative Writing and was on the validating panel for Cardiff's PhD in Creative Writing. She has been an External Examiner for higher degrees at Cardiff and Luton.

Julia Green writes fiction for young adults and younger children. Her novels include *Blue Moon*, *Baby Blue* and *Hunter's Heart* (Puffin), *Over the Edge* (Pearson), *Taking Flight* and *Sephy's Story* (A & C Black). She is Course Leader for the MA in Writing for Young People at Bath Spa University, and has many years' experience of facilitating writing workshops for young people and teachers in schools and other institutions.

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Graeme Harper is Professor of Creative Writing at Bangor University and Honorary Visiting Professor of Creative Writing at the University of Bedfordshire. His latest books are *Moondance* (Parlor, 2007) and, with Jeri Kroll, *Creative Writing Studies: Practice, Research, Pedagogy* (MLM, 2007).

Mike Harris is a script writer and theatre director. He has written a 100 + scripts for stage, radio, television, youth theatres and Theatre in Education. He has also written and directed numerous large scale Community Plays. He lectures part-time in Creative Writing at Sheffield Hallam University and was an editor of *The Good Fiction Guide* (OUP 2002), and a contributor to *The Creative Writing Handbook* (EUP 2007)

Sue Horner was formerly Head of English and is now Head of Standards and Assessment Policy at the Qualifications and Curriculum Authority (QCA). She

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Hilary Jenkins has worked for the British Council for many years and was recently appointed as Co-ordinator of NAWE's Higher Education Network.

Philippa Johnston is Director of literaturetraining which provides information and advice on professional development for writers and literature professionals in the UK. She also works as a freelance, undertaking research and consultancy work related primarily to literature and arts marketing.

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Catherine Samiei is the writing tutor at York St John University. She holds a PhD in English literature from the University of Aberdeen. Her research interests include the relationship between literature and medicine, pedagogy and learning styles in the humanities and the use of new technologies in teaching and learning.

Kaye Tew established the Association for Creative Writing & English (ACWE) at Manchester Metropolitan University. ACWE was set up to share the resources of MMU's Writing School where a number of established writers teach on the MA Creative Writing programmes. Kaye is a graduate of the MMU Writing School and is currently working on a screenplay.

Julie Ward is a writer, storyteller and performer based in Durham. She is a founder of Jack Drum Arts, an award-winning social enterprise which undertakes multi-media projects with all kinds of people in all kinds of places. Julie's work has been carved into wood, displayed on London Transport and flown in the air.

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Ian Yapp is Head Teacher of Husthwaite C.E. Primary School, North Yorkshire. The school has recently been noted for its 'outstanding' curriculum provision, as well as exceptionally high standards in writing and has huge, developing plans for project work with writers.

Carolyn Yates works to develop children's thinking and reasoning abilities. She featured in the 'Talking for Scotland' video and CPD materials, commissioned by HMI for Education in Scotland. She is currently studying for a postgraduate certificate in writing for performance at the Arden Theatre School, Manchester.

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