

Creative Writing in Education

NAWE Autumn Conference 2009



with special guests: Graham Swift & Wendy Cope

Chilworth Manor, Hampshire
13-15 November 2009

nawe

national association of
writers in education

Introduction by Paul Munden

Our third residential conference brings us to a splendid venue just outside Southampton. Chilworth is an Edwardian Manor House standing in extensive grounds adjacent to the Science Park. Fully equipped as a conference centre, it also boasts a leisure centre with swimming pool - available to any delegates with a mission to stay physically as well as mentally fit.

As a result of the large number of strong proposals received, we have taken the decision to extend the timeframe of our conference to include Friday afternoon, which will feature open meetings of both the Higher Education Network and the Managers of Writers in Schools Projects, together with a variety of workshops and a session devoted to the findings of our own Research Project funded by the Paul Hamlyn Foundation.

The conference has also expanded in the number of parallel sessions. As our numbers grow, this expansion should enable workshops to remain a manageable size. There are now 5 concurrent strands, each with a particular flavour. In addition to strands focusing on Higher Education and on work in schools, there are sessions for those working in community contexts, workshops exploring particular genres such as screenwriting, lyric writing, and writing for children, and sessions on specific themes such as writing and climate change, and writing and technology.

We are delighted to be welcoming two exceptional writers as our special guests. Graham Swift, renowned for his award-winning fiction, has recently been addressing how he himself emerged as a writer. He will be talking about that process in conversation with Patrick Wildgust on the Friday evening. On Saturday, as a reward for our day-long deliberations, we will be entertained by poet Wendy Cope, a very fine comic writer with some serious concerns.

We are pleased to be involving several universities based in the locality: Southampton, Southampton Solent, Winchester, Portsmouth and Chichester. Southampton Solent and Chichester are presenting aspects of their programmes within panel sessions. Winchester is a sponsor of our event.

Once again, we have limited plenary sessions to the start and close, but we do also have communal gatherings in the form of the AGM, book launches and evening readings. We welcome members and all colleagues, whether writers, teachers or administrators, to join us for what promises to be our largest gathering to date. There is a flexible range of options for those who can only join us for part of the weekend, but we hope that many of you will find the full package irresistible.

CONFERENCE PROGRAMME

Friday 13 November

13.00 onwards Registration

14.00-15.30 Welcome, followed by choice of

A1: Writing Together Research Programme Report - Nick Owen, Sue Horner, Paul Munden

Over the past three years, working with a group of nine schools, NAWE has run eighty-one writer's residencies with the express purpose of capturing evidence of the benefits both to pupils and teachers. The project has been supported by the Paul Hamlyn Foundation and the QCA. This session will present and discuss the final report by Nick Owen, focusing on the outcomes of the residencies: pupil attainment data, effects on teaching practice and changes in the cultures of writing in schools.



B1: Higher Education Network Open Meeting - Graeme Harper (Chair), Steve May, Hilary Jenkins

Current members of the NAWE Higher Education Committee will explore Higher Education committee activities of the past twelve months and conduct an open discussion about Creative Writing developments in Higher Education. Audience members are warmly invited to join in the discussions.

C1: From Small Beginnings: A Workshop on Howlingly, Eyebrow-Scorchingly Wondrous Opening Pages - Kathy Flann

We want our students to produce fiction that provides concrete details, that creates a compelling narrative voice, that renders a believable world for characters to inhabit, and so forth - and we want them to do it all at once. As we know from our own experience, doing even one of these things requires our single-minded attention. We also know the wonderful and horrible thing about writing is that we never stop learning how to do it. In this workshop, I will share with you some exercises, each designed to (simultaneously) kick start a story and to highlight a certain element of craft - such as setting or a particular point of view. We'll write, we'll share, we'll talk about the elements of craft, and we'll discuss how to adapt some of these exercises (and their underlying lessons) for classroom use.

D1: Entering the Dreamscape: Technology, Landscape, and Creative Writing - Denise Hayes, Nicola Coupe

'The author should know his countryside, whether real or imaginary, like his hand' - *Robert Louis Stevenson*. This session will look at some of the ways in which GPS devices can be used to inspire the creation of imaginary worlds from real landscapes. We will share our experiences of using Mscape, a software programme that enables sound, music, images and text to be embedded in real spaces, to create a dreamscape writing trail in Snowdonia. There will be an opportunity within the session for participants to begin the process of creating their own 'dreamscapes' from locations familiar to them.

E1: Story-telling/writing workshop: Wish Fulfilment and Narrative Strategies - Joan Michelson

Taking suggestions from the traditional tale, we will create stories around magic shoes with which grant the wearer a wish. After sharing our stories, we will discuss the role of the wish in the stories we have heard, categorize types within fictional narratives, and derive directives for use of the wish as a structural device. This image is universal and central to story making. Symbolically shoes represent our life journey. This session offers an opportunity to draw on our own cultural context for shoe stories and to find ways to engage with issues of moment. The workshop is intended for both writers and teachers.

15.30-16.00 Coffee

16.00-17.30 Choice of:

A2: Getting Writers into Schools: A Discussion and Skill-Sharing Session - Jonathan Davidson

Set up two years ago (at NAWE's 2007 Conference in York), the Managers of Writers in Schools Projects Networking Group brings together individuals and organizations working to put writers into schools. This event hosted by the Networking Group, will focus on a range of topical issues – selecting writers, working with Gifted and Talented programmes, evaluating projects and the best ways of working with schools. If you are interested in this area of work, as a writer, administrator or teacher, you will be very welcome to join this discussion and skill-sharing session, led by Jonathan Davidson, Director of Birmingham Book Festival.

B2: Risky Business: Establishing Permission in a Story Workshop® Class - Randall Albers, Patricia Ann McNair

Establishing the widest possible permission for subject matter is crucial for helping students find their strongest material and write in their liveliest, most authentic voices in fiction and nonfiction. It is not enough for teachers simply to say, "Write about whatever you want." We must work to create an environment safe enough for all developing writers to get past their own self-censoring fears and language. The process-oriented Story Workshop approach used at Columbia College Chicago takes subject matter permission as central; and in this demonstration class, participants will undertake exercises leading to their own writing, as well as discuss the pedagogical strategies that make the riskiest business possible.

C2: Write Right for Children - Andrew Melrose

The reading life of a child is a short one, around ten years all in all before they are expected to grapple with Shakespeare, Dickens and the various examination-led authors which take them out of childhood into the dark forest of the grown-ups. How well does your writing lead children down the path of experience before they hit the trees? Are they entering the forest unprepared, inexperienced and bewildered or has your writing given them the confidence to go boldly? These are questions that will be addressed in this workshop.

D2: The Labyrinth as Journey - Patricia Debney, Jan Sellers

This workshop draws on one of the most ancient modes of contemplation, the labyrinth, as a way of exploring notions of journey and creativity in our own work and in our teaching. An experienced labyrinth facilitator will act as guide, introducing the labyrinth installation*. Each participant will have the opportunity to walk the labyrinth, making use of prompts for writing if desired. After the walk, we will re-convene and reflect upon the experience – any journeys made, work produced, or uses for student work discovered.

** We hope to offer the labyrinth as a feature of the conference, providing the opportunity for delegates to walk it at odd times even without participating in the more structured workshop.*

E2: Taking a Line for a Write* - Pat Francis

The author has written *Inspiring Writing in Art and Design: Taking a line for a write*, published April 2009, by Intellect. The book aims to engage reluctant writers. Techniques that are natural to creative writers are adapted and

applied to visual and kinaesthetic learners/practitioners. The workshop will explore a range of activities, warm-ups, developmental ideas and introduce the use of reflective journals in art and design. These ideas, while familiar in creative writing workshops, when located in art/design reveal different points of view, and these perspectives should provide further inspirations. The workshop will be very active in trying out examples, and encourage discussion for other uses of the ideas. Materials will be provided.

**Paul Klee exhorted artists to take a line for a walk when they drew.*

17.45-18.30 NAWE AGM and Wine Reception

18.30-19.30 Dinner

20.00-21.00 Evening Event

Graham Swift - a reading and conversation

We are delighted to welcome Graham Swift, who will be discussing and reading from his latest work, *Making an Elephant*, which explores "what it means to feel that writing and reading are an essential part of living".

As a novelist, Graham Swift delights in the possibilities of the human voice, imagining his way into the minds and hearts of an extraordinary range of characters. In *Maing an Elephant*, his first ever work of non-fiction, the voice is his own, bringing together a richly varied selection of essays, portraits, poetry and interviews, full of insights into his passions and motivations. A journey through time, it is a book of encounters, between a son and his father, between an author and his younger selves, between writer and reader, and between friends. As generous in its scope as it is acute in its observations, this highly personal book is a singular and open-spirited account of a writer's life.



Graham Swift was nominated as one of the 20 'Best of Young British Novelists' in the Book Marketing Council's promotion in 1983. He is the author of eight acclaimed novels and a collection of short stories. With *Waterland* he won the Guardian Fiction Prize (1983), and with *Last Orders* the Booker Prize (1996). Both novels have since been made into films.

Graham will be available to sign books (on sale) after the event.

Saturday 14 November

07.30-08.30 Breakfast

08.00-09.00 Registration

09.00-09.30 Introduction: Paul Munden

09.30-11.00 Choice of:

A3: Writers in Schools: Towards a New Way of Working?

- Anna Disley, Kate Fox

a) Even Better Writers is a project developed by New Writing North in partnership with Newcastle University and Newcastle City Council. It aims to bring together writers and educationalists to identify a way for writers to have a more effective and sustainable impact on the teaching of creative writing in schools. Deputy Director of New Writing, North Anna Disley, will present the results of this research project which was funded by the Esmée Fairbairn Foundation, Newcastle City Council and Newcastle University.

b) Whodunnit? The case of the disappearing writer

New Writing North has been hosting Newcastle based poet, comedian and writer Kate Fox on a Cultural Leadership Placement. Kate has been looking at new ways of working with young people in schools and out of school settings, and how these can impact on young people and the writer. She's been discovering that there are times when a writer should be invisible, but that sometimes working in education leads to writers being unseen and unheard whether they like it or not.

B3: Boosterism, Boot Camp and the Big Bang: Pushing Boundaries in Creative Writing - Sara Bailey, Sandra Cain, Tom Masters

Southampton Solent University teaches a vibrant selection of writing degrees including undergraduate programmes in 'Writing Contemporary Fiction', 'Screenwriting', 'English and Writing Contemporary Fiction', 'English and Screenwriting', 'English and Professional Writing' and a new Masters programme in Creative Writing (scheduled for 2010/11). Both the Writing Contemporary Fiction programme and the Masters programme offer innovation and added value: the former seeks to introduce concepts of integrated marketing communications in its remit, (the dark arts of promotion, PR and marketing); the latter offers an experimental module on 'Writing the

Novel in 30 Days' (the glorified 'boot camp') plus some ground-breaking work on writing the universal epic poem. This interactive session questions some traditional beliefs of teaching and learning in creative writing provision and explores new ways to equip students for the tough and competitive world of publishing.

C3: Thanks for the Poem, but where's the Research? Creative Writing as Research in Higher Education: the search for legitimacy - Graham Mort

This workshop session will focus on aspects of creative writing as research in Higher Education from the perspective of both students and academic staff. The session will open with a presentation of research developments in Creative Writing at Lancaster University in order to open up issues relating to personal research through writing, research methodologies, and creative writing as a catalyst within interdisciplinary research projects. That will be followed by some practical activities, exploring aspects of research in HE in order to stimulate discussion and formulate some helpful strategies to define, enable and extend it.

D3: Creative Responses to Climate Change - Amanda Boulter

The session explores the way writers and teachers of writing can engage with two of the most profoundly disturbing challenges of our time, climate change and peak oil. It outlines the key challenges we face in our immediate future, asks participants to explore their own emotional responses to those issues, and suggests ways in which we can express these creatively. It then considers the power of positive visioning of the future, exploring four 'story frameworks' and encourages participants to imagine these possible worlds.

E3: International Young Writers - Emma Hardy

As Academic Head of Study for Creative Writing at The International Summer School of Scotland (Summer 2009), Emma Hardy planned and delivered two programmes of study in creative writing for non-UK students aged 13-18. In this presentation she will give an overview of the project, discussing the issues faced in tailoring the programme to the diverse cohort using adaptable materials, and will present some techniques used to engage the students. Emma will also be sharing some of the specifically created teaching materials and engaging delegates in a collaborative creative task.

11.00-11.30 Coffee

11.30-13.00 Choice of:

A4: The Cloud Chamber: Encountering Poetry across Disciplines
- Angel Dahouk, Cliff Yates

Wed to literacy targets, poetry is rarely encountered beyond the English classroom. Currently, teachers are seldom given sufficient time in their training to explore poetry and its potential for different areas of study. How can this be changed?

Angel Dahouk introduces the Poetry Society's latest developments in pioneering pre-service poetry teaching. Cliff Yates led The Cloud Chamber during the summer of 2009: an experimental online discussion to share ideas, poems and experience about cross-disciplinary poetry. Cliff will discuss the implications of introducing poetry across the curriculum in schools with reference to the findings of the Cloud Chamber. His session will include a poetry workshop. The Poetry Society, founded in 1909, is one of Britain's most high-profile arts organizations. Learning has always been at the heart of the society's work. Long-term projects include the Foyle Young Poets of the Year Award and SLAMBassadors project. The Cloud Chamber is the first stage of a transformative initiative funded by the Paul Hamlyn Foundation to introduce specialized poetry modules designed and delivered by poet-educators into initial teacher training courses

B4: Writing the Visual - Helena Blakemore (Chair), Andrea Holland, Patricia Ann McNair, James Charlton

Panellists will illustrate and discuss the significance and particular value of linking the visual and the textual, as both stimulus and practice. Drawing on their contributions to the recent issue of *Writing in Education*, this will focus on how such approaches are essential (for example in screenwriting) and can produce surprising (to tutors and students alike) results, becoming a valuable aid to encouraging creative writing undergraduates to 'think outside the box'.

C4: Teaching from the Margins with the Prose Poem and Short-Short Story - Carrie Etter

By teaching forms commonly regarded as marginal, we can not only acquaint students with them but also improve their understanding of poetry and fiction more generally. In Sudden Prose, a second-year module taught for the past three years at Bath Spa University, students consistently report that the study of prose poetry and the short-short story have enhanced their skills in poetry and fiction more generally. This session will provide participants a taste of the

Sudden Prose module through a lively sample lesson, including the discussion of prose poems and short-short stories as well as a writing exercise.

D4: Creative writing in bereavement therapy - Jane Moss, Anne Rivers

Writing as a tool in the treatment of depression and mental illness, and in palliative care is well established; for example, the personal journal and the unsent letter. The value of writing in bereavement is, however, less developed. This workshop tests out a handbook which is being created for bereavement counsellors, writers and others to use with adult groups and individuals. The handbook provides practical writing exercises, using poetry and prose, as a therapeutic aid to self expression in dealing with difficult feelings. Participants will be invited to try out and comment on writing exercises devised with bereavement in mind.

E4: Creative Writing in an International Context - Maggie Harris

A session in three parts:

- a) A presentation of an International Writing Project at Southampton University during 2008 & 2009.
- b) A workshop using some of the creative writing exercises designed for the project.
- c) Feedback Session. The main aims of this project, designed by Dr Stephen Morton, and made possible by the Learning and Teaching Enhancement Unit, were to enable Southampton University students to experience teaching Creative Writing, for schoolchildren to have the opportunity to engage in reading and writing activities sourced from other cultures, and to make international links.

International Teaching Fellow Maggie Harris designed and convened the course and managed its outreach links. Students were introduced to a wide range of writers including Linton Kwesi Johnson and Olive Senior, took part in discussions and activities centred on both written and oral culture, and worked towards creating applicable exercises for schoolchildren. This session will highlight the development of this experimental project.

13.00-14.00 Lunch

14.00-15.30 Choice of

A5: Real Words - Peter Rumney

This session follows on from my article in *Writing in Education* No. 45 - 'Toolbox or Pandora's Box' - in which I discussed Action Research into developing Speaking, Listening and Writing in primary schools through different learning styles. Delegates will explore ways of engaging children in story making and writing, through kinaesthetic and visual activities. In addition to offering some potential tools for working with children (or indeed anyone), the session will give participants time and space to stimulate their own creativity, and a plenary session to discuss their own experiences in encouraging young people to become confident writers.

B5: Writing, Risk-Taking and Rule-Breaking in the Academy

- Alison McLeod, Stephanie Norgate

How can a creative writing programme foster innovation? Over a thirty-year history, the writing programmes at the University of Chichester have earned a reputation for encouraging literary risk-taking. In this presentation, we'll offer short introductions to our current practice. Stephanie Norgate will consider poetry workshop orthodoxies and ways in which we might break into something new. Alison MacLeod will explore the short story form and the vital risk of 'writing blind'. In part two, our post-graduate research students will join us for a panel discussion in which we'll discuss their creative risk-taking and experience of writing within the academy.

C5: A Little Micro Magic: a Flash and Micro-Fiction Workshop

- Vanessa Gebbie

This busy hands-on session will focus on short short stories (under 1000 words, often a lot less). Briefly, using published examples, we will analyse the craft skills necessary for writing these little gems. We will look at the use of prompts of all types and practise some fast and furious focused flash writing. Flash is a marketable product, but also a valuable process – a great antidote for writer's block, great for breaking the ice in workshops and for freeing up creativity in writers of all levels. Come prepared to write, to share, and to give feedback.

D5: Site-specific writing: an exploration - Sarah Butler

What is the difference between writing for the page and writing for a place? What is site-specific writing? How can writers work as 'public artists'? This

discursive, practical workshop will provide an opportunity for writers to examine the challenges and the possibilities of creating site-specific work, and explore what it might mean for their own practice. We will look at examples of how other writers have approached this area of work, before having a go at creating our own work in response to a specific place.

E5: Peer Mentoring for Undergraduate Creative Writers

- Sherry Ashworth

This session reports on a pilot scheme set up at Manchester Metropolitan University, in which second year English and Creative Writing undergraduates are mentoring first year undergraduates. Sherry Ashworth will explain how the project was devised and established, and how it's going so far. There will be an opportunity to discuss the benefits and possible problems in peer mentoring, its particular use to aspiring writers, and there will be time to think about how participants might adapt this model for their own institutions.

15.30-16.00 Tea

16.00-17.30 Choice of:

A6: The Very Hungry Workshop - Philip Burton

The workshop will explore ways of revisiting, with older Primary school age groups, Eric Carle's *The Very Hungry Caterpillar* - a book nicely familiar to children from infancy - in order to deepen and explore levels of meaning and interpretation. Poems, each a response to a page of the fable, and written by or with children, will be introduced with a view to how the young people impact on the moral(s) of the tale. The participants will have a chance to write their very own syllabic healthy eating poems and to polish them off at dinner!

B6: a) On Creative Writing: Past, Present and Future - Graeme Harper

This session will draw on the forthcoming book *On Creative Writing* (MLM, 2010), investigating how Creative Writing has been, and can be, explored. Taking the two key proposals that form the core of this book, the session will consider the ways in which Creative Writing has been undertaken, and is undertaken, both as individual and cultural activity. It will conclude by showing how we are only just beginning to understand the ways in which Creative Writing provides knowledge as well as pleasure, and to understand the real significance of Creative Writing as a human activity.

followed by

b) Graham Swift's *Last Orders: The Polyphonic Novel* - Jeremy Scott

It is a common assumption that a novel's narrative voice can never be truly transparent or objective; rather, transparency is 'simulated' via an appeal to convention. What happens, then, when a series of demotic first-person narrations are used to tell a story, from varying perspectives? Does the technique draw undue attention to itself? This paper will explore these technical paradoxes with reference to Graham Swift's *Last Orders* (1996).

C6: Stories that Play - Helena Blakemore, Stacey Pogoda

Students writing in any form, genre or medium need to develop a thorough understanding of narrative structure, but bringing the concept to life so that it becomes a creative, practical and constructive tool can be challenging. Stacey Pogoda and Helena Blakemore have devised a workshop 'game' for undergraduate students on Creative Writing and Computer Games Design programmes based around the exploration of traditional story and character types. The team-based exercise requires participants to consider and develop various elements which build a narrative, collaboratively producing a 'story' which students can then develop individually as a fictional narrative, computer game, screenplay or textual or visual narrative forms.

D6: Art in the Freezer - Liz Cashdan (plus artist/partners, to be confirmed)

This is the title of a project being run from August 2009 onwards by Liz Cashdan together with visual artist Pat Hodson, and sound artist Jessica Rowland. They are spending August in Skageströnd, a small town in north west Iceland on an artists' residency where they hope to make use of images, words and sounds from the locality and its people to work on a book and/or installation which will be shown in Sheffield during the Off the Shelf literature festival in October. In this talk/workshop, Liz Cashdan will share some of the ways she worked and will get participants to try out similar exercises in the hope that they can be adapted across place, artform and age range.

E6: Collaboration and individual creativity: theory, practice and praxis

- Michael Harris

Is there an inevitable opposition between collaboration and individual creativity? This workshop will examine the idea in practice and is aimed as much at writers doing collaborative projects in schools as at lecturers under pressure to theorize their courses in line with current orthodoxies.

17.30 onwards	Bar open
18.00-18.30	Book Launch and Reception
18.30-19.30	Dinner
20.00-21.00	Evening Event

A Reading by Wendy Cope

To conclude our Saturday programme, we are delighted to welcome the award-winning poet, Wendy Cope. A former teacher, Wendy shot to fame with her debut collection, *Making Cocoa for Kingsley Amis*.



Wendy Cope trained as a teacher at Westminster College of Education, Oxford, and taught in primary schools in London (1967-81 and 1984-6). She became Arts and Reviews editor for *Contact*, the Inner London Education Authority magazine, and continued to teach part-time, before becoming a freelance writer in 1986. She was television critic for *The Spectator* magazine until 1990.

She received a Cholmondeley Award in 1987 and was awarded the Michael Braude Award for Light Verse (American Academy of Arts and Letters) in 1995. Her poetry collections include *Making Cocoa for Kingsley Amis* (1986), *Serious Concerns* (1992) and *If I Don't Know* (2001), which was shortlisted for the Whitbread Poetry Award. She has edited a number of poetry anthologies including *The Orchard Book of Funny Poems* (1993), *Is That the New Moon?* (1989), *The Funny Side: 101 Humorous Poems* (1998), *The Faber Book of Bedtime Stories* (1999) and *Heaven on Earth: 101 Happy Poems* (2001). She is also the author of two books for children, *Twiddling Your Thumbs* (1988) and *The River Girl* (1991).

Wendy Cope is a Fellow of the Royal Society of Literature and lives in Winchester, England. In 1998 she was the listeners' choice in a BBC Radio 4 poll to succeed Ted Hughes as Poet Laureate. Her latest book, *Two Cures for Love* (2008) is a selection of previous poems with notes, together with new poems.

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

Sunday 15 November

07.30-08.30	Breakfast
09.00-10.30	Choice of:

A7: Publishing Student Writing - Katie Waldegrave, Tamsin Evans

First Story is a charity which places acclaimed writers into challenging inner-city schools for the best part of an academic year as writer-in-residence. At the end of the residency each school produces an anthology of student writing and holds a book launch and reading. The publication and the reading are an integral and essential part of the programme. Research supports what we have observed at First Story: giving students a real audience raises levels of motivation, attainment and confidence.

B7: Teach a Writer to Fish - Patricia Ann McNair, Mimi Thebo, Steve May, Lucy English, Randall Albers

"Give a man a fish, and you feed him for a day. Teach a man to fish, and you feed him for a lifetime." - *Chinese proverb*. A well-rounded creative writing programme must strive to teach its writers to fish by helping them develop a capacity to work independently and identify career opportunities that allow them to use the variety of skills they have learned at university. Programme directors and tutors from Columbia College Chicago and Bath Spa University will present overviews of their programmes and specific course work in oral communication, creative enterprise, editing, publishing, new media, and other subjects.

C7: Ten Challenges of Teaching Creative Writing in Universities

- Martin Goodman

As universities seek to establish cross-disciplinary research groups, strengthen widening participation, increase their impact on diverse communities, boost teaching and feedback quality, and prepare for the REF submissions of 2014, creative writing departments are dynamic units set to lead the charge. How do we reflect our communities, steer our students to their own voices, and develop our own writing practice? I'll select ten challenges that cohere into some whole though partial vision as a platform for discussion. Please bring your own. The aim is to share challenges, appreciate our strengths and anticipate our futures.

D7: The Elephant in the Broom Cupboard - Wendy French, Maggie Sawkins

“Change the name and it’s about you, that story.” - *Horace, 65BC*.

In this session participants will be invited to explore their own, maybe otherwise forgotten, narratives. The session is for prose writers, poets and teachers who are interested in exploring hidden territory in themselves and others. Through discussion and exercises we will look at ways in which personalized stories can be turned into works with a more universal appeal. We will look at different techniques that writers such as Pascale Petit, Sharon Olds and Elaine Feinstein have used in order to do this.

E7: Poetry off the Page - Noel Williams

This workshop will demonstrate a series of physical (low tech), digital and audio “poetry objects” which stimulate writers (and also allow readers some involvement in the process of writing). Participants will have hands-on experience of four sets of novel devices, or toys, for stimulating writing, together with collective evaluation of their usefulness and an examination of the principles and limits on which they are built

10:30-11.00 Coffee

11.00-12.30 Choice of:

A8: “A Jest’s prosperity...”: Storytelling and Shakespeare - Pat Ryan

Shakespeare’s plots for all his plays are based on folklore, fairy tales, legends and histories, and characters’ speeches allude to other traditional stories. This presentation and workshop is on the use of storytelling to introduce or teach Shakespeare to primary and secondary school students. Examples and activities from previous residencies (including NAWÉ’s Writing Together Project) will be explored so that participants can adapt ideas to their own work.

B8: Where Creative Practice and IT Meet: Teaching Creative Writing Online - Amal Chatterjee, Elizabeth Reeder

These initial papers and discussion will explore how we utilize new IT and communication resources like Virtual Learning Environments (e.g. Moodle, WebCT) to diversify and strengthen Distance Learning creative writing programmes. We will begin by presenting two online courses, Glasgow

University’s MLitt in Creative Writing, which includes uploaded lectures and both ‘asynch’ and ‘real-time’ seminars and discussions, and Oxford University Continuing Education’s ‘Getting Started with Creative Writing’ programme, which involves self-study and communication via discussion boards and weekly updates. This will be followed by a facilitated discussion on essential questions and elements surrounding DL and creative writing including course design, student expectations and tutor feedback.

C8: Teaching Screenwriting: What, How and Why? - Craig Batty, Line Langebek, John Foster

Often neglected from debates in creative writing, screenwriting is the form most allied to ‘business’ or ‘industry’: it can generate huge profits; it is so collaborative; it relies heavily upon structure. As such, the teaching of screenwriting can be a somewhat tricky endeavour. Do we teach to academic or industry standards? Do we reward creativity or conformity? Do we promote innovation or replication? This interactive panel will highlight some of the tensions that exist in the teaching of screenwriting at HE level, focusing upon three specific areas of curriculum delivery: research; writing craft; career planning.

D8: Teaching Independent Writers’ Groups - Miranda Glover

Miranda Glover mentors women writers through independent group programmes. Unlike adult education or academic classes, they meet in domestic settings and are highly collaborative. The arena inspires trust and develops confidence and experimentation on a level hard to achieve in more public contexts. Private blogs support the class work. The founding group, the CWWC, has just published *The Leap Year*, an international collection of stories about contemporary women, through their independent QueenBee Press. The workshop will introduce class methodologies and invite other established writers to introduce the course in their local areas. It can be adapted for different levels of writing and genre focus.

E8: ‘Ho ho ho! Who’s got the last laugh?’: Teaching Lyric-Writing - Sharon Norris, Josepha Ridding

This session, which takes the form of a presentation followed by a workshop, will discuss where lyric-writing, and the teaching thereof, sit within Creative Writing in the Higher Education context. The presentation will argue that the justification for the inclusion of lyric-writing within Creative Writing programmes links to broader arguments in favour of the teaching of Creative Writing in universities. The presenters will then consider different models for

the teaching of lyric-writing, including their own, in which they argue that both the words and music should be approached as 'language'. The session will conclude with a practical lyric-writing workshop.

12.30-13.00 Plenary Session

Conclusion - Paul Munden, Maggie Butt, Anne Caldwell

We conclude the conference by bringing together speakers from previous sessions in order to address emerging issues and take further questions. The aim shall be to identify a number of actions to be taken - by NAWE and individual members - in further developing our work in a range of contexts.

13.00 Close of Conference

The NAWE Conference 2009 has been supported by the Creative Writing Research Centre and the E-Journal *Write4Children* <www.write4children.org> based in the Department of English, Creative Writing and American Studies at the University of Winchester.



Other conference opportunities

Bookstalls

Waterstones will be running a bookstall after both the evening readings, offering publications by Graham Swift and Wendy Cope. The stall will be open throughout Saturday, offering a wide range of titles related to creative writing and its teaching.

Salt Publishing will also be represented, launching their new publication, *Short Circuit, Guide to the Art of the Short Story*, and making a range of titles available at a discount to all delegates

There will also be a NAWE stall catering for other members' books.

Information Point

Literaturetraining staff will be on hand throughout the conference to offer information and advice on professional development matters. You'll find them, together with a comprehensive stock of reference books, magazines, and leaflets, at the literaturetraining information point. Literaturetraining <www.literaturetraining.com> is a wing of NAWE, run in conjunction with its other partner literature organizations Academi, Apples & Snakes, Lapidus, NALD, renaissance one, Scottish Book Trust and Survivors Poetry, with a specific remit for providing information and advice on professional development for writers and literature professionals.

Professional Development Planning

One-to-one professional development planning (PDP) sessions are available at this year's conference with literaturetraining's Director, Philippa Johnston, and NAWE's Professional Development Manager, Anne Caldwell.

PDP provides a structured opportunity for you to explore where you want to get to professionally and start planning your next steps. During the 90-minute session, you'll be able to reflect on where you are now and where you want to be; consider resources that could help you to move forward; and explore strategies for overcoming possible obstacles. Finally, you'll start to create a plan of action to achieve your goals. If you are at a point of change and interested in exploring other directions or simply want to take stock, then you are likely to find the process particularly useful. The four sessions will be allocated on a first-come, first-served basis at a cost of £40.

'I think it's a brilliant process that has helped me, for the first time, to really focus on my future as a writer and develop a clear plan of action. Before I was overwhelmed by having too many ideas and too little time but this process has helped me to set clear and achievable goals.' *Feedback from last year's conference.*

As these sessions have been over-subscribed at past conferences, early booking is recommended. (Further sessions will be available as part of NAWE's Taking Strides programme after the conference.)

If you wish to book a session, please complete the relevant section on the conference booking form.

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. 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
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Chilworth Manor

Chilworth Manor is ideally located for access by road, rail and air. It is situated on the A27 Southampton to Romsey Road in the village of Chilworth, 1 mile from the M3/M27 interchange. Mainline rail services and Southampton International Airport are 4 miles away.

Set in 12 acres of landscaped grounds, the Manor House now incorporates fully-equipped, air-conditioned conference facilities.

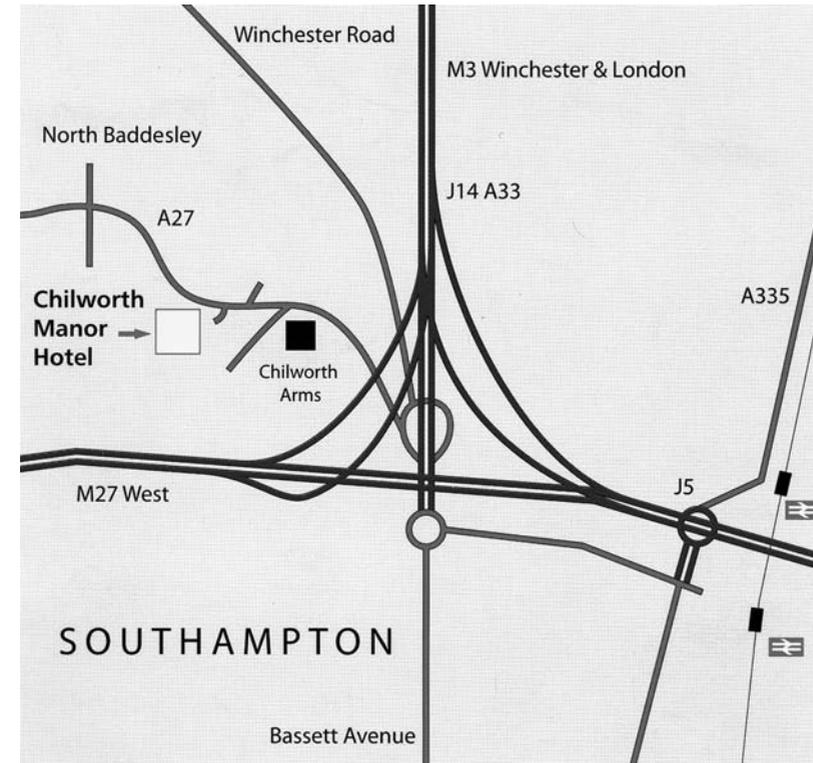
Accommodation

In order to make the most of the conference, we do encourage delegates to book for the full event and we have chosen a location with accommodation on site. You may however wish to choose alternative accommodation (and local delegates may not need it at all). If staying elsewhere, you can still opt to book for the evening events and conference dinners.

Chilworth offers 95 ensuite bedrooms (all non-smoking), each of which is equipped with a desk, direct dial telephone, television, hair dryer, hospitality tray and individually controlled heating. Internet access is also available. There is full access for wheelchair users into and throughout the building.

All guests have access to the new leisure facility, which includes swimming pool, hydrotherapy spa, sauna and much more.

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Directions

From Bournemouth & the West: Follow the M27 and exit at Junction 3. Take the first exit (M271 northbound) and at the first roundabout take the second exit, A3057 to Romsey. Turn right at the roundabout onto the A27 and follow the road through North Baddesley to Chilworth Manor.

From London, Basingstoke, Swindon & the Midlands: Follow M3 to Southampton and exit at Junction 14. At the roundabout, take the third exit (A27) to Romsey.

From Portsmouth, Brighton & the East: Follow the M27 and exit at Junction 5. Take the first exit on the roundabout (A335 to Southampton) and turn right at the first set of traffic lights into Bassett Green Road. Upon reaching the Chilworth roundabout, take the second exit (A27) to Romsey.

If travelling by car, there is free onsite parking for conference delegates. Full details will be sent to all those registering for the conference.

Contributors

Randall Albers chairs the Fiction Writing Department at Columbia College Chicago, where he directs one of the largest university writing programmes in the US. His work has appeared in *Prairie Schooner*, *F Magazine*, *Writing in Education*, *TriQuarterly*, and elsewhere.

Sherry Ashworth is a senior lecturer in English and Creative Writing at Manchester Metropolitan University, and the associate programme leader for undergraduate English and Creative Writing. She is also a novelist who specializes in Young Adult fiction.

Sara Bailey is an associate lecturer at Southampton Solent University, teaching both Creative Writing and Screenwriting. She has recently completed a full-length feature film for an independent director and is currently working in her PhD in Creative Writing.

Craig Batty is Senior Lecturer in Media Writing at the University of Portsmouth. He is co-author of the book *Writing for the Screen: Creative and Critical Approaches*, and the forthcoming *Media Writing: A Practical Introduction*. He also writes screenplays and acts as a script consultant.

Helena Blakemore is Programme Leader for BA Creative & Professional Writing at the University of East London. She is a member of the NAWE Higher Education Committee, is co-author of the Subject Benchmark for Creative Writing, and has recently delivered conference papers on professional development and diversity in creative writing teaching.

Amanda Boulter teaches English and Creative Writing at the University of Winchester. She has written two novels and a textbook, *Writing Fiction: Creative and Critical Approaches*. She is active in the Transition Town movement and her writing and teaching are increasingly focused on the challenges of climate change and peak oil.

Philip Burton was a head teacher and, as Pip The Poet, provides poetry days for schools and for adult learners. He has experience as a mentor with NAWE. His poems are widely published and he was short-listed for The Kent and Sussex Poetry Competition this year.

Sarah Butler writes novels and short fiction and undertakes writing residencies. She is also director of UrbanWords, a literature consultancy which specializes in projects using creative writing as a way to explore, question and strengthen our relationship with place.

Maggie Butt is a poet and Chair of NAWE, also head of department teaching Creative and Media Writing at Middlesex University.

Sandra Cain is Course Leader for the Writing Contemporary Fiction and the proposed new Masters programme in Creative Writing at Southampton Solent University. She has published several books - fiction, non-fiction and academic - and is a member of the Chartered Institute of Public Relations, the Society of Authors and a Fellow of the Higher Education Academy.

Anne Caldwell is a freelance writer and works as NAWE's Professional Development Manager. She is an accredited coach and also delivers a professional development planning service for NAWE that involves working with people on a one-to-one basis to plan their future creative lives.

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, and runs workshops in schools. Her latest poetry collection is *The Same Country* (Five Leaves Publications) 2006.

James Charlton is a theatre writer, director and filmmaker. Ten of his plays have been produced off-West End and on the Edinburgh Fringe. He has written four short films and has three feature scripts in development. He is Programme Leader of the undergraduate creative writing programme at Middlesex University, and has taught at Birkbeck and UEL.

Amal Chatterjee, a novelist and historian, teaches on the University of Oxford's MSt in Creative Writing and for its online programme. He has been involved in humanities computing and computer aided learning since the 1990s and has also taught at the universities of Glasgow, Exeter and Delft.

Nicola Coupe is a Senior Lecturer in English at Newman University College, Birmingham, teaching creative writing and linguistics. She has led a HEFCE-funded project on undergraduate writing. Alongside Denise Hayes she has previously presented a paper at NAWE on 'Three Routes to Creativity'.

Angel Dahouk has worked in the education department at the Poetry Society for over five years, leading on the schools programme including a translation residency cited as a model of best practice in the Ofsted report 'Poetry in Schools: a survey of practice 2006/07'. She is currently studying for a Masters in Cultural Policy.

Jonathan Davidson is Director of the Birmingham Book Festival, soon to become the West Midlands Literature Development Agency. He set up and

manages Write On – Adventures in Writing (Birmingham Book Festival's arts education programme) and is Director of Midland Creative Projects Limited.

Patricia Debney's collection of prose poems, *How to Be a Dragonfly* (Smith Doorstop Books), was the overall winner of the 2004 Poetry Business Book & Pamphlet Competition, and her novel, *Losing You*, is published by bluechrome. Senior Lecturer in Creative Writing at the University of Kent, in 2007 she became Canterbury's first Laureate.

Anna Disley joined New Writing North in 2003 to establish and develop the education and community work of the organization. As Deputy Director she is responsible for fundraising, developing partnerships and delivering projects in education and community contexts. She works closely with Director Claire Malcolm on the strategic development of the organization.

Lucy English is senior lecturer at Bath Spa University where she runs the only performance module in a UK university. A novelist and highly acclaimed performance poet, she was the organizer of the first performance poetry conference in the UK.

Carrie Etter has lectured in creative writing at Bath Spa University since 2004. Her first poetry collection, *The Tethers*, is published by Seren (2009), with her second, *Divining for Starters*, forthcoming from Shearsman (2011). She is also editing an anthology, *Infinite Difference: Other Poetries by UK Women Poets*, for Shearsman (March 2010).

Tamsin Evans is the Programme Co-ordinator of First Story and is the latest addition to the First Story team. A recent graduate of the Creative Writing MA at the University of East Anglia, her writing has been published in *The Guardian* and the *UEA Creative Writing Anthology 2008*. She is currently working on her first novel.

Kathy Flann's novella, *Mad Dog*, won the AE Coppard Prize for Fiction. In 2008, she won the Serena McDonald Kennedy Award for her collection of short stories, *Smoky Ordinary*. She was course leader for Creative Writing at St Martin's College (now the University of Cumbria) for five years. Currently, she's teaching in the US, at Goucher College in Baltimore.

John Foster is Screenwriter-in-Residence at Bournemouth University. He has many screen credits, including an award-winning film on Raymond Chandler and the movie *Letters From a Killer*, starring Patrick Swayze. He contributed to the award-winning crime collection *Mean Time*, and his play *Little Boy* was staged at the 2008 Edinburgh Fringe.

Kate Fox is a poet, comedian and journalist based in Newcastle upon Tyne. She's a Poet-in-Residence on Radio 4's Saturday Live, has been commissioned to do satirical poems for BBC2's Chelsea show coverage and the Daily Politics show and is currently undertaking a Cultural Leadership Placement based at New Writing North looking at how writers work with young people.

Wendy French works in a freelance capacity facilitating writing in health care and educational settings. She is former head of a special school, is on the Board of Lapidus and her second collection of poetry, *surely you know this*, is to be published by Tall Lighthouse in September 2009.

Pat Francis graduated in drama, wrote puppet shows, worked as a librarian in art and design, and trained as a dyslexia tutor. She now teaches writing skills at the University for the Creative Arts – anything from reflective journals to dissertations and creative texts with illustration students. She has written text for artists' books, and contributed to journals, and to Writing PAD.

Vanessa Gebbie is contributing editor of *Short Circuit, Guide to the Art of the Short Story* (Salt Publishing) and contributor to *The Field Guide to Flash Fiction* (Rose Metal Press, USA). She is the author of two collections.

Miranda Glover is a novelist and magazine editor. She has published three novels through Bantam Press: *Masterpiece* (2005), shortlisted for the Pendleton May first novel award, *Soulmates* (2007) and *Meanwhile Street*, published this autumn.

Martin Goodman is Professor of Creative Writing at the University of Hull, and Director of the Philip Larkin Centre for Poetry and Creative Writing. He writes novels, biography, travel books, short stories, and plays.

Emma Hardy is a part-time lecturer in Creative Writing at the University of Salford and an Associate Lecturer for the Open University. She also works in adult and community education and in schools.

Graeme Harper is Professor of Creative Writing at Bangor University. Recently Honorary Visiting Professor at the University of South Australia, he is currently Chair of the NAWHE Higher Education Committee. His latest works include the novel *Camera Phone* (2009) and *The Creative Writing Guidebook* (2008). His new short story collection, *Medicine*, is published in 2010.

Maggie Harris was born in Guyana and has lived in the UK since 1971. Her first collection, *Limbolands*, won The Guyana Prize 2000. Her second

collection is *From Berbice to Broadstairs*. She's just completed a third, *After a Visit to a Botanical Garden*. A memoir, *The Conch Shell*, is an Arts Council recipient, and work in progress is *Being Caribbean* (Kingston University Press Life Writing Prizewinner 2008).

Mike Harris is a script writer, theatre director and part-time lecturer on the Creative Writing MA at Hallam University. He has written over 100 scripts for Radio, Professional Touring Theatres, TIE, Community Theatre and TV, and has run many workshops in schools, communities and colleges.

Denise Hayes is a Senior Lecturer in English at Newman University College, Birmingham. She co-ordinates the Creative Writing Minor degree and teaches creative writing, linguistics, and critical theory. She has recently published a poem in *Mslxia* and a short piece in *The Guardian*.

Andrea Holland is Course Leader for MA Writing the Visual at Norwich University College of the Arts, and Tutor in Creative Writing at the University of East Anglia. Her collection of poems, *Borrowed*, co-won The Poetry Business Award and was published by Smith/Doorstop in 2007. She is currently translating the poems of painter Marc Chagall.

Sue Horner is Acting Director of Curriculum at the QCA.

Hilary Jenkins is the NAWA HE Network Coordinator. She also teaches Creative Writing for the University of Kent and the Open University, and Creative Writing and Personal Development at the University of Sussex.

Philippa Johnston is Director of literaturetraining. She also works as a freelancer, undertaking consultancy work related primarily to literature and event management and developing her own applied arts practice.

Line Langebek is Lecturer in Screenwriting at Bournemouth University. She has had several feature films commissioned, short films produced, and has contributed to *ScriptWriter Magazine*, *Broadcast* and Norwegian Radio's Pullover programme. Her first produced feature, *I'll Come Running*, co-written with American director Spencer Parsons, premiered at LAFF 2008.

Alison MacLeod is Professor of Contemporary Fiction at the University of Chichester. She has published two novels, *The Changeling* and *The Wave Theory of Angels*. Her collection, *Fifteen Modern Tales of Attraction* (2007), was named one of the top ten 'Books to Talk About in 2009'.

Tom Masters teaches Creative Writing and Poetry at Southampton Solent University. The first two books of his epic poem are due to be published by

the University of Winchester Press in Autumn 2009. He is currently working on a collaborative multi-media/poetry project, which will be on display during the conference.

Steve May, Head of Department, Creative Studies, Bath Spa University, has won awards for poetry, drama and fiction. He has written more than 50 plays for BBC Radio. His book, *Doing Creative Writing*, was published for teachers and students.

Patricia Ann McNair has had fiction and creative nonfiction appear in various anthologies and journals including *American Fiction: Best Unpublished Short Stories by Emerging Writers*. She is also published in *The Truth of the Matter: Art and Craft in Creative Nonfiction* edited by Dinty W Moore. She teaches in the Fiction Writing Department of Columbia College Chicago.

Andrew Melrose has over 100 film, fiction, non-fiction and other writing credits, including *The Story Keepers*, broadcast worldwide. He is Professor of Children's Writing at the University of Winchester, UK, where he runs the MA Writing for Children.

Joan Michelson was formerly Head of Creative Writing at the University of Wolverhampton. She now teaches at Birkbeck College, University of London, and directs the Story Shoe Project for children: story-telling/story-writing/book-making. A set of shoebooks is on display at Haringey Libraries 2009-2010.

Graham Mort lectures in Creative Writing at Lancaster University, with responsibility for MA and PhD programmes. He is director of the Centre for Transcultural Writing and Research and works on a range of research projects in the UK and Africa funded by the AHRC and the British Council.

Jane Moss is a writer and arts consultant, working in London and the East of England. In 2009 she completed an MA in Creative Writing in the Community at St Mary's University College, Twickenham.

Paul Munden is Director of NAWA. He is a Gregory Award winner and has been published in Faber anthologies. He is editor of *Feeling the Pressure*, an anthology on the theme of Climate Change, published by the British Council.

Stephanie Norgate is the MA in Creative Writing Co-ordinator at the University of Chichester. She specializes in poetry, radio drama and stage drama. Her collection of poems, *Hidden River* (2008) was shortlisted for both the Forward and the Jerwood Aldeburgh First Collection prizes.

Sharon Norris is Senior Lecturer in Creative Nonfiction, Roehampton University. She previously worked as a professional journalist and musician. She was a winner in the folk group category at the annual Mod in 1996, and has worked as a session musician for Gaelic television. She plays guitar and mandolin and is a singer.

Nick Owen is an arts producer based in Liverpool and has recently completed a PhD at the University of Hull, funded by Creative Partnerships Hull, on creative relationships between artists and educators. He is lead researcher for the NAWE project, Writing Together.

Stacey Pogoda is Programme Leader for BA Computer Games Design (StoryDevelopment) at the University of East London, which focuses on the relationship between narrative and game design. She has an MA in Design for Interactive Media and a professional background including journalism and new media design and development.

Elizabeth Reeder writes fiction and lyrical essays and is a lecturer on the Creative Writing Programme at University of Glasgow. She has designed and taught Creative Writing courses face to face, and online via WebCT and Moodle. She convenes the MLitt in Creative Writing (Distance Learning) at GU and is a consultant for elearn design.

Josepha Ridding is Lecturer in Music, Roehampton University. Her research specialisms include performance practice, linguistic/musical connections and Czech music. She taught English as a Foreign Language in the Czech Republic between 1993-97, and learnt Czech primarily through listening to the sounds of the language. She is a pianist and a singer/songwriter.

Anne Rivers is a qualified counsellor and Bereavement Service Co-ordinator at the Princess Alice Hospice in Esher, Surrey, providing bereavement counselling for individuals and groups.

Peter Rumney is a playwright, poet and storywriter, particularly interested in working with people marginalized or disenfranchised by mainstream culture or education. Involved with Creative Partnerships as artist, researcher and project manager since it began, he is also Senior Lecturer in Theatre Design, Nottingham Trent University, and Joint Artistic Director of Dragon Breath Theatre.

Patrick Ryan, a storyteller, writer and research fellow at the University of Glamorgan, tells stories and leads storytelling projects, most recently NAWE's Writing Together project and the NLT's Kick into Reading (involving

professional footballers and coaches and storytelling). Publications include several articles and *Shakespeare's Storybook*, published by Barefoot Books.

Maggie Sawkins supports students with mental health concerns at South Downs College, near Portsmouth. She has recently taken part in a Lapidus 'Spreading the Word' Creative Writing Project involving people in recovery from alcohol and drug addiction. Her poetry collection, *The Zig Zag Woman*, is published by Two Ravens Press.

Jeremy Scott teaches and researches on the border between literature and language studies. He has published on contemporary British and Irish fiction, on stylistics, on travel literature, and also his own creative work. A new short story, 'The Gloaming', appeared in *Stand* magazine, 9:1 April 2009.

Jan Sellers has had a patchwork career: guidance worker, adult and community educator, poet, labyrinth facilitator. In 1993, Jan founded the University of Kent's Student Learning Advisory Service. Her current role, since 2007, is Creative Learning Fellow at Kent, taking forward the University's Creative Campus initiative, including the Labyrinth Project.

Mimi Thebo, Bath Spa University, writes for children and adults. Her latest novels were published by Random House, Ballantine. She is particularly interested in how arts students become professional practitioners and how universities can help in this transformation.

Katie Waldegrave is the Executive Director of First Story. She is a Teach First Ambassador and was Head of History at Cranford Community College 2003-7. She is currently working on a biography to be published by Random House and studying for a PhD in Life Writing at the University of East Anglia.

Patrick Wildgust is the Curator at Shandy Hall and a member of NAWE's Management Committee.

Noel Williams is Resident Artist in Creative Writing at Bank Street Arts Centre, Sheffield, and Professor of Communication at Sheffield Hallam University. Mostly teaching academic and professional writers, as a successful poet (one poem recently submitted for the Forward Prize) he's also interested in the teaching of creative writing.

Cliff Yates is the author of *Henry's Clock*, winner of the Aldeburgh First Collection Prize, and *Jumpstart Poetry in the Secondary School* (Poetry Society). He teaches at Maharishi School, where his students are renowned for winning poetry competitions, and runs workshops in the UK and abroad.

Programme Overview

	A	B	C	D	E
Friday					
2pm					
1	Writing Together Research Report	Higher Education Network Meeting	Opening Pages Workshop	Entering the Dreamscape	Wish Fulfilment & Narrative Strategies
4pm					
2	Writers in Schools: Network Meeting	Risky Business Workshop	Write Right for Children	Labyrinth as Journey	Taking a Line for a Write
6pm	NAWE Reception & AGM				
8pm	Evening Event: Graham Swift in conversation				
Saturday					
9pm	Plenary session: Introduction				
9.30am					
3	Writers in Schools (New Writing North)	Pushing Boundaries in Creative Writing	Creative Writing as HE Research	Creative Responses to Climate Change	International Young Writers
11.30am					
4	The Cloud Chamber (Poetry Society)	Writing the Visual	Teaching from the Margins	Creative Writing in Bereavement Therapy	Creative Writing in an International Context
2pm					
5	Real Words	Writing, Risk-Taking & Rule-Breaking in the Academy	Flash & Micro-Fiction Workshop	Site-Specific Writing	Peer Mentoring for Undergraduates
4pm					
6	The Very Hungry Workshop	Creative Writing: Past, Present & Future Graham Swift's Polyphonic Novel	Stories that Play	Art in the Freezer	Collaboration & Individual Creativity
6pm	Book Launches				
8pm	Evening Event: Reading by Wendy Cope				
Sunday					
9am					
7	Publishing Student Writing	Teach a Writer to Fish	10 Challenges of Teaching Writing in Universities	The Elephant in the Broom Cupboard	Poetry off the Page
11am					
8	Storytelling & Shakespeare	Teaching Creative Writing Online	Teaching Screenwriting	Teaching Independent Writers' Groups	Teaching Lyric Writing
12.30pm	Plenary session: Conclusion				

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