

# Creative Writing in Education

NAWE Autumn Conference 2010



with special guests: Martin Rowson & Jackie Kay

Barceló Cheltenham Park Hotel, Gloucestershire  
12-14 November 2010

nawe

national association of  
writers in education

## Introduction by Paul Munden

It's always an exciting time, seeing what NAWE members have put forward for our conference, and this year we have a record number of contributors, including a considerable number from overseas. We have, as ever, tried to assemble a programme that represents the true variety of our members' activity - not simply to showcase that work, but to ensure the level of peer-learning for which the conference is prized. Those who run writing workshops (the heart of creative writing activity in so many different contexts and at different levels) can benefit from experiencing other approaches. Those who organize such workshops can find new talent for their programmes. And those involved with writing, teaching and research in other ways can find plentiful debate to stimulate their particular practice.

As creative writing in Higher Education continues to step up a gear, it is sometimes easy to sense a gulf developing between HE deliberations and the concerns of those working in less academic environments. But certain names featured on this programme remind me how some of the most influential writers in schools over the past couple of decades are those now leading university programmes. I'm reminded also of a recent BBC programme on the story of science, which considered the different roles of theory and imagination in driving invention. So often, it seems, it is *practice* that has made the great discoveries. Theory (explaining the *nature* of that practice) has tended to come later - and not necessarily formed by the discoverer. The move by so many practising writers into academia is partly a financial one but it is also the logical step of those who wish to grapple with understanding the workings of the imagination. Even then, they often continue to lead their research *through practice*.

The structure of our conference will now be familiar to those who have contributed or simply enjoyed it over the past few years. Once again, we are taking over a comfortable country house-style hotel - and yes, with rather good leisure facilities.

Our guest speakers are both highly distinguished. Jackie Kay is an 'obvious' choice, in the best possible sense; she has been a major figure on the 'writing in education' scene for many years. Martin Rowson is best known as a political cartoonist but he has also used his extraordinary skills to turn literary classics into graphic novels, as well as writing his own fiction and memoir. We are delighted that both of them will be enriching our weekend - the most important event of the year on the NAWE calendar.

## CONFERENCE PROGRAMME

The NAWE Conference 2010 has been supported by the Creative Writing Programme at the University of Gloucestershire. The staff and students of the BA, MA and PhD degrees in Creative Writing are delighted to welcome the national conference to Cheltenham.



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### Friday 12 November

- |               |                                      |
|---------------|--------------------------------------|
| 12.00 onwards | Registration                         |
| 12.30-13.30   | Lunch                                |
| 13.30-14.30   | Welcome, followed by Plenary Session |

**Creative Writing and Education: the new landscape** - Antonia Byatt, Joe Hallgarten, Paul Munden

Senior representatives of the Arts Council, CCE (Creativity, Culture & Education) and NAWE open the conference with a discussion of key issues for writers, educators and funders.

- |             |           |
|-------------|-----------|
| 14.30-15.30 | Choice of |
|-------------|-----------|

**A1: Poetry and Young People** - Andrew Burton, Angel Dahouk, Jonathan Davidson, Anna Disley, Chris Holifield, Becky Swain

This major new national initiative involves a variety of individual projects run by leading national organizations including New Writing North, Writing West Midlands and Writers' Centre Norwich, and CCE (Creativity, Culture & Education). The various strands feature professional development for poets who work with young people, creative work with teachers and, of course, a range of provision for young poets themselves. The panel will introduce these strands and lead a discussion on the topic generally.

**B1: Coaching with Writers: keys to unlocking success** - Anne Caldwell, Philippa Johnston

This session will focus on coaching as a model for working with writers who want to refocus their careers, tackle a writing project, work through blocks or enhance their academic study. It will be a practical session where participants get a chance to observe and try out for themselves key coaching skills such as goal setting, and overcoming writing obstacles. The new field of coaching on a one-to-one basis is ideal for experienced writers and will also be suitable for those working in further or higher educational settings. We will also introduce new services offered by the Writer's Compass.

**C1: Journeys in Negative Space** - James Challiss

Creative writers rely upon the associative properties of language, as well as the accumulation of specifically deployed details, to construct sub-textual meaning within their work, yet teaching student-writers how to deploy these techniques can be a difficult task. The use of visual stimuli to aid creativity and understanding is becoming an increasingly popular method within Creative Writing pedagogy. This session will demonstrate a cutting-edge method, using a combination of images and literary theory, by which participants may instruct students how to identify and utilize subtext, both within their own writing, and for use in critical readings of other authors.

**D1: a) Walking in Backwards: Why we need to take a new approach to teaching Creative Writing** - Sara Bailey

What if we believed the journey was more important than the destination? If we encouraged students to use their innate knowledge of 'story', allowed their creative intelligence to come forward encouraging them to explore and make mistakes in technique and form? Using research into the methods used in NaNoWriMo (National Novel in a Month) alongside work into cognitive science in education by Claxton and Lucas, this paper will be part presentation and part workshop and will demonstrate a new approach for Creative Writing teachers and lecturers.

*followed by*

**b) Teaching Myself to Write** - Farah Mendlesohn

I have never been a fiction writer. I was good at maths and history at school. I loved books and reading, but I dreaded those "free writing" sessions because my mind went blank. I'm now Reader in SF and Fantasy, but by late 2008 it

was twenty years since I had last written fiction. I decided to see if I could put what I taught into practice. This paper will talk about a process that took me from mere paragraphs of story, up to completing NaNoWriMo, and by the time I speak here, a "Novel-in-90".

**E1: What is the Future of Creative Writing?** - Graeme Harper

Following on from research in the USA, UK and Australia, and the recent book *On Creative Writing* (MLM, 2010), the project "What is the Future of Creative Writing?" is examining the future direction of Creative Writing and how we all engage with Creative Writing. Taking into account people, cultures and education, the project is mapping Creative Writing action and access, publication and performance, worldwide; and it is looking at the role of creative education, from schools to universities. This session will explore Creative Writing's future. The book *What is the Future of Creative Writing?* is contracted for completion in 2011.

15.30-16.00      Coffee

16.00-17.30      Choice of:

**A2: Creating Words: Creating Well-being** - Jacqueline Harrett, Pat Ryan

Training for teachers dwells on ways to teach writing but rarely explores the inner creativity of the teachers themselves or how this might impact on their personal well-being. In our project we took a group of teachers out of school for three days over a school year. We gave them time to explore their own creative ability to craft words for their personal pleasure and to share with others. In this lively and interactive workshop we share some of those activities related to storytelling, poetry and creative writing and the results of the project.

**B2: a) The Endless Experiment** - Louise Page

The night before the great scientist, Joseph Banks, left to join Captain Cook on The Endeavour, he went to the theatre. In current education a vast gap has opened up between the arts and science. This workshop looks at the way in which writers can help bridge that gap. We will explore the shared creativity which runs through science and creative writing and look at the way in which the two disciplines can reinforce each other.

*followed by*

## **b) Using Genetic Principles to Structure New Creative Writing Exercises**

- Rachel Rodman

This session describes several new writing exercises that incorporate concepts from the biological sciences into creative literary work. We begin with theory, generate new examples, and, finally, discuss classroom applications.

### **C2: a) Workshop for Teaching Myth-Making - Shyamala Nair**

Myths are universal resources in all cultures. They defy period and evolve into newer myths in time. Myth can be used as an interesting pedagogic tool, serving as an entry point for learning about other cultures. It can also be used creatively. This workshop proposes to guide teachers of creative writing in using myths as writing templates. It will identify myths and categorize them. It will then make use of them in exploring alternative explanations of existing and imagined experiences and phenomena.

*followed by*

## **b) Teaching the Urdu ghazal in English - Anthony Haynes**

This descriptive presentation introduces a form of poetry known as the ghazal. It outlines conventions regarding the content, form, performance and reception of the genre. The presentation explores the question of how, and how successfully, the form may be written in English. In the process it draws on an Arts Council-funded teaching project, the presenter's own experiment with writing, and the work of published poets.

### **D2: Drawing Leads - Harriet Edwards and Brigit Connolly**

Drawing Leads has emerged from experiments into how certain supra-rational processes (intuition, visualization) of art and design practice can impact on writing. Workshops begin with simple drawing activities (no 'artistic' skills required) and are followed by discussion and writing. We take leaves out of Pat Francis' book/workshop from NAWE 2009, 'Taking a Line for a Write', however our emphasis is not on how drawing facilitates formal or reflective writing but on how this medium intervenes, shifts, integrates, and dialogues with writing. We believe that such experiments can be readily shared with participants at NAWE and we anticipate some surprising results.

## **E2: Research in Practice - Jeri Kroll, Donna Lee Brien, Jen Webb**

This workshop is aimed at those undertaking or contemplating research through creative writing practice. The purpose of the workshop is to refine understandings of the principles behind practice-led research, and to explore ways of approaching creative work that allow the generation of knowledge. Participants will workshop key ideas and approaches, including how to frame research questions, establish methodology, account for epistemological and axiological issues, and address the issue of validity. Please come prepared to produce a small work in your form and, ideally, bring also a research question or idea you are interested in pursuing.

17.30 onwards      Bar open

17.45-18.45      Members' Meetings

### **1. Writers in Schools Project Managers Network**

Jonathan Davidson will lead this meeting for those who run national and regional writers in schools schemes.

### **2. New Postgraduate Network**

NAWE is setting up a new network for anyone involved in studying for a PhD in Creative Writing - or thinking about doing one - or supervising research. We aim to link everyone involved, and support them with online information and networking, and a series of seminars on topics such as getting funded, sharing ideas, and getting published. Three postgraduates will talk briefly about their experience, and what they would like to see the network deliver, followed by discussion. This is your chance to contribute your thoughts and shape the network. Chaired by Hilary Jenkins, NAWE HE Network Coordinator.

### **3. Meet the Arts Council**

Stephen May, NAWE's new lead officer at Arts Council England (Yorkshire Office) will be available to talk informally to members about the opportunities and support available for writers.

18.45-19.45      Dinner

20.00-21.00 Evening Event

### A reading by Jackie Kay

We are delighted to welcome Jackie Kay, an award-winning author who has a long relationship with NAWE and so very many aspects of writing in education generally.



Jackie was an adopted child of Scottish/Nigerian descent brought up by white parents in Glasgow. She is one of Britain's best-known poets, appearing frequently on radio and TV programmes on poetry and culture.

In 2007 Bloodaxe published *Darling: New & Selected Poems*, which included almost all of her four previous books of poetry from Bloodaxe, *The Adoption Papers* (1991), *Other Lovers* (1993), *Off Colour* (1998) and *Life Mask* (2005).

*The Lamplighter*, written for the BBC to commemorate the abolition of the slave trade, is both a radio and stage play and a multi-layered epic poem, published by Bloodaxe in 2008.

Jackie Kay's fiction (from Picador) has been massively popular: her novel *Trumpet* (1998) and two collections of short stories, *Why Don't You Stop Talking?* (2002) and *Wish I Was Here* (2006). She won the Somerset Maugham Award with *Other Lovers*, the Guardian Fiction Prize for *Trumpet*, Decibel Writer of the Year for *Wish I Was Here* and has twice won the Signal Poetry Award for her children's poetry. Her fourth book of poetry for children, *Red Cherry, Red*, was published by Bloomsbury in 2007. *The Adoption Papers* is a set text on numerous school and university courses.

Jackie is a fellow of The Royal Society of Literature and Professor of Creative Writing at Newcastle University. She lives in Manchester, with her son, and was awarded an MBE for services to literature in 2006.

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

### Saturday 13 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: Poetry in the Making - Roz Goddard

How can we help children to see the world in a fresh and dynamic way while also building a love for the process of writing? As a writer-in-education for over a decade I often encourage children to, 'see the everyday differently.' In this workshop we will discuss the Ted Hughes method of interrogating everyday objects and making electrical connections. We will linger, deepen and get fresh perspectives on our writing and possibly get scared. As Don Paterson once said, 'If you do good work you should be scared by it.' Surprised? Scared? Let's see what happens.

#### B3: Writing for Reflective Practice and Wellbeing - Fiona Hamilton

Creative writing inevitably involves creative reading of our experience, ourselves, our environment and our ways into the future, a look at writing that is creative as well as concerned with wellbeing and health. This session includes: art and words from participants in NHS and community groups and reflections on these; a facilitated writing experience of some approaches and starting points; discussion of key issues. We will consider ways in which motifs from nature influence our capacities to engage creatively with challenge and change.

#### C3: Strange and Wondrous Words - Gill James

This workshop makes use of what happens to us when we work in a language other than our own. We explore how we can be creative with a little and how a lack of linguistic resources forces linguistic creativity. Less becomes more. Participants will enjoy a range of activities in Dutch, French, German, Spanish, and Welsh. No knowledge of these languages is necessary though non-native speakers of them are welcome in the workshop. Delegates will leave the session with some ideas to use with their own students and/or a few more tricks to get themselves writing.

**D3: The paperless workshop: using technology to enhance (but not replace) face-to-face contact** - Steve May

Spurred on by the appalling waste of paper, and the limited conceptions of editing, involved in many creative writing workshops, Steve May introduced Etherpad (a free online resource) to selected groups of creative writing students at Bath Spa University. Etherpad allows multiple access to documents, and instant editing. Noted benefits: 1) The added levels of feedback; 2) The diminishing preciousness of writers about their work; 3) The value of the "thing" writers could take away with them after the session. Steve will show a short film and then invite you to have a go yourself - so bring a laptop.

**E3: a) Even in Creative Writing....** - Vanessa Harbour

This is a discussion paper on the position of research informed teaching (RIT) and its pedagogy within creative writing at degree level. As an RIT Officer for the Faculty of Arts, at the University of Winchester, I still come across a lack of understanding of the connection between research and creative writing. It is an anathema to many. This paper is based on my experiences, which led Professor Andrew Melrose and I to develop a creative model for use in creative writing. It is a model based on ontological and epistemological positioning with a methodology embedded at the centre allowing us to highlight the link between research and creative writing.

*followed by*

**b) Starting with space: where experimentalist practice meets 'mainstream' Creative Writing teaching** - Anna Reckin

Whether or not a class is specifically themed around issues of place and space, approaches that encourage students to think about their writing in spatial terms are often particularly rewarding. There are many reasons why this should be so – including, for example, the power of spatially based exercises for recall and for activating the creativity that comes from reconnecting with memory – but in this paper, I'm most interested in showing how an explicit focus on space can bring together a range of practices crossing the experimentalist/mainstream divide, not least through suggesting and affirming explorations of process.

11.00-11.30      Coffee

11.30-13.00      Choice of:

**A4: Story-telling/writing workshop: Wish Fulfilment and Narrative Strategies** - Joan Michelson

Drawing on the traditional tale, we will create stories around shoes with magic power. After sharing our stories, we will discuss the role of the wish in our stories, categorize types within fictional narratives, and derive directives for use of the wish as a 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 writers and teachers. *Note: this workshop has been rescheduled from last year.*

**B4: Yoga on the Page** - Beverly Frydman, Nadia Narain

Like our bodies, creativity benefits from being in motion. With writing, we can enter a practice that stretches us and accentuates our ability to look inward. Writing can be a way to go on a voyage of self discovery, a way to find balance, a type of relaxation, a meditation, a celebration. Simple yoga movements and writing exercises are carefully chosen to allow both experienced writers and novices to enjoy the freedom to be found using our bodies, a notebook and a pen.

**C4: The role of poetics in the creative writing PhD** - Cliff Yates

This session will focus on the place of poetics in the creative writing PhD, with reference to the presenter's own research into poetry and poetics, and will discuss how writing a poetics engages with practice in such a way as to be of value to the writer. It also leads to a text which can be both publishable and useful for other writers.

**D4: A Workshop on Oral Storytelling: helping students to learn to tell stories** - Jenny Moon

Learning to tell oral stories has many values for all discipline students and their teachers in terms of communication skills (giving presentations), performance and teaching skills – as well as providing a different perspective on story (for language and media students). This informal and interactive workshop will involve a short demonstration of storytelling, some input on how to learn to tell stories and the opportunity for every participant to learn and tell a story. A free-to-use pack on storytelling in education will support further development for participants.

**E4: The Place of Research in the Arts: Notes from an International Collaboration** - Randall Albers, Steve May, Gerard Woodward

University creative writing programmes in the UK and the US tend to differ significantly in their attitudes toward research. Research is necessary to achieve funding in the UK while, in the US it is generally confined to academic papers on theory or literary criticism or downright scorned as a needless distraction from the production of creative works. This panel explores crucial questions such as: What, exactly, is research in the arts? What is the relationship between artistic production and research? How “academic” must artistic research be? What are the most important areas of research for creative writing?

13.00-14.00 Lunch

14.00-15.30 Choice of

**A5: Writers in Schools: Making it Happen** - Anna Jefferson, Peggy Riley, Jonathan Davidson, Roz Goddard

Working in schools is increasingly part of the portfolio lives of professional writers. This work can be enormously rewarding creatively and even modestly rewarding financially but it also offers a set of challenges for the unwary writer. Anna Jefferson of New Writing South and Jonathan Davidson of Writing West Midlands (co-ordinators of the Managers of Writers in Schools Projects Network) give a brief introduction to the process their agencies go through to try to make writers in schools work as enjoyable as possible. Peggy Riley and Roz Goddard give the writers’ perspective, both of working with literature development agencies and also working with other learning organizations and independently. The remainder of the session will be given over to sharing experiences of writers in schools work. Come along if you are interested in this work as a writer, teacher or arts or education organization.

**B5: a) Rock the Boat: making and teaching the prose poem** - Patricia Debney

In this session we will consider the different ways in which tone and register function in the construction and effectiveness of prose poems, and in particular the ways in which technical language or idioms and sayings may help shape the subversion of form and expectation so often found in prose poetry. Along the way, we will look at the role of coastal definitions and other ‘shoreline’ facts in the writing of my prose poem collection *Littoral Drift*, and

explore specific ways in which the use of ‘other’ registers may stimulate student work in prose poetry.

*followed by*

**b) Does it work on the page? Is performance poetry a new and separate discipline, and can it be taught?** - Rosemary Dun

Is performance poetry a separate and new discipline or merely the repackaging an existing or older art form? Is there a difference between page and stage poetry, and between readings and performances? How about the accusation often levelled against it that it doesn't work on the page? Is this true or even fair? Is the performance poet really a stand-up comedian with a script? And what of fusion poetry - a term coined by poets Todd Swift and Philip Norton? Do performance poets need a term like Jazz Poets, Beat Poets, Punk Poets for them to be taken seriously? And can it be taught?

*followed by*

**c) A performance by Mbizo Chirasha**

From the Zvishavane District in Zimbabwe, and with a vision of using poetry to promote peace, healing, stability, and cultural freedom, Mbizo is a poet with a commitment and desire to perform whenever and wherever he can.

**C5: Adaptation, storytelling and the poetry of montage** - Derek Neale, Craig Batty, Andrea Holland, Steve May

This panel asks what fiction and nonfiction stories might gain from being adapted for film or radio, focusing on structure and methods of poetic montage. Its writer-contributors examine authors’ resistance to having their stories altered and how life experiences are adapted for film. They explore how juxtaposed shots move a story along, the links between cinematic editing and poetry, as well as how leitmotifs connect scenes and the poetic effects arising from trailer sequences.

**D5: a) The Writer at Work (or one answer to the question “What use is a degree in Creative Writing?”)** - Alicia Stubbersfield, Kjell Eldor, James Shaw

At Liverpool John Moores University, third year Creative Writing students are given the opportunity to plan and research a project they might undertake as a freelance writer. These are not placements organized by the university but unique ideas devised by the students themselves. Many projects become a

reality. Students work in extraordinarily varied situations and many projects become life-changing for all taking part. In 2009/2010, the second year of this module, forty-eight students pursued forty-six different projects. Find out how this innovative course works.

*followed by*

**b) 'Imagination' and 'Authority': Creating Real Characters** - Karen Stevens

Sometimes, in their creative piece a student's 'authority' is overly evident, and the characters can seem one-dimensional and lack authenticity because they have been 'scrounged up' (Flannery O'Connor) to perform an action. Of course, as Richard Ford says, the writer does need to establish an authority - the conceptual act of authority, authorial decisions on how much to reveal of a character, when to start the story and where to end it. In my presentation I shall discuss and engage with certain teaching methods I employ that serve to explore, with students, the writerly skill of balancing 'authority' with 'imagination'.

*followed by*

**c) Tottenham Hotspur, Toussaint L'Overture and Georgian Architecture: Reflections on Teaching Creative Writing** - Ferdinand Dennis

Seven years ago, after nearly two decades of working in the media (magazines/newspapers, radio, books), I drifted into teaching Creative Writing, fiction and non-fiction, at Middlesex University. Much to my surprise - despite the sceptics and my own enduring reservations - I still find the teaching of creative writing a stimulating and rewarding exercise. What has kept my attention? In an effort to answer this question, I will reflect on my teaching experience, recounting successful workshop/seminar encounters and exercises, identifying recurring areas of difficulty, and making suggestions on how I think this, for Britain, relatively young discipline can advance.

**E5: Best Practice Supervision** - Jeri Kroll, Donna Lee Brien, Jen Webb

This participatory workshop will focus on the challenges and rewards of postgraduate supervision of creative HDR students, consider issues that arise in individual supervisory relationships, and explore strategies to deal with the increasing numbers of postgraduate students. It will tease out local contexts, and aim to enhance participants' knowledge of, and confidence in, their own supervisory practice. Finally, it will consider the ethical issues that might arise,

including publication during candidature. By sharing experience and best practice, participants will devise a series of strategies for the better delivery of supervisory feedback and other postgraduate support in postgraduate writing courses.

15.30-16.00      Tea

16.00-17.30      Choice of:

**A6: Writing in Tongues: Working with Source Texts** - Keith Jebb, Lesley McKenna

From the Burroughsian cut-up to complex poststructuralist formulations of intertextuality, the source text takes many forms and has many outcomes. This will be a practical workshop, showing some of the ways source texts of various kinds can be used to produce/co-produce creative works. The aim is that participants will leave the session having produced a parasitic text of their own, using incorporated material to develop something unlike anything they have written before, and unlike the donor texts they used to help make it.

**B6: The Creative Space: a time to think** - Helena Blakemore, Maggie Butt

There are rarely opportunities, at conferences, for delegates to reflect - critically, creatively, personally or professionally - on the ideas presented. It is perhaps only in the bar or at meal times that we are able to contextualize and discuss such material, and these tend to be very socially constructed spaces and occasions which may not lend themselves easily to quieter and more contemplative pondering. Maggie Butt and Helena Blakemore will be hosting such a space at this year's conference, and delegates are invited to bring pens, notebooks, laptops, iPads, reading materials, or nothing at all into what it is hoped will be a peaceful space for reflection and rumination.

**C6: a) Writing, Well-being and Multiculturalism** - Ursula Troche

Currently, I co-ordinate poetry workshops for the Arts Council-funded 'Be Creative Be Well' programme, the creative arm of the 'Well London programme', designed to make the link between Arts and Health, especially in poorer and disadvantaged areas. In this session I want to talk about how issues of identity - 'race', gender, class etc. - come up in the project, and why this aspect of our stories are so important. Whilst we benefit from opportunities to express ourselves in general, it is particularly the opportunity of finding the freedom and safety to talk about these 'multicultural issues' which create well-being.

followed by

**b) Collaborating across disciplines** - Enza Gandolfo

As writers we have our individual practice. As academics we are increasingly under pressure to generate research projects and to work collaboratively. In this presentation, I will discuss two creative arts research projects, and the challenges and opportunities arising from working collaboratively with colleagues in other disciplines. 'Op Shopping: More than Retail Therapy' a collaboration with artist, Sue Dodd which explored the world of Op shops (Thrift shops); and 'The Everyday Creativity of Women Craftmakers', a collaboration with Assistant Professor Marty Grace which explored the meanings of craftwork for amateur craftswomen. Both projects resulted in an exhibition and published book.

**D6: What's Like Got to Do with It? Managing Critical Response in the Creative Writing Classroom** - Randall Albers, Steve May, Patricia Ann McNair, Julia Green

The traditional workshop is the cornerstone to most creative writing programmes, and yet there are many other ways to offer feedback to students. Too often the workshop focuses less on distinct, effective critical thinking and response than it does on matters of group opinion and consensus. Within this misguided spirit of collaboration, workshop students can become overly reliant on the likes and dislikes of their peers while ignoring the deeper wisdom of their individual creative processes. Our panelists will present strategies and activities beyond (and within) the group critique that can help students recognize and develop their strongest work.

**E6: Project Work for Creative Writing Students** - Mimi Thebo, Mike Johnston, Carrie Etter

In a multimedia presentation/inquiry, coordinators of three project-based modules at Bath Spa University speak about project work for Creative Writing students. Dr Carrie Etter annually oversees projects for 160 first year students, and will discuss concepts of assessment and attainment. Mike Johnston will talk about what Creative Writing students bring to technical curriculum and show student films from a film module that has helped over 300 Creative Writing students develop media literacy. Dr Mimi Thebo, who has coordinated the 'Creative Enterprise' module for seven years, will talk about issues of achievement and physical/psychological safety in third year student 'real world' endeavours.

17.30 onwards Bar open

17.45-18.45 NAWE AGM, wine reception and reading

The short business meeting will be followed by a reading/performance by Yorkshire Young writers, sponsored by Signposts, the Writing Squad and Young Inscribe.

18.45-19.45 Dinner

20.00-21.00 Evening Event

**An Illustrated Talk by Martin Rowson**

To conclude our Saturday programme, we are delighted to welcome Martin Rowson, an award-winning cartoonist whose work has appeared regularly in *The Guardian*, *The Daily Mirror*, *The Independent on Sunday*, *The Times*, *The Spectator*, *The Morning Star*, *Tribune*, *New Humanist* and many other publications.



His first novel, *Snatches*, was published by Jonathan Cape, as was his memoir, *Stuff*, which was longlisted for the Samuel Johnson Prize. Other books include an anti-Dawkins, anti-Hitchens, anti-God rant, *The Dog Allusion*, and *Fuck: The Human Odyssey*, a history of the world in 67 beautiful (if foul-mouthed) images. He is a vice-president of the Zoological Society of London, the chairman of the British Cartoonists' Association, an honorary associate of The National Secular Society and was once Ken Livingstone's Cartoonist Laureate for London in return for one pint of London Pride bitter per annum (now eight years in arrears).

His books include graphic novel adaptations of TS Eliot's *The Waste Land* and Lawrence Sterne's *Tristram Shandy*, and he is currently working on *Gulliver's Travels*.

He lives in South-East London with his wife and (occasionally) their two children.

## Sunday 14 November

07.30-08.30 Breakfast

09.00-10.30 Choice of:

### **A7: The “Where is the writer’s whizz-bang visit kit?” workshop, or “It’s behind you!”** - Philip Burton

The workshop will demonstrate and explore how authors can maximize their impact, on both children and teachers, during a brief school visit. What brings literature most alive for children? What can writers learn from children’s entertainers and magicians? Is there a difference between reading our stuff and performing it? Participants will consider ways of energizing a text, and examine interactivity and its power to catch and engage the mind of a child. The session will include snatches of theatre, plus a short film.

### **B7: Spoken in the Margins** - Kate Fox, Jeff Price

Radikal Words works often with disengaged, disaffected youngsters in the North of England, helping them have their voices heard using performance poetry. We lead a discussion of the ways that performance poetry can allow marginalized communities to articulate their identities and how this is ever more pressing in the context of a crisis of representation in contemporary British society. We also demonstrate some of the practical, experiential exercises for creative writing and performing identity we use from primary schools upwards, including word battles, raps and one word poems.

### **C7: Poems from Poems** - Eve Grubin

When teaching poetry writing, I tell students that there is an exception to every rule about poetry, except for one: poets read and love poetry. For one’s work to grow, develop and shine, one must absorb the work of other poets through reading and memorization. In this session, we will look at poems by American and British poets - classic and contemporary - discussing craft and how poems are in conversation with other poems. We will then write poems inspired by the work of these poets.

### **D7: Reading *Twilight* in Abu Dhabi** - Janet Olearski

Senoras, pizzas, Mr Darcy, engineering, blogs, *Twilight*, creative writing, gift vouchers, Bridget Jones and, yes... Harry Potter. These are some of the ingredients used in the setting up of a book club and writers’ group for female

engineering students at an English-medium university in the United Arab Emirates. In this illustrated talk we learn how vampires can help to expand the cultural horizons of students and teachers alike.

### **E7: Good Readers, Good Writers: A Workshop** - Randall Albers, Shawn Shiflett, Patricia Ann McNair

Reading as a writer is a unique process, different in many ways to reading as a literary critic or scholar. However, many creative writing programmes do not teach students this skill. This workshop will introduce participants to reading activities done in Critical Reading and Writing classes taught in the Fiction Writing Department at Columbia College Chicago, and will lead them through in-class exercises such as reading aloud, recall and comment, and journal writing. While these classes are designed for university and Masters’ degree students, the principles used here can be valuable in all writing communities and levels of education.

10.30-11.00 Coffee

11.00-12.30 Choice of:

### **A8: Earth, Air, Fire and Water: a writing and performance workshop** - Lisa Sansom

This workshop harnesses the creative potential of the four classical elements: earth, air, fire and water. Students produce both short monologues and collaborative choral pieces and all perform their work within the session. It draws on the importance of the elements in literature and in the religion and mythology of all major civilizations and discussion can extend in unexpected directions. Students might focus on a world deprived of one element, on the transformational qualities of the elements or on the classical connotations of the elements, etc. It is an excellent method of getting students to write and perform as a team, energizing their writing and encouraging free thinking.

### **B8: Writing Collectively: The Making of a Group** - Cheryl Moskowitz

Whether working with seasoned writers or those who have never written before, a group must be helped to bond before it can function cooperatively and creatively. Cheryl Moskowitz, writer and experienced facilitator of writing workshops in a wide variety of school, community, and health care settings, will provide a practical workshop followed by discussion, demonstrating her approach to managing the initial stages of producing collective writing with a group. Case studies will draw on her real life experience with groups including

schoolchildren, students on a university writing course, residents at a care home, prisoners, the homeless, and hospital patients.

**C8: Writing from experience, writing from history: approaches in practice, learning and teaching** - Derek Neale, Linda Anderson, Deirdre Coffey, Heather Richardson

This panel will reflect a range of writing, teaching and learning practices in fiction, drama and life writing from practitioners associated with the Open University. It will focus in particular on how work arises from experience and how it is related to history. The panel will explore how history is represented in fiction but also how experience is transformed through channels of research, memory, imagination and technique into something quite different, and how the writing produced often illuminates those originating forces.

**D8: HE Network** - Graeme Harper, Hilary Jenkins

A chance for anyone involved with teaching Creative Writing in Higher Education to find out more about the network and get involved.

**E8: Uses of Story in Education: a basket of ideas** - Craig Batty, Jenny Moon, Sandra Cain

Join us for a story; a story about story. Join us in a performance that explores the uses of story in education. During this lively workshop we will be examining how educators can use story in education practice, from subject-specific applications like creatively fictionalizing fact and inter/intrapersonal communications, to wider applications like writing essays, presenting ideas orally and marketing oneself as a writer. We will be asking participants to share their ideas and experiences of story too, and will interweave them into our narrative to provide an answer to the overarching dramatic question posed at the start: How on earth can story be useful as a pedagogic tool?

12.30-13.00 Plenary Session

**Conclusions** - Paul Munden, Maggie Butt, Stephen May

NAWE's Director and Chair will take stock of what emerges from the conference, together with NAWE's lead officer at the Arts Council. This session will also enable delegates to raise in public any issues discussed in less formal gatherings throughout the weekend.

13.00 Close of Conference

## Other Conference Opportunities

### Information Point

The Writer's Compass team 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 NAWE book stall. The Writer's Compass is the new name for all NAWE's professional development services for writers and includes the wide range of free information and advice services for writers generally, not just those working in education. Formerly the offerings of literature training, these include an online directory of jobs, opportunities and events; a fortnightly e-bulletin; and a wide range of information sheets and other resources.

### One-to-One Sessions

#### Compass Points: Professional Development Planning

One-to-one professional development planning (PDP) sessions are available at this year's conference with Philippa Johnston, Professional Development Director and Anne Caldwell, Programme Director. Both are Cultural Leadership PCT Accredited Coaches with many years of experience in helping writers and other literature professionals move forward professionally and achieve their goals.

Professional development planning is all about exploring where you want to get to professionally in a structured way. During the 90-minute session, you'll have the opportunity to discuss your current situation and your vision of where you'd like to be and when; look at your skills and motivations; explore strategies for overcoming possible hurdles and consider the different sources of support you can draw on. Finally, you'll start to map out a plan of action to achieve your goals. If you are considering a change in direction, starting out or simply want to take stock and check you're still on track, 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 for NAWE members, £50 for non-members.

Feedback from previous participants:

'When we finished, I had a much better sense of my vision for the next three years and a set of concrete steps I could take to make that vision a reality.'

'I got a renewed sense of confidence out of the session. Others had been in my situation before: I was not alone.'

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

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

### **Free Information and Advice Sessions**

Free 30-minute information and advice sessions with Fiona Firth, Information Manager of the Writer's Compass, will also be available at the conference.

Fiona has a wealth of information at hand, drawing on her years with the Writer's Compass, Scottish Book Trust and in publishing, and will be happy to help with any professional development queries.

You can book a session by completing the relevant section on the conference booking form – the four sessions will be allocated on a first-come, first-served basis.

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### **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](http://www.nawe.co.uk)> under Training & Events/NAWE Conference.

Please note that all listed contributors have confirmed their commitment to the conference and we do not envisage any changes to the programme. NAWE cannot however guarantee that any session will run as advertised and we reserve the right to reschedule or replace any session as necessary.

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

### **Barceló Cheltenham Park Hotel**

Barceló Cheltenham Park Hotel is right in the heart of the Cotswolds and only two miles from Cheltenham town centre. The hotel is an extended Georgian manor house set in its own grounds overlooking landscaped gardens and the Lilleybrook golf course beyond.

The Health and Leisure Club features the latest in gym technology, together with indoor pool, spa pool, sauna and many other facilities.

Barceló Cheltenham Park Hotel, Cirencester Road, Charlton Kings, Cheltenham, Gloucestershire GL53 8EA • <http://www.barcelo-hotels.co.uk>

### **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.

The Cheltenham Park Hotel offers 152 ensuite bedrooms (all non-smoking). We do have a limited number of single (smaller) rooms available, at a modest discount, and we are reserving these for freelancers (as opposed to those with institutional support). They will be allocated on a first-paid basis and are only available for delegates booking for the whole conference. Twin rooms are also available, for any delegates wishing to share. Please contact the NAWE office for further information.

On arriving at the hotel before lunch, delegates will be able to take advantage of a group check-in arrangement. Luggage will be stored and delivered directly to your room, with keys then handed out in the tea break.

### **Directions**

Cirencester Road is the A435 that runs south from Cheltenham. The Barceló Cheltenham Park Hotel is less than 2 miles along that road from the town centre. It is 3.4 miles from Cheltenham railway station and there is a bus service right to the hotel's door. For those travelling by car, there is ample free onsite parking.

Further 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.

**Linda Anderson**, an award-winning novelist and writer of short stories, is Reader in Creative Writing at the Open University and a National Teaching Fellow. She is the editor of *Creative Writing: A Workbook with Readings*, which has been acclaimed as a 'major contribution to the pedagogy of creative writing'.

**Sara Bailey** is an Associate Lecturer at Solent University Southampton, and a PhD student at Bangor University, Wales. She lives in London next to a railway station.

**Craig Batty** is Senior Lecturer in Screenwriting at Bournemouth University. He is co-author of *Writing for the Screen: Creative and Critical Approaches* and *Media Writing: A Practical Introduction*, and author of the forthcoming *Movies that Move Us: Screenwriting and the Protagonist's Journey*. 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.

**Donna Lee Brien** is Head of the School of Creative and Performing Arts at CQ University, Director of the Central Queensland Conservatorium of Music, and is widely published in the areas of writing pedagogy, collaboration in the arts, and professional applications. Her latest research area is food writing.

**Andrew Burton** became Creative Programme Manager at the Writers' Centre Norwich in Spring 2010. Previously, he was Head of Marketing at the New Wolsey Theatre Ipswich, ran the Ipswich Writers' Café, and helped to programme literary events within Ip-art, Ipswich's annual arts festival.

**Philip Burton**, aka Pip The Poet, is widely published in literary magazines, and in anthologies for children. Sequences of his poems are to be found in *PN Review*, and in *Stand*. He is a 2005 Lancaster litfest winner, and received a commendation in 2009 from the Kent and Sussex Poetry Competition.

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

**Antonia Byatt** is Director, Literature at Arts Council England. Previously she was Director of the Women's Library, London Metropolitan University, the largest collection of women's history in the UK. She was also Head of Literature at the South Bank Centre where she programmed major festivals such as Poetry International and a regular series of events, talks and discussions around writing.

**Sandra Cain** is Senior Lecturer and Course Leader in Creative Writing at Southampton Solent University. She has authored several books including *Key Concepts in Public Relations*, *How to Get What You Want*, *The Total Volunteering Book*, *The Life Bible* and *Media Writing: A Practical Introduction* (with Craig Batty).

**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.

**James Challiss** studied Creative Writing at Winchester University and has undertaken extensive research in Creative Writing Pedagogy, Metafiction and Postcolonial Fiction. He is continuing his studies at Winchester on the Creative and Critical Writing MA and co-operating with Dr Amanda Boulter on a research paper for TEXT journal.

**Mbizo Chirasha** was born in 1978 in Zvishavane District in Zimbabwe, and was inspired by his social surroundings at a young age, quickly gaining prominence as a performing poet and writer both in Zimbabwe and internationally. The themes of his poetry include children's rights, politics, social lives, gender issues, praise and protest, culture and African pride.

**Deirdre Coffey** has a BA from King's College, London and an MA from Lancaster. She is in the second year of an OU studentship, working towards a PhD in Creative Writing. Her novel is set in 1960s Ireland and explores belonging, exile and point of view. She also writes poetry.

**Brigit Connolly** is an RCA research student looking at Translation and the Applied Artist. After a Linguistics and Translation MA at Westminster, she taught English in Brixton Prison and translation to postgraduates, and re-trained as a Ceramicist (RCA MA 2009). In collaboration with Harriet Edwards, she has set up a college creative writing venture.

**Angel Dahouk** has worked at the Poetry Society for six years, and is currently leading on one of the Society's flagship education programmes, introducing specialized poetry sessions designed by poet educators into initial teacher training courses. She has just completed a postgraduate degree in Cultural Policy and Management.

**Jonathan Davidson** is Chief Executive of Writing West Midlands, Associate Director of the Birmingham Book Festival and Director of Midland Creative Projects Limited. He manages Writing West Midlands' arts education programme, Write On!, which works in over fifty schools a year. He has published one full poetry collection (a second due in 2011 from Smith/Doorstop) and had many radio plays broadcast. His adaptation of Mary Webb's novel *Precious Bane* was toured nationally by Interplay in 2009/10.

**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.

**Ferdinand Dennis** is a lecturer in Creative and Media Writing at Middlesex University, London. He is the author of two travel books and three novels. He has contributed to various national newspapers, including *The Guardian* and *The Independent*, and written and presented numerous talks and documentaries for BBC Radio 4.

**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.

**Rosemary Dun** is a performance poet and host of Big Mouth Cabaret as well as teaching Advanced Creative Writing at the Open University and Novel Writing at an adult education centre in Bristol. She has a Creative Writing MA and a PGCE in PCE, and has run two Arts Council-funded series of master-classes in performance poetry. She has also taught performance poetry workshops in Bristol and at the Cheltenham Literature Festival, Cheltenham Poetry Festival and Winchester Writers' Conference.

**Harriet Edwards** works with International students and writing development at the RCA. A project team member of Writing PAD, she is now assistant editor on its journal, *Intellect*. In 2007, she began a PhD at Leeds

Metropolitan University concerned with how contemporary design processes might impact on writings in HE.

**Kjell Eldor** graduated from LJMU in 2009. He was editor of *The Korovian*, is founding editor of the alternative magazine *Badformat!* and is a Trustee for Liverpool's Writing on the Wall Festival. His poetry is published by Headland Press. He is studying for an MA in Publishing at Kingston University.

**Carrie Etter** has published a collection of poetry, *The Tethers* (Seren, 2009), and edited the anthology *Infinite Difference: Other Poetries by UK Women Poets* (Shearsman, 2010). She is Senior Lecturer in Creative Writing at Bath Spa University, where she has taught since 2004, and she blogs at <<http://carrieetter.blogspot.com>>.

**Fiona Firth** is the Information Manager for the Writer's Compass, responsible for maintaining the professional development content on the NAWWE website. She is also a qualified librarian and has worked in reader and writer development roles for Scottish Book Trust and North Ayrshire Council.

**Kate Fox** is Radio 4 Saturday Live Poet in Residence and former Cultural Leadership Associate at New Writing North.

**Beverly Frydman** has an MA in Creative Writing and Personal Development from the University of Sussex and is one of only three instructors in the UK certified to teach the Journal to the Self Workshop. She is also a practising bereavement counsellor.

**Enza Gandolfo** is a lecturer in creative writing at Victoria University, Melbourne Australia. Her books include: *Inventory: on op shops* (2007) with Sue Dodd and *...it keeps me sane...women craft wellbeing* (2009) with Marty Grace. Her novel, *Swimming* (Vanark 2009) was short-listed for the ABC Fiction award and Barbara Jefferis Award.

**Roz Goddard's** fourth poetry collection is *The Sopranos Sonnets and Other Poems* (Nine Arches Press 2010). She is a former poet laureate for Birmingham and her work is displayed in BMAG's newest gallery. Her poetry has been broadcast on BBC Radio 3 and 4. She runs writing workshops and courses, including for the Arvon Foundation, and mentors individual writers. She is currently studying for an MPhil in writing at Glamorgan University.

**Julia Green** is Course Director for the Writing for Young People MA at Bath Spa University. Her recent YA novels include *Breathing Underwater* and *Drawing with Light*. She's led workshops for schools, festivals, communities,

the Arvon Foundation, and Young Cultural Creators Project. She's Writer in Residence for the Bath Children's Literature Festival 2010.

**Eve Grubin's** book of poems *Morning Prayer* was published by the Sheep Meadow Press. She has taught at the New School University and in the graduate writing program at the City College of New York. She now teaches at The Poetry School, Morley College, NYU in London, and the Florida State University Study Centre. She is the poet in residence at the London School of Jewish Studies, and poetry editor at Lyric Poetry Review.

**Joe Hallgarten** is Director of Cultural Programmes at Creativity, Culture and Education (CCE), which leads Creative Partnerships and a number of other national programmes. A former primary school teacher, he moved to the Institute for Public Policy Research, and later spent a year on the Clore Leadership Programme as Fellow in Cultural Policy, during which time he helped to initiate a UK version of Dave Eggers' Valencia 826 writing project.

**Fiona Hamilton** is a writer and facilitator. She has two poetry collections published and writes about aspects of therapeutic writing, which she teaches at Bristol University. She works with people in NHS and other settings encouraging them to voice their stories creatively and reflectively.

**Vanessa Harbour** lectures at Winchester University, is co-editor of the successful e-journal *Write4Children* with Andrew Melrose and is the Faculty of Arts Research Informed Teaching Project Officer. She co-wrote a chapter on drugs in children's literature with Andrew Melrose in *Drugs and Popular Culture: Drugs, Media and Identity in Contemporary Society* edited by Paul Manning (2007) and is currently finishing her PhD.

**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 NAWE Higher Education Committee. His latest works include the novel *Camera Phone* (2009), *On Creative Writing* (2010) and a new short story collection, *Medicine* (2010).

**Jacqueline Harrett** is a former teacher and academic with a passion for storytelling. She is author of *Exciting Writing* and *Tell me another: speaking, listening and learning through storytelling*. She works with teachers, students and children, encouraging others to take pleasure in writing.

**Anthony Haynes** is Creative Director of the Professional and Higher Partnership <[www.professionalandhigher.com](http://www.professionalandhigher.com)> and Visiting Professor at the University of Hiroshima. His books include *100 Ideas for Teaching Writing*.

**Chris Holifield** is the Director of the Poetry Book Society, which works to promote poetry sales and readership and also runs a new poetry website, <[www.poetrybookshoponline.com](http://www.poetrybookshoponline.com)>. She is also the co-founder of <[www.writersservices.com](http://www.writersservices.com)>, the largest writers' website in the UK, which offers a range of information and services for writers.

**Andrea Holland** is the author of a poetry collection, *Borrowed*, and has articles in *Writing in Education* and *The Journal of Writing in Creative Practice*. She teaches at UEA, runs the MA in Writing the Visual at Norwich University College of the Arts, and is on NAWE's HE Committee.

**Gill James** is a lecturer in English and Creative Writing at Salford University. She writes for children and young adults. Her research into creative writing in other languages draws on her former experience as a teacher of languages. *Creative Language Learning: French Resource* was published by Continuum this year.

**Keith Jebb** is course leader in Creative Writing at the University of Bedfordshire. He is a practising poet, critic and reviewer, and is editor of the forthcoming online journal of innovative and experimental writing and text-art, *Divergence*. Publications include the pamphlets *hide white space* (2006) and *tonnes* (2008), both from Kater Murr's Press. His work also appears in *The Reality Street Book of Sonnets* anthology (2008).

**Anna Jefferson** is Creative Learning Manager at New Writing South, placing writers in schools and other settings across the south-east. She is Co-Director of Broken Leg Theatre and her most recent production won an Argus Angel award for Artistic Excellence as part of the Brighton Fringe Festival. She runs script writing workshops with 7-16 year-olds for Little Green Pig.

**Hilary Jenkins** is the NAWE HE Network coordinator. She also teaches Creative Writing for the Open University, and has recently moved to the North York Moors where she hopes to find more time to write and paint.

**Mike Johnston**, MA, worked as an Assistant Director, Technical Director, Director, and Production Editor on programmes including News 24, BBC World, BBC Online, as well as for BBC 1, 2, and 3, HTV West, Eurosport and Transworld Sport before coming to teach at Bath Spa in 2003.

**Philippa Johnston** is Professional Development Director of the Writer's Compass. She also works as a freelancer, developing her work as a coach (she is a Cultural Leadership PCT Accredited Coach) and her own applied arts practice.

**Jeri Kroll** is Program Coordinator of Creative Writing at Flinders University. She has published over twenty books for adults and young people. Recent work includes a novel, a book of poems and *Creative Writing Studies*, co-edited with Graeme Harper. Forthcoming is *Research Methods in Creative Writing* (Palgrave).

**Stephen May** is Relationship Manager, Literature, at Arts Council England (Yorkshire). Previously, he worked for the Arvon Foundation, as a teacher, and as an Arts Development Officer. He also programmes the Hebden Bridge Festival. As a writer he has been a storyliner, written plays and his novel, *Tag*, won the Media Wales Reader's Choice 2009. He also runs writing workshops.

**Steve May** has won awards for poetry, drama and fiction, has written more than 50 plays for BBC radio, and is the author of a book for students, *Doing Creative Writing*. He is Head of Creative Writing at Bath Spa University, and Vice Chair of the NAWHE Committee.

**Lesley McKenna** is a lecturer in Creative Writing at the University of Bedfordshire. She is a practising novelist and prose poet, and her novella, *Dead Babies*, was shortlisted for the Cinnamon Press Prize (2008). Publications include the prose poem sequence *Body/scapes* (2008) and *Amaranthus caudatus* (Love Lies Bleeding) to be published by Kater Murr's Press later this year.

**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.

**Farah Mendlesohn** is Reader in Science Fiction and Fantasy at Middlesex University. She is co-editor of the Hugo winning *Cambridge Companion to Fantasy*, author of *Rhetorics of Fantasy*, and *The Inter-Galactic Playground: a Critical Study of Children's and Teens' Science Fiction*, and co-author of *A Short History of Fantasy*.

**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 opening out of shoe boxes and accompanied by photographs and poster-size printed copies of the story texts has been on display at Haringey Libraries 2009-2010.

**Jenny Moon** is an Associate Professor at Bournemouth University in the Centre for Excellence in Media Practice. She also works as a freelance writer, running workshops for teaching staff in Higher Education. Her most recent book is *Using Story in Higher Education and Professional Development*, (Routledge 2010). It is a study of the nature and 'identity' of story and of the many ways story is and can be used in educational processes.

**Cheryl Moskowitz** is a poet, novelist and writing facilitator. She co-founded Lapidus, and has taught on the Creative Writing and Personal Development MA at Sussex University since its inception. Publications include a novel *Wyoming Trail* (Granta 1998) and *Can It Be about Me*, a poetry collection for children (Circle Time Press 2009).

**Paul Munden** is Director of NAWHE. 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.

**Shyamala Nair** is a lecturer in English and at present Principal of Lady Amritbai Daga College for Women in Nagpur, India. She is a published poet and has been featured in anthologies and *South Asian Review*. Her areas of interest also include literary theory and gender studies. She runs Creative Writing workshops for students on writing poetry, detective fiction, myth-making and short stories.

**Nadia Narain** is one of the most popular and beloved yoga teachers in London. Currently teaching at Triyoga in Primrose Hill, she specializes in Hatha yoga and prenatal yoga.

**Derek Neale** is a fiction writer and dramatist. He edited *A Creative Writing Handbook: developing dramatic technique, individual style and voice*, and co-authored *Writing Fiction* and *Life Writing*. He taught at UEA for a number of years and is now Lecturer in Creative Writing at the Open University.

**Janet Olearski** is a London-born writer based in Abu Dhabi, where she runs two university learning centres. An established textbook author, she abridges classic novels for the ELT market. She has also written a number of children's books, including *The Sunbird Mystery*, *Earth, Water, Three Fairy Tales*, and *Mr Football*.

**Louise Page** is an award-winning dramatist. She has worked on a variety of science and writing projects including 'Enlightened' for the Wellcome Trust and 'Do Animals Understand Science?' for Walter Evans School. She is currently writing a handbook on creativity and reflective practice for health

professionals for Polity Books.

**Jeff Price** is a poet, poetry events promoter and founder of the performance group, The Poetry Vandals.

**Anna Reckin** teaches non-fiction (life-writing and travel-writing), fiction and poetry, with a particular emphasis on development and process. Her own writing, mainly in poetry, is informed by a strong interest in experimentalist writing, and has been published in the UK and the US.

**Heather Richardson's** PhD project is a historical novel set in Edinburgh in the late 17th Century. Her first novel, *Magdeburg*, was published earlier this year, and her short fiction has appeared in magazines and anthologies in the UK and Ireland. She teaches Creative Writing with the Open University.

**Peggy Riley** is a writer and playwright, shortlisted for the 2009 Asham Award. She has had work commissioned and produced at a number of off-West End and regional theatres, as well as tours and residencies in historic churches, houses, and a former women's internment camp. She runs creative workshops in schools, arts centres and prisons, and runs East Kent Live Lit.

**Rachel Rodman**, PhD, Biochemistry, has taught writing courses at the University of Wisconsin.

**Pat Ryan** is a storyteller and academic. He is research fellow at the University of Glamorgan and travels around the globe telling stories and inspiring others to do the same. He has worked on several projects with young people including 'Kick into Reading' and is author of *Tales from Shakespeare*.

**Lisa Samson** is a lecturer in Creative Writing at Leeds Metropolitan University. She has an MA in Creative Writing and is currently studying for her PhD in Creative Writing. Her work has been published in anthologies and literary magazines and she has had a few short pieces performed in Yorkshire theatres.

**James Shaw** graduated from LJMU in 2010 where he is now studying for an MA in Screenwriting. He is a poet, musician and rapper. His CD, *Serving Scouse*, received excellent reviews and he won the 2006 BBC 1 Xtra-Homegrown Award. He has worked with the police and other agencies on preventing drug and alcohol abuse.

**Shawn Shiflett** teaches the Story Workshop® method of writing in the Fiction

Writing Department of Columbia College Chicago. His novel *Hidden Place* was included in Library Journal's "Summer Highs, Fall Firsts," a 2004 list of "most successful debuts." He is working on a second novel, *Hey Liberal!*

**Karen Stevens** is a Senior Lecturer in Creative Writing at the University of Chichester, and has a special interest in the novel and short fiction. She has recently completed her first novel, *The Bridge*, shortlisted for The Daily Mail Novel Writing Competition 2009, judged by Fay Weldon and Shena McKay.

**Alicia Stubbersfield** was a member of the original NAWA committee. She lectures in Creative Writing at Liverpool John Moores University and regularly tutors for Tŷ Newydd and Arvon. She has published three poetry collections, most recently *Joking Apart*.

**Becky Swain** is Learning Manager at Creativity, Culture and Education (CCE) and leads on the national poetry and young people's project We'll Versed. She has worked as a freelance consultant for Arts4, Education Officer for UCL Bloomsbury Theatre, English and Drama Teacher in Newcastle Upon Tyne and youth and community worker for St Margaret's Streetwork Project, Scotswood. She is an accredited coach through Performance Coach Training.

**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.

**Ursula Troche** is a writer, poet, performer and photographer. Her motto: 'From Identity to Liberation Poetry'. She has published two poetry collections: *Embraceable – Notes from Different Places called Home* and *Origins and Other Issues*. She has also published academic articles on identity and two books in German.

**Jen Webb** is Associate Dean, Research, in the Faculty of Arts and Design at the University of Canberra. Her research focuses on the relationship between creative practices and society, and on the teaching of creative writing at undergraduate and postgraduate levels. Recent works include *Understanding Representation* (2009), and contributions to anthologies on creative research.

**Cliff Yates** is a freelance writer and teacher. He is the author of *Jumpstart Poetry in the Secondary School* (Poetry Society). His poetry has won the Aldeburgh first collection prize, the Poetry Business book & pamphlet competition and an Arts Council Writer's Award. He works extensively with teachers and runs courses and workshops in the UK and abroad.

## Programme Overview

A	B	C	D	E
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### Friday

1.30pm Welcome & Opening Plenary session					
2.30pm	Poetry & Young People	Coaching with Writers	Journeys in Negative Space	NaNoWriMo	What is the future of Creative Writing?
4pm	Storytelling, Poetry & Creative Writing	Writing & Science	Myth Making The Urdu Ghazal	Drawing Leads	Research in Practice

5.45pm Members' Meetings: Writers in Schools Managers; Postgraduate Network; Meet the Arts Council

8pm Evening Event

### Saturday

9am Plenary session: Introduction					
9.30am	Poetry in the Making	Writing & Wellbeing	Strange & Wondrous Words	The Paperless Workshop	Research/Teaching Starting with Space
11.30am	Wish Fulfilment & Narrative Strategies	Yoga on the Page	Poetics & the PhD	Oral Storytelling Workshop	The Place of Research in the Arts

2pm	Writers in Schools: Making it Happen	Prose Poetry Performance Poetry	Adaptation and Montage	The Writer at Work Creating Characters Reflecting/Teaching	Best Practice Supervision
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4pm	Writing in Tongues	The Creative Space: time to think	Writing, Wellbeing & Multiculturalism Collaborating across Disciplines	"What's Like Got to Do with It?": Managing Critical Response	Collaboration & Individual Creativity
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5.45pm NAWA AGM & Reception, followed by Young Writers in performance

8pm Evening Event

### Sunday

9am	"It's behind you!": Maximizing the Impact of Writers in Schools	Spoken in the Margins	Poems from Poems	Reading Twilight in Abu Dhabi	Good Readers, Good Writers
11am	Earth, Air, Fire & Water	Writing Collectively: The Making of a Group	Writing from Experience	HE Network Meeting	Uses of Story in Education

12.30pm Plenary session: Conclusions

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