



The Writer's Compass

Getting Started as a Writer in Schools

Roz Goddard

This information sheet has been commissioned by **NAWE** (National Association of Writers in Education) as a practical guide to starting out as a writer in schools. It covers the role of the writer, the range of school settings writers can work in, the skills and personal qualities needed, training, and how to get experience and find work.

About the author

Roz Goddard co-ordinates the West Midlands Readers' Network and works extensively as a writer in educational settings. Recent work has included a series of poems for The Herbert Gallery in Coventry, and a poem to be included in the anthology 'Tokens', poems for the Foundling Museum, published by Seren in April 2012. She was recently awarded an Arts Council writer's bursary to work on her next collection of poems. She sits on the Board of Writing West Midlands. Her most recent collection of poems is: *The Sopranos Sonnets and Other Poems*, pub *Nine Arches Press*. www.rozgoddard.com

About NAWE

NAWE's mission is to further the knowledge, understanding and enjoyment of Creative Writing and to support good practice in its teaching and learning at all levels. As a professional membership organization, NAWE aims to assist contemporary writers of all genres both in developing their own practice and sharing their art, craft and imagination with new writers of all ages and backgrounds in a wide range of educational and community settings. At its annual conference, NAWE hosts the Writers in Schools Project Manager's Network, a group of those who manage writers in schools agencies and schemes. Organized by Jonathan Davidson of Writing West Midlands and Justin Coe of New Writing South, the group meets regularly to exchange good practice.

The Writer's Compass is responsible for all NAWE's professional development services, including its programme of seminars and events, its annual retreat and year-round professional development planning and coaching services, the majority of which are also open to non-members, together with all the information and advice services for writers generally formerly provided by literaturetraining. www.nawe.co.uk

What is the role of the writer in schools?

When I began to imagine being a writer in schools some fifteen years ago (I was then a teacher who was writing fairly consistently), I couldn't see how to make the leap from being a teacher who loved writing to being a writer who could bring something fresh and exciting to the classroom. My education began when Ian McMillan was kind enough to allow me to shadow him when he took his magic into school. That experience was formative. It hadn't occurred to me that you could walk into a classroom and inspire and excite children by using the room as stimulus: That stain on the ceiling tile, how did it get there? The box on the teacher's desk, what could be in that? Ian had the confidence in his own creativity to do that, and was skilled enough to develop, edit and think quickly on his feet. I didn't, not then anyway, though I've developed some of those skills now – and importantly, cultivated my own style.

I go into schools primarily either to facilitate a writing workshop or to work alongside a practitioner from another art-form, for example, I might work to combine text with visual art or music. I may sell some books in the process but that for me is not the primary focus. There are writers who wish primarily to gain new readers and sell books and promote reading along the way and don't see their role as facilitating writing and that's fine too. Think about your motivation and where you want your focus to be.

Whatever your individual approach, your role as a writer in schools is to enthuse and excite children and teachers by conveying your own passion for writing. You also need to leave those you work with hungry to write more and take their writing in new directions. Getting them started is often the main challenge, but remember that some schools may well have had visiting writers before, so developing work further is equally important.

Do I need to know about the National Curriculum?

When you visit a school as a writer you will (hopefully) have had the opportunity to plan your visit with the classroom teacher. Do make planning a priority and insist on it. The teacher won't expect you to have an in-depth knowledge of the National Curriculum, though they are often interested in how your intervention might dovetail with a particular topic that is being studied at the time. Whether or not you are happy to do this is very much your call, it's all about negotiation. In my experience a teacher will share their planning and National Curriculum priorities with you; though it is just as likely they will ask you to 'help children develop their ideas and language'. The relationship you develop with the teacher is the most important factor in the success of any visit to school.

Depending on where you practise (educational systems differ across the UK), it will be useful for you to have an awareness of the system relevant to you. Currently, there is a review of the National Curriculum underway in England. For updates on its progress see: <http://www.education.gov.uk/schools/teachingandlearning/curriculum/nationalcurriculum> (Education Scotland <http://www.educationscotland.gov.uk/> is Scotland's key education body.)

What kind of school settings can I work in as a writer?

There are opportunities for writers to work in all kinds of school settings and across all age ranges. Some writers prefer primary to secondary, others find that their approach is particularly suited to working with children with special needs or in Pupil Referral Units. Your practice as a writer in schools will develop as you gain experience and finesse your approach. However, your recent success working with a small group of highly motivated children in a rural setting won't necessarily prepare you for the demands of a large inner-city

comprehensive. It may be that in order to gain these insights, it will be useful to embark on a period of shadowing a more experienced writer to get a feel for how they work and the particular demands of the setting or settings. Many writers who want to develop their profiles in schools will usually work across a range of different settings before deciding on the best fit for them.

Do I need to be a published/produced writer?

It is usual for writers working in school settings to have developed a writing profile. This could be in the form of published work such as novels, poetry, plays, journalism or blogging. Or work for example on the thriving spoken word and slam scene, where writers may not have publication in book form but could have an audio or YouTube archive of their work to share.

It's important to have a body of work you can draw on to illustrate your own practice – children and teachers will be interested in your work and will want you to share it with them. I recently sent ahead of my visit to a school, a couple of poems for the class to discuss. It was delightful to hear their insights and see the poems afresh through their eyes.

There are funded writers in schools programmes, such as the Live Literature funding scheme in Scotland, which have specific eligibility criteria for including writers on to their databases. Agencies operating writers in schools programmes vary in their criteria, but they will all want to see evidence of some kind of publication or performance track record.

Can writers of all genres work in schools?

Schools find it beneficial to invite writers from all genres to work with children. Writing in schools work is no longer just the preserve of poets and novelists. Given the demands of the curriculum, schools are deeply interested in how professional creative writers can enhance and develop children's writing by sharing insights from the professional writing world. Over the last decade, schools have become increasingly open to creative approaches to deliver the curriculum and I've heard of political speechwriters and copy writers being approached to work with children. Writers in schools programmes try to offer a bespoke service by placing a writer who best fits the school and its needs.

Do you need any particular personal qualities?

The school environment with all its complexities, structures and organization, can initially feel a daunting place for the writer – all the more reason to ally yourself to a particular teacher/s who can show you where the teabags are and which mug you can use in the staffroom. I've found it helpful to be flexible and to navigate my way with goodwill and humour. I do bang the drum for initial planning, as in my experience it's the key to a fruitful experience for the children, teachers and writer.

Problems often arise when there has been a lack of communication between the writer and school. You were expecting to go in and run a two hour workshop with a class of ten year olds only to find that there is a school-sized assembly of children waiting for a stand-up performance. Fine if you've planned for it, stomach churning if not!

It's inevitable that circumstances sometimes mean the visit may not work out as you had envisaged. There is an endless list of things that can throw a spanner in the works: staff illness, lack of space, differing priorities, school inspections and so on. Stay positive, don't let resentment build, be honest and straightforward about your feelings and think about whether

there's a creative way you might solve a problem (rather than waiting for one to be imposed on you).

While I'm in danger of stating the obvious, you need to enjoy inspiring children to write. Some children will need careful handling to boost their confidence; others may be reluctant writers who present challenging behaviour. Not all writers are suited to the classroom. If you're unsure, see if you can organize a shadowing session with a more experienced writer to try it out.

You will also need to be realistic about what's achievable during your time at the school. During a year-long residency in a large primary school last academic year, when the literacy co-ordinator asked me to work with every child in the school, I calculated that over the year each child had six minutes of my time. I should have followed my own advice and been clearer from the start about a model that would have been more effective for the children and me. Ask yourself what you would like to get out of the visit or residency: Is there a new way of working you want to try out? Or a specific group of children you'd like to gain experience working with? Remember, it's your opportunity too.

What are the key skills I should have and what makes for a successful school visit?

Think about how you like to be treated in your professional dealings with others and build a positive reputation from that starting point. Given that a high proportion of your work will come through personal recommendation, amongst the qualities I have found teachers value are:

- Being organized: Lead the session/s you agreed at the planning meeting.
- Be punctual: Get into school in plenty of time to discuss the forthcoming session.
- Flexibility: If the teacher has to leave the room for an important meeting, will you deliver the session with alternative support? It's important to stress here that you should have a qualified member of staff in the room with you at all times.
- Leaving the school with a bank of ideas and approaches they can use, muse on and adapt for future teaching.

Having clear and shared expectations with the teacher will go a very long way. As will your passion for writing and willingness to share your own positive and negative experiences of writing with the children. They will love stories of what has gone wrong in your writing life and how you fixed it. Use your flair and individuality to deliver memorable sessions that continue to inspire long after you leave the school.

It's probable that you will have the benefit of working with a classroom assistant as well as the teacher. Use them, involve them in your activities, they will help you identify children with particular needs and advise you on the best way to support specific children.

I recently completed an evaluation with children and teachers at the end of a term-long residency at a primary school and what struck me was how enthusiastic they were for sessions to begin in an unusual or exciting way. Any session that began outside the classroom – taking notebooks up to the forest schools area or sitting on the benches doing a senses exercise – was a big hit. As was any element of mystery – what's rattling in the golden box? What's behind the door of the spooky castle? Anything that involved them getting out of their seats and interacting with each other in an unusual way (lead your blindfolded partner on a senses walk around the school) – loosening the normal rules of the classroom – went down well.

In my experience a good facilitated writing session might involve:

- Introducing unfamiliar elements, games and experimentation (see above)
- Providing time and space for pupils to think
- Valuing process over product

I see it as part of my duty to build the love of the craft of writing – and to emphasize the importance of patience in the writing endeavour. I try to leave children with an understanding that re-drafting and building on their first writing efforts is an important step to becoming a better writer. Enormous leaps in the quality of writing can also come from spending small amounts of time concentrating and describing everyday objects and repeating the exercise regularly. Ted Hughes in his book, *Poetry in the Making*, is very good on this. I have also found Anni Raw's work on creative learning enormously useful in my own classroom practice: <http://www.capeuk.org/capeuk-resources/looking-inside-creative-learning.html>

Being pleasant, affable and not being too precious about your writerly status goes a long way too. As does spending time at the end of the school day to reflect on how the session went and whether you could have done anything more effectively.

How do I work with children who have different needs?

I have had limited experience of working as a writer with children who have special needs. When I have been involved in such projects, I put myself in the hands of teaching staff who have been willing to advise me on the best classroom approach to take – often there is not a pen or pencil in sight. Developing relationships with the children is the first, most important thing to ensuring a successful session, as is facilitating communication in any way you can – maybe using music, drama, art materials or the great outdoors. I have found that concentrating on small, incremental steps rather than being too hung up on what the children produce, is important here. So being a poet in a school for children with profound and moderate learning difficulties might begin with taking in a range of plants with scented leaves and helping children to access the smell and simply watching their reactions. Sometimes it's not about writing at all. (See Bibliography for articles by Julie Ward on working with people with learning disabilities and by Mandy Coe on working with very young children.)

Do I need to have any kind of qualification?

You don't need a specific qualification to work in schools as a writer. However, you might decide that to develop your own skills as a writer, embarking on a course of study will help to achieve that. I decided to enrol on the MPhil in Writing at Glamorgan University for that reason. It won't necessarily lead to more work as a writer in schools, but it does signal a commitment to my writing and it brings me into contact with other writers and tutors I admire.

If you decide you want to embark on a writing course there is a huge variety, from the two hour workshop to the PhD, in other words, something for everyone. Comprehensive information on undergraduate and postgraduate creative writing courses in the UK, and advice on choosing a course, is available in the Writing at University section of the NAWE site. Details of one-off and short writing courses and workshops at all levels can be found in The Writer's Compass Events section <http://www.nawe.co.uk/the-writers-compass/events.html>.

I also have a teaching qualification, which I have found invaluable over the years. As a writer in class I'm not expected to take the lead in classroom management, but it helps enormously to have done so many times and to have an understanding of learning styles. For information

on post-graduate teaching qualifications visit The Teaching Agency: www.tda.gov.uk where you will find a searchable database of courses by region.

Alternatively, if you are primarily interested in working in the secondary or lifelong learning sector, there is the introductory City and Guilds teaching qualification PTLLS (Preparing to Teach in the Lifelong Learning Sector). This is a 30 hour course that covers the basics of teaching in continuing and adult education including how to plan sessions, motivate learners and use a variety of assessment methods. You don't need any prior teaching experience or qualifications to enroll. PTLLS can be followed by CTTLS and DTTLS (Certificate and Diploma). You can find more about the courses plus contact details for the nearest approved training centre from the City and Guilds website <http://www.cityandguilds.com/45858.html>

Are there any training or professional development opportunities available?

NAWE is proposing a national MA/PgCert/PgDip in Teaching Creative Writing and is currently exploring possible delivery models and validation routes with the Open University. NAWE runs its own professional development programme for writers working in educational and community settings. You can find details at <http://www.nawe.co.uk/writing-in-education/training-and-events.html>.

A number of other training and professional development opportunities exist, ranging from day-long workshops to short courses and degree programmes. Here are some of the ongoing courses:

Artswork: Open Course Programme

Wide-ranging programme delivered at regional training centres – topics include using the arts with juvenile and young offenders, child protection and evaluation.

<http://www.artswork.org.uk/open-courses>

Cardiff University: MA in Creative Writing

One year, full-time course which includes a module in Teaching Creative Writing.

<http://courses.cardiff.ac.uk/postgraduate/course/detail/267.html>

Goldsmiths, University of London: MA/PGDip/PGCert in Cross Sectoral & Community Arts
Full/part-time programme which explores arts practice in sectors such as education, health, prison, youth work, business and the community.

<http://www.gold.ac.uk/pg/ma-pgdip-pgcert-cross-sectoral-community-arts/>

Keele University: MA in Creative Writing

Full/part-time programme which includes a module in Teaching Writing (possible to take as short course)

<http://www.keele.ac.uk/pgtcourses/coursedetails/creativewriting/>

Sheffield Hallam University: MA/PgDip/PgCert in Writing

Full/part-time programme which includes a module in The Writer as Teacher (possible to take as short course)

<http://www.shu.ac.uk/prospectus/course/137/>

The University of Gloucestershire: MA/PgDip/PgCert in Creative and Critical Writing

Full/part-time programme which includes a module in Teaching Creative Writing

<http://www.glos.ac.uk/courses/postgraduate/ccw/Pages/default.aspx>

The University of Nottingham: BA (Hons) in Creative and Professional Writing

Three year full-time programme (part-time study also possible) which includes a module in Writing in the Community

<http://www.nottingham.ac.uk/education/documents/undergraduate/prospectuscreativeandprofessionalwriting.pdf>

It's also worth checking to see if your local literature or writing development agency is running any workshops or offers any mentoring or skill-sharing opportunities. (See Appendix 2 for listing.) Those that run writers in schools programmes are particularly likely to do so.

You'll find up-to-date workshop and short course listings on the NAWE website in the events section of The Writer's Compass <http://www.nawe.co.uk/the-writers-compass/events.html>

And remember, all continuing professional development is tax deductible!

How can I get experience?

As I mentioned at the beginning, my earliest insights into being a writer in schools came after I'd shadowed Ian McMillan in various schools. It's a great way of getting a feel for how a particular writer works and seeing first-hand the tricks of the trade and how a successful writing session in the class is run.

Formal shadowing opportunities are rare so if you're a NAWE member, you can use the Professional Directory to identify other members living in your area who are experienced writers in the community. Organizations like Literature Wales, Poetry Ireland and the Scottish Book Trust also maintain publicly accessible online directories of writers who are available to work in a wide range of settings. Or you might prefer to approach any literature or writer development agencies in your area that operate writers in schools programmes (see Appendix 2 for listing) to see if they offer shadowing opportunities (or might be persuaded to do so) or if they can put you in touch with local experienced writers who work in schools.

Immerse yourself in the world by attending children's talks and workshops at festivals and in libraries to get a feel for what other writers offer and think about what your own unique offer might be to these various organizations.

We all need support and help from professional networks. Ensure you know who the main players are and make yourself known to them. Consider doing a spot of volunteering at events that bring you into contact with people in the writing world. You never know where it might lead.

How can I get work?

To get your foot in the door as a writer in schools, it pays to be proactive. The following practical steps might help:

- Register your details on professional directories that list writers, and possibly other artists, who are available to work in schools. There are national ones such as NAWE's Professional Directory <http://www.nawe.co.uk/professional-directory.html> and ContactAnAuthor <http://www.contactanauthor.co.uk/> and regional ones like LONSAS (London Schools Arts Service) <http://www.lonsas.org.uk> and Kernow Arts Education Partnership <http://www.keap.org.uk/> in Cornwall. However, being featured in a directory is no guarantee of work in itself. Your use of social media: Facebook and Twitter may help, as will having an attractive website teachers can access.
- Apply to be on the database of the national schemes in Scotland, Wales and Ireland that provide financial support for writers working in schools and the community if you

are eligible to do so. These are managed by The Scottish Book Trust, Literature Wales and Poetry Ireland respectively. (Details in Appendix 2)

- Do your research: is there a literature or writer development agency in your region that runs a writer in schools programme or works with young people that might be interested in potentially putting you on their books? Many national literature organizations also run writing in education programmes but when you're starting out, it's best to stick with ones in your region initially. (See Appendix 2 for listing of national and regional literature organizations that work with young people.)

There are other organizations too that act as agencies and place writers in a wide range of settings such as Authors Abroad www.authorsabroad.com that places writers in schools here and abroad and Book a Poet www.bookapoet.co.uk – they welcome applications from poets at all stages in their career.

- Look for advertised opportunities: your regional literature or writer development agencies are likely to have jobs and opportunities mailing lists. It's also worth subscribing to national mailing lists such as ArtsJobs (subscribe at www.artscouncil.org.uk/pressnews/maillinglists.php), Opportunities Creative Scotland (<http://opportunities.creativescotland.com/>) and of course NAWE's weekly The Writer's Compass bulletin (subscribe at <http://www.nawe.co.uk/membership.html>)
- Do you have any links, however tenuous, with a school where you could pitch a writing project, or perhaps suggest a funding application that could involve you as a writer in the future?

How much work can I expect to get?

This depends on a variety of factors including your experience and profile, your regional and national contacts, where you live, how much you are prepared to travel and how good you are at marketing yourself. It does take time to build a reputation, so don't expect huge amounts of work at the beginning. For many writers, working in school is part of a portfolio, freelance life. Some visit schools only occasionally, others try to make it the mainstay of their income.

Since the demise in 2011 of the creative learning programme Creative Partnerships which brought creative practitioners into schools to work with students and teachers, there has been less work for writers, indeed all artists, in schools in England. Schools are now having to find alternative sources of funding for arts projects or pay for them out of already squeezed budgets.

Are there recommended rates of pay?

There are no nationally recognized minimum rates for working in schools (competition law prevents this). However, a minimum daily rate of £250, or £150 for half a day, plus expenses, is generally considered to be appropriate. Some of the best known and most experienced writers can, of course, charge much more and will often expect £500 or more a day. If your work comes through one of the national funded schemes, you may find that there is a fixed rate. The type and length of the work, the setting, which part of the UK you are in and so on, will also affect what you earn. Writers are usually (but not always) engaged by schools on a self-employed basis and so will be responsible for their own tax and national insurance.

Should I get a contract?

It is advisable to get a contract that clearly states what your obligations are when carrying out the work and what the obligations of the school or agency are to you. It should cover:

- A description of the work to be covered with dates.
- A breakdown of your fee, including when the school/agency expects to receive an invoice.
- A named contact in the school or agency booking you.
- Evaluation mechanisms: will you be required to file a written report? Or provide verbal feedback at the end of each session?
- Cancellation procedures: for example, a contract might stipulate that if the school has to cancel a session, the writer will be entitled to 75% of their fee. Similarly, it should set out what happens if you have to cancel.
- The contract should include the school's Child Protection Policy and policy on public liability Insurance which most schools now require artists to have. This is currently provided by NAWE for all its professional members (see section below).
- You will also have to undergo a Criminal Records Bureau (CRB) Disclosure check before the start of the project and produce an up-to-date CRB certificate (see below for further details).

Do I need any kind of insurance?

Yes. Public liability insurance is essential if you are self-employed and working with others. It covers you should anyone have an accident whilst working with you or there is damage to property. Although many schools will have their own public liability insurance, it is worth making sure you have your own, in order to be sure that you are covered. In fact, many schools now insist that you have public liability insurance. In response to this situation, NAWE now offers free public liability insurance cover to its professional members who work as writers in public or educational settings. Details at <http://www.nawe.co.uk/membership/free-insurance.html>

There is a very comprehensive and readable guide to the different types of insurance available in the Finance and Grants section of the Business Link website www.businesslink.gov.uk

Will I need a criminal record check?

You will need a criminal record check or 'Disclosure' if you are working directly with children and young people, vulnerable adults or in health care. There are two types of check – standard and enhanced – and you will generally find that you need to have an Enhanced Disclosure. If you are being employed by an organization, they may make a specific Disclosure application on your behalf or they may ask you to present your existing Disclosure as part of your application for the work. As a Disclosure does not come with a 'sell-by date' – something detrimental could be added to your record at any time – they may request a further, fresh Disclosure. There is a fee for processing each Disclosure.

As individuals are not allowed to apply for Disclosure, you will need to apply through an 'umbrella' body. If you join NAWE as a professional member, they can make the application on your behalf for a fee (currently £58). As a registered body, they are fully up-to-date with any Government policy changes in this area.

The Directgov website http://www.direct.gov.uk/en/Employment/Startinganewjob/DG_195809 has a helpful section on making criminal record checks in England and Wales or you can ring the CRB helpline 0870 9090811. In Scotland, Disclosures are issued by Disclosure Scotland <http://www.disclosurescotland.co.uk> and in Northern Ireland by Access Northern Ireland <http://www.dojni.gov.uk/accessni>.

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Appendix 1: Bibliography

Books

Class Writing: A NAWE Research Report into the Writers-in-Schools Ecology, by Nick Owen and Paul Munden, NAWE, 2010

This book reports on the NAWE project, funded by the Paul Hamlyn Foundation, with additional support from the QCDA, which investigated the effectiveness of writers-in-residence working in schools. The results of the research are published here together with recommendations for future partnerships between writers and teachers.

Creative Writing: A Workbook with Readings, ed. Linda Anderson, Routledge, 2005
A complete writing course suitable for use by tutors as well as writing groups and writers working alone.

How to Teach Fiction Writing at Key Stage 2, by Pie Corbett, Routledge, 2001
A practical manual to developing children's story writing, with writing workshops around topics such as characterization, creating settings, and writing in different genres.

How to Teach Story Writing at Key Stage 1 (Writers' Workshop Series), by Pie Corbett, Routledge, 2003
A practical manual comprising language games, creative story workshops, ideas for drama, role-play and art, and advice on how to organize an effective workshop for younger children.

Jumpstart! Storymaking: Games and Activities for Ages 7–12, by Pie Corbett, David Fulton Publishers; 2008
A collection of over 100 games and activities focusing on 'storytelling for writing', intended to 'jumpstart' storytelling, reading and writing in any Key Stage 1, 2 or 3 classroom.

Jumpstart Poetry in the Secondary School, ed. Cliff Yates, The Poetry Society, 2004
Gives an insight into how poetry reading and writing can be integrated into the everyday life of secondary schools.

Our thoughts are bees: Writers Working with Schools, by Mandy Coe and Jean Sprackland, Wordplay Press, 2005
Practical information and advice on organizing exciting activities in schools, from the author talk to the long-term residency, for writers, teachers and co-ordinators.

Partnerships for Learning: A guide to evaluating arts education projects, by Felicity Woolf, Arts Council England, 2nd edition 2003
Available to download from <http://www.artscouncil.org.uk/publications/>

Poetry in the Making: A Handbook for Writing and Teaching, by Ted Hughes, Faber, 2008 (new edition)

A classic anthology of poems grouped around themes which can be used for discussion and to encourage children to think and write for themselves.

Talk for Writing across the Curriculum: How to teach non-fiction writing 5–12 years, by Pie Corbett and Julia Strong, Open University Press, 2011

A practical guide based on the tried and tested 'Talk for Writing' approach that uses that fun, multi-sensory activities.

Tate: *Art in a Box*, by Sarah Richardson, Tate Publishing

Contains twenty A5 cards each depicting a work from Tate's collection, with a range of related art activities detailed on the reverse – an ideal resource for teachers in the classroom.

<http://shop.tate.org.uk/learning/art-in-a-box/>

The Alphabet of the Trees, A Guide to Nature Writing, eds. Christian McEwen & Mark Statman, Teachers & Writers Collaborative, 2007 (available to purchase via NAWE)

A practical handbook, in the form of a collection of essays, about teaching all aspects and forms of nature writing including poems, field journals, fiction, and nonfiction.

(NAWE stocks a selection of books published by the Teachers & Writers Collaborative in New York.)

The Creative Writing Coursebook: Forty Authors Share Advice and Exercises for Fiction and Poetry, eds. Julia Bell and Paul Magrs, Macmillan, 2001

Exercises and activities to suit people writing for publication or just for their own pleasure, those writing on their own or writing groups.

The Poetry Book for Primary Schools, eds. Anthony Wilson and Siân Hughes, The Poetry Society, 1998

A collection of poems, games, interviews, lesson-ideas and debate to enhance poetry teaching throughout the primary years.

The Poetry Toolkit: foolproof recipes for teaching poetry in the classroom, The Poetry Trust, 2010

User-friendly handbook providing tried-and-tested exercises to get young people confidently writing poetry. Available as a free PDF download at

http://www.thepoetrytrust.org/poetry_toolkit/

The Routledge Creative Writing Coursebook, by Paul Mills, Routledge, 2005

A practical guide to the process of creative writing packed with individual and group exercises.

Writers in Schools, by Sue Horner, Arts Council England, 2010

Report summarising project evaluations and research projects about writers in schools and analysing which methods are effective alongside the challenges faced.

Writing Poems, Peter Sansom, Bloodaxe, 1993

Includes sections on meter, rhyme, free verse, fixed forms and how to use them, workshops and writing groups, writing games and exercises, and a glossary of technical terms. Draws on his extensive experience of running poetry workshops and courses

Writing Poetry: The Essential Guide, Kenneth Steven, Need2Know, 2010 (second edition)

Step-by-step guide that covers the basics of what poetry is, explains how to build a poem and how to edit, and gives advice on the different forms of poetry.

Magazines / Journals / Newsletters

TES (Times Educational Supplement)

The UK's leading education publication featuring in-depth analysis of the latest news and developments in education. Now a magazine, the new TES includes TESpro – a new pull-out guide to the best practice in teaching.

<http://info.tes.co.uk/>

TESS (Times Educational Supplement Scotland)

The only magazine dedicated to Scottish teachers with the latest education news and in-depth analysis. http://info.tes.co.uk/scotland_home/

Writing in Education

Print magazine for NAWE members published three times a year which features articles on craft, critical issues and workshop techniques. An article search facility enables easy searching of back issues. You can also look at previous issues e.g. issue 46 is a special Writers in Schools edition. Individual copies of most issues can be purchased.

<http://www.nawe.co.uk/writing-in-education/nawe-magazine/current-issue.html>

Online resources / Websites

NAWE (National Association of Writers in Education)

The one organization supporting the development of creative writing of all genres and in all educational and community settings throughout the UK. Website resources include information sheets, getting started guides, briefings and 'how did I get here' features e.g.

Creative Writing with Young Children, by Mandy Coe, NAWE, 2007

Article based on a NAWE training day for writers wishing to work with young children that examines planning, good practice, INSET, multi-media and 'making & doing'. Available to read at <http://www.nawe.co.uk/writing-in-education/writers-in-schools/getting-started/early-years.html>

Patient Practice: Creative Writing with People with Learning Disabilities, by Julie Ward, NAWE, 2007

Article based on a NAWE professional development seminar that explores topics such as equality of opportunity and cultural entitlement in the context of literary arts, quality, ways of working and how to publish/exhibit work. Available to read at <http://www.nawe.co.uk/DB/wie-editions/articles/creative-writing-with-people-with-learning-disab-5.html>

NAWE is currently developing a briefing sheet on writing residencies (due for publication in May 2012).

CapeUK

An independent organization committed to improving the lives of children and young people by promoting the placing of creativity at the heart of teaching, learning and leadership. Publishes a wide range of resources including *Looking Inside Creative Learning* by Anni Raw which I have found this enormously useful in my own classroom practice.

<http://www.capeuk.org/capeuk-resources/looking-inside-creative-learning.html>

LANTERNFISH <http://bogglesworldesl.com/>

Extensive collection of printable teaching resources for language arts, TESOL, TEFL and ESL which can be adapted.

National Poetry Day www.nationalpoetryday.co.uk

Lesson plans and other resources to support poetry 's big day.

The Poetry Society <http://www.poetrysociety.org.uk/content/education/>

Publishes a range of teaching resources and publications.

Royal Shakespeare Company www.rsc.org.uk/education
Teachers' notes, photographs and video footage of shows, workshops etc.

World Book Day <http://www.worldbookday.com/>
Wide range of resources including lesson plans and activity sheets.

Writing Creatively in Another Language by Gill James
Article on creative writing using another language aimed at ESOL (English for Speakers of Other Languages) teachers which can be adapted for other contexts. Available to read on the TEFL.net site at <http://69.27.110.192/esl-articles/creative-writing.htm>

Appendix 2: Useful Links

Education

England, Wales and Northern Ireland

Department of Education

Responsibility for education and children's services. Website has a comprehensive archive of reports on creative learning.
www.education.gov.uk

Department of Education (Northern Ireland)

Responsible for the central administration of all aspects of education in Northern Ireland.
<http://www.deni.gov.uk/>

Scotland

Education Scotland

National body supporting quality and improvement in Scottish education bringing together the work of Learning and Teaching Scotland and Her Majesty's Inspectorate of Education. Website has extensive information and resources about the curriculum in Scotland.
<http://www.ltscotland.org.uk/>

Curriculum for Excellence

Aims to transform education in Scotland by providing a coherent and more flexible 3–18 curriculum.
<http://www.ltscotland.org.uk/understandingthecurriculum/whatiscurriculumforexcellence/index.asp>

Glow

National intranet for Scotland's educational community for use by pupils, parents and teachers.
<http://www.ltscotland.org.uk/usingglowandict/glow/whatis/index.asp>

National literature / writing development organizations with an education remit

UK/England

Apples and Snakes

England's leading organization for performance poetry and spoken word. Delivers workshops and long-term projects with schools, local communities, hospitals, prisons and other groups.
<http://www.applesandsnakes.org>

Artswork

National youth arts development agency offering extensive publications and training programmes.

www.artswork.org.uk

Arvon Foundation

Works to ensure that everyone can benefit from the transformative power of writing, running a year-round programme of residential creative writing courses at its four writing houses, plus dedicated weeks at its centres for schools. Information about how to become an Arvon tutor available at

<http://www.arvonfoundation.org/becomeatutor>

Booktrust

The UK's largest reading and writing charity. Delivers range of projects and programmes working with partners from the public, private and voluntary sectors. Website has searchable archive of resource and tools to support reading and writing professionals.

www.booktrust.org.uk

Earlyarts

National network for people working creatively with children and families in the arts, cultural and early years sectors.

www.earlyarts.co.uk

English PEN

The founding centre of PEN International, the worldwide fellowship of writers promoting free expression and the literature across frontiers. Its writer-led education programme Readers & Writers works with refugees, offenders, detainees and young people in schools.

<http://www.englishpen.org/learning/>

First Story

Runs residencies in challenging UK secondary schools (currently in London, Oxford and Nottingham).

<http://www.firststory.org.uk/>

Forward Arts Foundation

Works to build new audiences for poetry through initiatives such as National Poetry Day.

<http://www.forwardartsfoundation.org/>

Lapidus

Membership organization promoting the benefits of the literary arts for personal development, health and wellbeing. Eligible writers can apply for their Professional Member category and have their profile on their Skillsearch online directory. Groups in Scotland, Wales and the English regions, plus online journal and resources.

www.lapidus.org.uk

The National Association of Writers in Education (NAWE)

The one organization supporting the development of creative writing of all genres and in all educational and community settings throughout the UK. Publications, events, online resources, disclosure processing. Free public liability insurance cover for professional members. The Writer's Compass is its professional development arm.

www.nawe.co.uk

The National Literacy Trust

Supports those who struggle with literacy and the people who work with them. Runs projects and promotions in schools, libraries and football clubs across the country

<http://www.literacytrust.org.uk/>

The Poetry Society

Works to advance the study, use and enjoyment of poetry. Wide-ranging education programme working with schools, libraries, community organizations. Runs the Poets in Schools scheme and offers Poetryclass INSET for teachers led by experienced poets.
www.poetrysociety.org.uk

The Reading Agency

Aims to help children, young people and adults across the UK feel inspired and confident about reading. Specializes in working with libraries. Also reaches readers through broadcasters, publishers, workplaces, schools, prisons and youth services.
www.readingagency.org.uk

The Reader Organization

Aims to extend the individual experience with literature and build communities that read together. Delivers Read to Lead training.
<http://thereader.org.uk/>

Bridge organizations

Arts Council England has funded a network of 10 'bridge' organizations as part of its National portfolio 2012-2015. These will work to connect children and young people, schools and communities with art and culture, linking them up with other National portfolio organizations as well as museums and libraries and others in the cultural sector.

The bridge organizations are:

East: Norfolk and Norwich, Royal Opera House

East Midlands: Mighty Creatives

London: A New Direction (working with four associate bridge organizations: Apples and Snakes, Lyric Hammersmith, Roundhouse and Sadler's Wells)

North East: The Sage Gateshead

North West: Curious Minds

South East: Artsworld

South West: RIO (Real Ideas Organisation)

West Midlands: BCCSIP (Black Country Children's Services Improvement Partnership)

Yorkshire: Cape UK

Further details at <http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/children-and-young-people/bridge-organisations/>

Ireland / Northern Ireland

Poetry Ireland

The national organization for poetry in Ireland. Runs the Writers in Schools Scheme which part-funds visits by writers and storytellers to primary and post primary schools throughout the Republic of Ireland. Eligible writers (fiction, poetry, playwriting, screen) and storytellers can apply for inclusion on the WIS Directory.
www.poetryireland.ie

LitNet NI

Literature development organization supporting writers and literature professionals working in Northern Ireland.
<http://www.litnetni.com/>

Belfast Children's Festival

Run by Young at Art, a not for profit children's arts organization
Alongside the festival it runs a year-round programme of outreach and events across Northern Ireland.
<http://www.belfastchildrensfestival.com/>

Children's Book Festival

Activities run in libraries, schools and arts centres throughout the month of October.
<http://www.childrensbooksireland.ie/childrens-book-festival/festival-programme/>

(Details of other festivals taking place around Ireland at <http://poetryireland.ie/whats-on/festivals.html>)

Arts and Disability Forum

Disabled-led development agency delivering a cross-border arts grant scheme alongside a range of challenging and innovative exhibitions, and events, plus access, education and inclusion activity.

<http://www.adf.ie/>

Scotland

Scottish Book Trust

The leading agency for the promotion of literature, reading and writing in Scotland. It manages the Live Literature Funding scheme which subsidizes writer events in schools and a wide range of settings, and provides support to teachers, librarians, and all those who are involved in engaging learners in reading and writing. Its writer development programme supports Scottish writers at all stages of their careers and includes New Writers Awards, mentoring, media labs, and performance and presentation training.

www.scottishbooktrust.com

Scottish Poetry Library

Aims to provide a unique national resource centre of recognized excellence for poetry and bring the pleasures and benefits of poetry to as wide an audience as possible. Its wide-ranging education programme includes schools' cross-curricular poetry workshops led by professional poets, a poetry workshop commissioning service, CPD programmes with leading Scots poets for teachers of all levels, consultancy, advice and resources for classroom teaching and cross-curricular poetry/literacy projects.

www.spl.org.uk

Artlink Central

Works across Central Scotland promoting and developing access to the arts through participation. Work in schools focuses on children with complex needs (Stirling) and children with emotional and social needs (Falkirk).

<http://artlinkcentral.org/>

Aye Write! Glasgow's Book Festival

Runs an extensive free schools programme plus CPD sessions for teachers and events for nursery children and children with additional support needs.

<http://www.ayewrite.com/schools/pages/default.aspx>

Edinburgh International Book Festival

Runs the RBS Schools programme featuring events, writing and reading workshops for schoolchildren of all ages plus a CPD strand for adults working in the field of education exploring ways to integrate books and literature into the classroom.

<http://www.edbookfest.co.uk/news/seven-magical-days-of-book-filled-fun-for-schools>

Scottish PEN

The Scottish Centre of the international writers' association which works to promote freedom of expression throughout the world. Has developed a number of projects for use with students in schools and further education.

www.scottishpen.org

StAnza: Scotland's international poetry festival

Features range of events including readings and staged performances for children, plus organises school visits prior to the festival and works with teachers on developing poetry teaching skills.

<http://www.stanzapoetry.org>

Wigtown Book Festival

Runs an extensive children's programme.

<http://www.wigtownbookfestival.com/childrens-book-festival.asp>

(Details of other festivals taking place around Scotland at

<http://www.bookfestivalscotland.com/>)

Wales

Literature Wales

The Welsh National Literature Promotion Agency and Society for Authors

Manages three funding schemes (Writers on Tour, Programme Support and Literature Residencies) which support the costs of writers going into schools, youth clubs, libraries, community centres, arts festivals and other venues through out Wales to give talks, lead workshops etc. Welsh and Welsh based writers, writing in the Welsh and English language, can apply to join their Writers of Wales database.

Hay Festival Wales

Hay's Programme for Schools runs across the first two days of the Festival and offers pupils at Key Stages 2, 3 and 4 the opportunity to enjoy a free cross-curricular programme of leading children's writers and performers.

<https://www.hayfestival.com>

The Dylan Thomas Centre

Year-round programme of events and exhibitions.

<http://www.swansea.gov.uk/index.cfm?articleid=1686>

Ty Newydd

The National Writers' Centre for Wales. Runs residential creative writing courses for schools groups along the same lines as its courses for adults.

<http://www.tynewydd.org/english/home.html>

Regional English literature / writing development organizations (with an education remit)

East

Creative Arts East

Arts development agency for the Norfolk county.

www.creativeartseast.co.uk

The Poetry Trust

Flagship poetry organization, delivering a year-round live and digital programme, creative education opportunities, courses, prizes and publications.

www.thepoetrytrust.org

Writers' Centre Norwich

Literature development agency interested in both the artistic and social impact of creative writing. Delivers a wide-ranging programme of projects and events with writers, readers and diverse communities.

<http://www.writerscentrenorwich.org.uk/>

North East

New Writing North

Development agency for creative writing and creative reading, specializing in the development of talent. Runs creative projects with young people and communities.
<http://www.newwritingnorth.com/>

Seven Stories

The national home of children's books in Britain. Year-round events and exhibitions programme.
<http://www.sevenstories.org.uk/>

North West

Commonword/Cultureword

Writing development organization based in Manchester. Especial focus on working with groups that don't normally have access to writing and publishing resources.
<http://www.cultureword.org.uk/>

Contact Theatre

Provides opportunities for young people from a diverse range of communities to develop as artists, facilitators and project managers.
<http://contactmcr.com>

Litfest

Literature festival, publisher and development agency.
www.litfest.org

Manchester Children's Book Festival

Events, projects and activities for children and adults, plus CPD for writers, teachers, librarians and arts practitioners.
<http://www.mcbf.org.uk/>

Manchester Literature Festival

Annual literature festival plus year-round programme of projects and events.
<http://www.manchesterliteraturefestival.co.uk/>

The Windows Project

Provides a wide range of resources and facilities for poetry in education and community.
<http://www.windowproject.co.uk/>

East Midlands

Charnwood Arts

Independent community arts and media organization whose work encompasses most art forms and a range of approaches including long-term projects and residencies.
<http://www.charnwoodarts.com/>

Read On – Write Away!

A strategy to improve literacy in Derbyshire and Derby City
<http://www.rowa.org.uk/who.html>

Writing East Midlands

Writer development agency that supports, promotes and champions writing from the region. Facilitates new commissions, projects, residencies, and publications.
<http://www.writingeastmidlands.co.uk/>

Writing School Leicester

Specialist creative writing school delivering short, part-time writing and journalism courses. Also facilitates creative writing projects.
<http://www.writingschoolleicester.co.uk>

London

Eastside Educational Trust

Delivers arts activities and creative learning projects to children and young people through schools and community groups.
<http://www.eastside.org.uk/>

First Story (see entry under national organizations)

LONSAS (London Schools Arts Service)

Online services for those providing arts and cultural learning opportunities for children and young people.
<http://www.lonsas.org.uk/>

Poet in the City

Specialises in promoting poetry to new audiences through its events programme and educational work.
<http://www.poetinthecity.co.uk/>

South Bank Centre

The Learning and Participation department works across the Southbank Centre's site creating opportunities for a range of audiences to get involved.
<http://ticketing.southbankcentre.co.uk/find/learning-participation/all>

Spread the Word

Provides a wide range of services and opportunities for all levels of writers including advice and information, networking, mentoring, events and work in the community.
<http://www.spreadtheword.org.uk/>

The Ministry of Stories

A creative writing and mentoring centre for young people in east London.
<http://www.ministryofstories.org/>

South East

New Writing South

The new writing development agency for the south east region. Runs the Writer at Work scheme, taking writers into business, and places writers in schools through its Creative Learning programme.
<http://www.newwritingsouth.com>

Brighton and Hove Children's Festival

Multi-art form festival for children under 11 and their families.
<http://www.thechildrensfestival.co.uk/>

The Sunday Times Oxford Literary Festival

Extensive events programme for children and young people.
<http://oxfordliteraryfestival.org/about/festival/children-young-persons-events>

South West

Bath Festivals

Provides year-round learning and participation opportunities for children, young people and adults through creative workshops, gigs, master classes and competitions.

<http://www.bathfestivals.org.uk/about>

Cyprus Well

Supports writing and reader development in the South West. Funding for literary activities available through its Grassroots small awards programme.

<http://www.cypruswell.com>

KEAP (Kernow Arts Education Partnership)

Aims to engage the whole community in creative learning through the Arts

<http://www.keap.org.uk/>

Real Ideas Organisation

ROI's Schools Service includes offering pupil access to high quality arts provision.

<http://schoolsservice.realideas.org/>

Spaeda

Creates opportunities for the children and young people of Somerset to experience high quality arts activities.

<http://www.spaeda.org.uk/>

The Times Cheltenham Literature Festival

Education programme for schools and other groups includes project-based outreach work and administrative support for those schools who wish to visit Festival events.

<http://www.cheltenhamfestivals.com/education>

Young Cultural Creators

Inspires young people's reading and creativity through partnerships between schools and cultural organizations, working with writers and artists. (Also active in the East Midlands)

<http://www.youngculturalcreators.com/index.asp>

West Midlands

Writing West Midlands

Regional literature development agency. Builds audiences for literature through its Festivals and Events programme. Also works with children and young people through its Write On! programme

<http://www.writingwestmidlands.org/>

Ledbury Poetry Festival

Runs a Poets in Schools programme, placing poets in local schools to inspire the pupils to read, write and enjoy poetry.

<http://www.poetry-festival.com/poetry-in-the-community.html>

Education Arts Service West Midlands (EAS WM)

Online services for those providing arts and cultural learning opportunities for children and young people.

<http://www.easwestmidlands.org.uk/>

Yorkshire

Artlink

Delivers a range of community arts activities for the people of Hull and the Humber working with schools and community groups. www.artlink.net.uk

Artlink West Yorkshire

A community arts organization specializing in arts and health initiatives. Provides quality artistic initiatives for vulnerable members of the community including young people at risk of exclusion.

<http://www.artlinkwestyorks.org/>

Ilkley Literature Festival

Runs year-round 'Authors in Schools' programme ranging from large events for whole year groups to smaller creative writing workshops.

<http://www.ilkleyliteraturefestival.org.uk/schools/development/>

Leeds Young Authors

Runs creative writing projects out-of-school and in schools to promote the benefits that good writing skills can afford today's youth in their personal, professional and academic lives.

<http://www.leedsyoungauthors.org.uk>

The Writing Squad

A programme for emerging young writers in the north of England who work with professional tutors for two years.

<http://www.writingsquad.com>

(Details of other festivals taking place around the UK at

<http://literature.britishcouncil.org/festivals>)