



# The NAWE Conference

**Park Inn by Radisson York  
15-17 November 2013**

**nawe**

national association of  
writers in education

## Introduction

### *Beyond the Benchmark*

This year's conference sees the launch of the new report on Creative Writing in higher education, published by the Higher Education Academy. Ten years on from the English Subject Centre's *Good Practice Guide*, and 5 years since NAWE published the first Creative Writing Subject Benchmark Statement, we are pleased to present a new survey of the discipline, identifying issues for the years ahead. We're delighted that the HEA is supporting our conference as a sponsor, together with AQA.

There are other launches too: Barbican Press invites you to a reception and launch of their new venture, and *Overheard: stories to be read aloud* has a NAWE launch within our plenary celebrating the short story, which will unveil the much anticipated short story publishing site that NAWE has helped to develop: Cut a Long Story.

We are pleased to welcome Jean Sprackland as our opening speaker. A former NAWE Committee member, Jean is one of our leading poets and is involved in the major new poetry initiative, Poetry by Heart. NAWE is aiming to involve many more poets in this project during its next phase.

This time last year, the Creative Writing A Level was still to be accredited. Now it is being taught in schools around the country, and we are pleased to welcome its chief examiner, Lyn Lockwood, to lead one of our discussions. For teachers – and writers whose work is predominantly in schools – there is a focused strand of sessions running through all three days. There are of course also sessions on aspects of professional development, as well as workshops on particular forms of writing – the short story, flash fiction, poetry for children – and general aspects of the writer's craft, such as character development, editing, literary translation and digital publishing.

Once again, we bring you exceptional guest writers for our evening readings. Grace Nichols is a highly distinguished Caribbean poet, and a favourite of the GCSE syllabus. Terry Waite, CBE, brings an entirely new dimension to our conference, having written about his personal experience as a hostage while negotiating the release of others in Lebanon.

We look forward to hearing from all our guests, contributors and delegates in sharing their work and helping to shape the future of writing in education.

*Paul Munden, Director, NAWE*

# CONFERENCE PROGRAMME

## Friday 15 November

11.30 onwards      Registration

12.00-13.00      Network Meetings

**1 Higher Education Network Meeting** (Regatta) – Steve May, Helena Blakemore

This is an open meeting convened by the NAWE HE Committee, enabling any university-based writers to raise issues for discussion.

**2 Writers in Schools Network Meeting** (Henley) – Jonathan Davison, Anne Caldwell

This is an open meeting of the Writers in Schools Project Managers Group that meets regularly through the year. Any writers who work in schools are most welcome, together with any other colleagues involved in this field.

12.30-13.45      Lunch

14.00-15.00      Welcome, followed by Plenary Session (Henley)

**Poetry by Heart** – Jean Sprackland, Jane Bluett, Kaiti Soutana

Poet Jean Sprackland will be talking about this major new initiative (of the Poetry Archive) for which she was a judge in 2013. NAWE has been closely involved in the project, organizing a range of events for teachers. Some of these involved university lecturers, and the conference plenary will highlight this cross-phase aspect of the project.

Following the talk and a reading by Jean, Jane Bluett will introduce Kaiti Soutana, whose extraordinary recitations won the competition in 2013. Jane, a NAWE Committee member, was Kaiti's teacher at Bilborough College in Nottingham. Kaiti and Jane will then join the Poetry by Heart team in a subsequent conference session to discuss the ongoing project.



# Which poem will you learn by heart this year?



Poetry By Heart is a national recitation competition for pupils aged 14-18. It engages young people from diverse social backgrounds and all types of school in the pleasures of poetry.

Each pupil is challenged to memorise and recite two poems – one from before and one after 1914. Pupils choose these from the timeline anthology of over 600 years of poetry on our website. In 2014, national finalists will recite a third poem from a special collection of WW1 poems as part of the centenary commemorations.

The competition starts in individual classrooms grows into whole school/college contests, county contests, then the regional semi-finals and the grand final at the National Portrait Gallery in London. In the process, pupils foster deep personal connections with the poems chosen and bring poetry alive.

Poetry BY Heart 2014 will be bigger and better with vibrant contests in every county. To find out what's happening where you are, or to get involved, talk to us.

[www.poetrybyheart.org.uk](http://www.poetrybyheart.org.uk)

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[facebook.com/poetrybyheartcompetition](https://www.facebook.com/poetrybyheartcompetition)

POETRY BY  
HEART

15.00-16.15

Choice of:

**A1 Henley: Poetry by Heart** – Julie Blake, Tim Shortis, Jane Bluett, Kaiti Soutana, Paul Munden

Poetry by Heart is an initiative of the Poetry Archive, which ran a highly successful recitation competition earlier this year for school students in years 10–13. NAWÉ was involved in running Teacher Days that explored the connection between poetry and memory, and new ways of approaching the teaching of poetry in schools. The project leaders will be joined by NAWÉ's Director to discuss the achievements to date – and future plans.

**B1 Regatta: Inventing Reality** – Tiffani Angus, Laura Dietz, Louise Ells, Michael Irene, Una McCormack, Toby Venables

Science fiction writers, fantasy writers, and writers of historical fiction all engage in a process of reshaping reality to their own narrative ends. What strategies do they use to make these worlds as authentic-seeming as possible? Or is the primary purpose to create a sense of unreality? Why, as writers, might we choose to make this shift away from the “real”, “known” world? This cross-genre examination considers how the basics of world-creation can be taught, how insights can be applied across genre boundaries, and how authors and teachers can learn from considering these forms together.

**C1 North Riding: Giving Voice to Dementia** – John Killick

This workshop will constitute an introduction to the newly opened up area of creativity through language in a marginalized but growing section of the population. It will look at the practical and ethical issues involved, and be illustrated by readings, DVDs and sound recordings. There will be exercises around close listening, the creation of a group poem, and the editing of a text.

**D1 West Riding: Developing Characters: How Writers Get Them to Walk on Their Own** – Vanessa Gebbie, Sarah Hammond, Shawn Shiflett, Gerard Woodward

In his essay “The Birth of Bigger Thomas”, Richard Wright reflects on the many real people he drew from in the making of his protagonist in *Native Son* and examines their commonality: almost all of them used various ways to defy the racist “Jim Crow” laws in the southern US. This panel will explore the different ways writers go about developing strong characters who are complex enough to shoulder the weight of a short story or novel. Successful

in-class activities designed to help creative writing students discover three-dimensional characters will also be discussed.

**E1 Castle: A Student Writer's Toolkit – A Literature Development Agency & Universities Working Together to Enhance Student Writer Employability** – Jonathan Davidson, Tim Kelly, Julie MacLusky, Alyson Morris

Writing West Midlands has worked closely with a network of universities in the West Midlands that offer creative writing courses. Universities are increasingly keen to enhance employability among their creative writing students. Our Student Writer's Toolkit event was designed to give student writers the chance to network with their peers and with key individuals from the writing industry, including publishers, agents, radio producers, project managers and experienced writers. The first Student Writer's Toolkit ran on Saturday 2 March 2013, hosted by Coventry University, and was attended by over seventy students or recent graduates. The next will be hosted by Worcester University on Saturday 1 March 2014. This session will look at the impact of offering students this activity and the mechanics of making it happen.

**F1 Howard: Teaching the hard to reach: empowering the disengaged through words** – Danielle Jawando

Creative Writing as a subject has spread through universities, schools, prisons, and now with the A Level in place, is making its way into colleges. There is still one audience however which isn't being targeted or discussed – the hard to reach. Although challenging, working with these types of learners can be enthralling, exciting, and extremely rewarding. This interactive session will explore how to teach those with behavioural problems, the key to unlocking and engaging their creativity, and will also touch on techniques for managing behaviour which can be applied to any educational or workshop environment.

16.15-16.45      Tea/Coffee

16.45-18.00      Choice of:

**A2 Henley: Verbal creativity as a means to literacy** – Jon Blake

Jon Blake discusses the various ways in which he has encouraged verbal creativity as a means of building confidence amongst those with low levels of literacy. In over thirty years as a teacher, community arts worker and writer, Jon's over-riding concern has been the gap between intelligence and

attainment in working class pupils, so memorably explored in Barry Hines' *Kes*. Through video, sound recording, the making of plays and other means, Jon has striven to give low achievers positive achievements with important knock-on effects on literacy. In this session he will recall the most memorable projects in which he has been involved.

**B2 Regatta: The Creative Writing PhD – Research for Different Genres –**  
Sarah-Jane Dickenson, Martin Goodman, Brian Lavery, David Tomlinson

Four writers show how research fuels creative work at PhD level, in different genres: a dystopian novel; nonfiction that links biography and social history; plays that investigate the role of memory; and a fusion of reportage and songwriting. Dig in the archives; investigate work that parallels your own; conduct interviews; make site visits; throw yourself into new experiences. The panel have done all this and more, so as to shift their work to different ground. Through presentations and discussion, this is a chance to explore and appreciate alternative ways through the PhD Creative Writing route.

**C2 North Riding: Story-telling and Story-writing with the Visually Impaired –**  
Joan Michelson

This workshop is directed towards working with the visually impaired. The approach will offer inroads to story work across a range of disabilities, crafting techniques for story-telling and story-writing and handling for specific audiences. We will retell, revise, reshape and recreate “The Red Shoes” by Hans Christian Andersen. We will identify, explore and discuss his use of images of sight and then transform them into images of hearing. Through this process, we will make the story more accessible and consider how imagery serves the story teller in structural function and enrichment of the story experience.

**D2 West Riding: Inventing History: Creative Writing Workshop –**  
Heather Richardson

This workshop uses the 1911 Census of Ireland as the starting point for a series of creative writing exercises to re-imagine the inhabitants of a bustling working class area of East Belfast. By the end of the workshop you will have learnt how to turn historical fact into historical fiction, and will have gained some useful tips on how to take your research further.

## **E2 Castle: Addressing Progression and Employability**

### **a) Literary Festival as Pedagogy: how the administrative tasks of running a literary festival improved students' creative writing skills: a case study – Josie Barnard**

This year I supervised the ten Creative Writing BA Middlesex University students whose joint Independent Project was to run the North London Literary Festival (<http://northlondonlitfest.com/tag/north-london-literary-festival/>). Organizing a big event like this clearly helps students gain industry connections and administration skills that aid employability, but the students weren't allowed to perform their own work at the festival; the schedule was so intense they didn't even have much time to watch the authors they'd booked. Nevertheless, running a literary festival improved their creative writing skills. This paper shows how.

*followed by*

### **b) But can you get a job with this? Meeting requirements to embed “progression” within our writing classes – Julie MacLusky**

Parents anxious about the funding of study in Creative Writing and university administrators are suggesting that we give some consideration to ways that writing classes can improve students' employment prospects. This is a workshop during which delegates will have the chance to experience some practical responses to this pressure. The session will encourage delegates to try out exercises that have been used to develop a range of “marketable” experiences for students within writing workshops. These will include: the development of pitches, blogs, the development of a portfolio of published work, and helping students to set up their own publications.

## **F2 Howard: Jane Austen's Guide to Writing – Rebecca Smith**

Jane Austen's advice to young writers and observations on the craft are just as pertinent today as they were two hundred years ago. Her novels and letters can be used to inspire writers of all ages. We'll take a quick tour through Jane's methods of writing about relationships and using dialogue and language. There will be a series of exercises for you to try and to use with your students. We'll be looking at the way Jane went about creating some of the best loved characters of all time because, as Elizabeth Bennet puts it, “intricate characters are the most amusing”.

18.00-18.30 Reception and Book Launch (Henley)

Barbican Press is delighted to launch at NAWE. Current lead titles, novels and plays, come from PhD Creative Writing programmes, and we are strengthening that list. A nonfiction anthology from MA students and stories by children are part of the mix, and science fiction grows. Come and meet writers, raise a glass and feel part of a new publishing venture that really is growing out of writers in education. [www.barbicanpress.com](http://www.barbicanpress.com)

*Note: This launch follows directly on from session B2, at which Barbican Press authors discuss the development of their work. Those attending alternative sessions are all invited to join the launch and reception.*

18.30-19.30 Dinner

20.00-21.00 Evening Event (Henley)

### **A Reading by Grace Nichols**

We are delighted to welcome Grace Nichols as our special guest on this first evening of the conference.

Born in Georgetown, Guyana, Grace emigrated to Britain in 1977. Her first collection, *I is a long-memoried woman*, was awarded the 1983 Commonwealth Poetry Prize. Her other collections include *The Fat Black Woman's Poems*, *Sunris* (which won the Guyana poetry Prize), and *Startling the Flying Fish*, all from Virago who also published her first novel, *Whole of a Morning Sky*. She was writer in residence at the Tate in 1999-2000, from which the book *Paint Me a Poem* was published. Among her popular children's books are *The Poet Cat* (Bloomsbury), *Everybody Got a Gift* and *Sun Time Snow Time* (A&C Black). Her latest adult collections are *Picasso, I Want My Face Back* and *I Have Crossed an Ocean* (selected poems), both published by Bloodaxe Books. *Cosmic Disco*, her new book for young people, has just been published by Frances Lincoln.



Grace is among the poets on the current GCSE syllabus. She is fellow of the Royal Society of Literature and received a Cholmondeley Award for her work in 2001.

Grace will be available to sign books after the reading.

## Saturday 16 November

07.30-08.30	Breakfast
08.00-09.00	Registration
09.00-10.00	Plenary Session (Henley)

**Celebrating the Short Story** – Paul Munden, Neil Hargreaves; Jonathan Taylor, Vanessa Gebbie, Tania Hershman, Denise Hayes, Karen Stevens, Judith Allnatt

This session previews the much anticipated short story publishing site that NAWE has helped to develop. Cut a Long Story (CUT) enables writers around the world to sell their short stories as downloads for e-readers.

A demonstration of the site will be followed by readings from several CUT writers, all of whom are also featured in *Overheard: stories to be read aloud*, edited by Jonathan Taylor. *Overheard* will be on sale at the NAWE bookstall, where the writers will be available to sign copies during the morning coffee break (11.15–11.45am).

10.00-11.15      Choice of:

**A3 Henley: Time and Space to Write: *Doctor Who* as an inspiration for creative writing in KS2 and KS3** – Daniel Blythe

The BBC TV show *Doctor Who*, celebrating its 50th anniversary in 2013, is enormously popular with children between the ages of 7 and 13. Daniel Blythe, one of the official writers for the BBC's *Doctor Who* book series, explores some of the ways he uses the extended Who universe as a workshop stimulus in his author visits. The session will include a presentation on Daniel's work as a writer and his approaches to school workshops, with examples of resources, plus discussion of ways in which the programme's moral ethos, imaginative approach to storytelling and broad canvas can inspire young writers.

**B3 Regatta: Photo and Text: Sebald, Ethics, Tyrannosaurus Rex** – Barrie Sherwood

This seminar/lecture/workshop derives from my experiences introducing Creative Writing students in the UK and Singapore to the work of WG Sebald. Image and text have an uneasy relationship in the – for want of less

contentious terms – traditional or realist or mainstream novel. Starting from an understanding that Sebald's prose tetralogy is, at least, quasi-fictional, I explore how his singular writing process can serve as a model to aid fiction-writers fighting with, as Sebald himself put it, the "writer's curse" that he/she "doesn't work with tangible matter of any kind." In more advanced BA and MA classes, this introduction to Sebald and his writing process also serves as a thought-provoking entry to the thorny region of ethics and appropriation in fiction. The session will comprise presentation, discussion, and a writing activity.

### **C3 North Riding: a) Stylistics and Creative Writing – Jeremy Scott**

This paper will present an overview of a specialized approach to creative writing, complementing more 'traditional' methods of teaching, by focusing on stylistic and narratological approaches to the discipline. The paper proceeds from the premise that the ambition to write creatively presupposes an interest in the 'expressive mechanics' of language. It will discuss the rationale behind the module, with references to both its theoretical infrastructure (both stylistic and pedagogical) and its content, delivery and reflective evaluation. A brief selection of the exercises used on the module will also be presented.

*followed by*

### **b) Our History: bringing it to life through creative activity – John Turner**

This session will examine and explore how HE students within creative writing and performing arts disciplines, under the supervision of their tutor, work with local schools and communities in the research, writing, rehearsing and performing of an original piece of work derived from local history topics. The strategies, planning and processes will be addressed and three recent projects in the South Yorkshire area including Wortley Hall, Time for School and I'm a Woman will be illustrated by short video presentations.

### **D3 West Riding: Flash workshop – Liz Cashdan, Moy McCrory**

This workshop will explore what all short pieces of writing have in common and what separates them into prose, poetry, prose poems, greguerías or any other fancy name you wish to think of. We shall offer participants a selection of stimuli for writing, then divide them into genre groups, and ask them to respond. We will then compare notes on the writing from each group. We might not come up with definitions but hopefully we shall have some interesting pieces of writing which will tell us something about, for example, language, metaphor, line length, rhythm, visual shape, sound and meaning.

**E3 Castle: Writing Squads for Children & Young People – Llenyddiaeth Cymru/Literature Wales & Writing West Midlands** – Jonathan Davidson, Leusa Llewelyn

The Young People's Writing Squads programme of creative writing groups for young people was launched by the Welsh Academy (now Literature Wales) over fifteen years ago. This programme has inspired others, including Writing West Midlands' network of Write On! Writing Squads, launched in 2009. This session will look at the value of providing creative writing groups for children and young people and the practical implications of working with so many young writers. It will also cover the type of work undertaken by the professional writers leading these groups and the setting up and sustaining of young writers groups and how they can connect with and be supported by the wider creative writing sector. Various funding models will also be discussed, with attention to how this work can best be evaluated.

**F3 Howard: An Experiment in Making Poetry Readings 100% Enjoyable** – Peter Sansom

Listening to poems once is often not listening to them at all. Why is it that a poem sometimes only comes to life on a second reading? On the page that's true too, and most of us do re-read poems as a matter of course. For this life-changing session, please bring along a favourite poem (by somebody else, you egotist) which you (or someone else, you modest devil) will read out twice. This way we will hear and properly engage with some cracking (not too well-known please) poems, and at the same time discuss the process whereby verse get to work on us. We will explore why some poets and poems can do that on one hearing, but we will surely also prove once and for all why a revolution is necessary at most poetry events. Hearing poems twice, that should be the norm.

11.15-11.45      Tea/Coffee

11.45-13.00      Choice of:

**A4 Henley: Good Practice Gets Better** – Kathryn Deane, Paul Munden

For the past two years, NAWE has been involved in ArtWorks, a special initiative of the Paul Hamlyn Foundation, developing practice in participatory settings. As the project enters its final phase, this session will discuss the knowledge gained through the project so far, and how writers and other artists – and their employers in a wide range of community contexts – stand to benefit as a result.

#### **B4 Regatta: A New Approach to Feedback** – Michael D.D. Johnstone

This session will explore new ideas for delivering timely and useful feedback on students' creative writing. As university students pay more for their education, demand for detailed feedback is higher than ever; but, at the same time, lecturers face increased workloads and management demands for "efficiency". In response to this two-way pressure, D.D. Johnston has developed a symbol-based feedback system that he believes saves time and provides students with a fuller and more useful critique. He will explain and evaluate his system, introducing a wide-ranging discussion of how we can give better feedback.

#### **C4 North Riding: Coaching Taster Workshop** – Anne Caldwell

Are you looking to find out more about coaching or make some changes in your own career? Would you like a safe and supportive space where you can think about your present situation and the areas you'd like to change, prioritize your goals and work through a set of actions to achieve them? Are you ready to challenge and stretch yourself? Anne Caldwell is offering a 1.5hr coaching taster workshop as part of the conference programme. You will decide what to focus on; the coach is there as a facilitator to help you to gain new insights and understanding. Anne is the Programme Director for NAWE and an accredited coach. There is limited availability of 10 places, so if you want to book a place in the session or know more about coaching, please email [a.caldwell@nawe.co.uk](mailto:a.caldwell@nawe.co.uk).

#### **D4 West Riding: Why the Short Story?** – Vanessa Gebbie, Joe Melia, Patricia Ann McNair, K.J. Orr, Gerard Woodward

Too often considered one of the lesser fiction forms, the short story is an essential part of both the traditional literary canon and of the contemporary fiction landscape. It is also a valuable teaching tool. Teachers, advocates, and award-winning writers of the short story will talk about the form's challenges and merits, as well as provide participants with titles and tools that will engage creative writing students and readers of all ages and skills levels with this very important fiction specialization.

#### **E4 Castle: How to Create an Author Platform in the Digital Age** – Wes Brown, Barbara Large

Wes Brown and Barbara Large will guide you through some of the new platforms available to writers. The workshop will include discussion and presentations of how to produce ebooks, outlets for developing your

audience, inbound versus outbound marketing and some of the issues facing writers in a digital age. *This is the first of three consecutive sessions curated by Wes Brown, involving young writers and publishers.*

#### **F4 Howard: Out and About: York's Magic and Mysteries** – Denise Hayes

This session offers you the opportunity to take a creative stroll around the beautiful city of York. You will be provided with a booklet containing a specially designed town trail and a range of location-linked writing activities from which you can pick and choose as you like. A Facebook Group Page will be used to compile an anthology of the writing produced by delegates. This activity draws on my experience of compiling similar booklets covering a range of locations and themes for ten annual undergraduate residential field trips. It is hoped that in addition to providing an enjoyable creative breath of fresh air this session will also be of value to delegates who are interested in developing similar field trips and other location-based creative writing events.

13.00-14.00            Lunch

14.00-15.00            Plenary session (Henley)

#### **You Should've Seen Us** – Paul Mills

A highlight of the NAWE Conference in 2012, Paul Mills' film *You Should've Seen Us* returns by popular request, this time as a screening for all delegates to enjoy. The work is a journey through North Yorkshire in poems and film, drawing on extracts from the Yorkshire Film Archive, 1908 to 1958.

“Paul Mills has produced a wonderfully stirring, thoughtful and ultimately celebratory body of work that spins out from specific histories into all our families, all our lives.” – *Ian McMillan*

15.00-16.15            Choice of:

#### **A5 Henley: The Hero Is Me: casting the child as the hero of the story** – Candy Gourlay, Judith Tennant

Author Candy Gourlay and teacher Judith Tennant discuss the need for diversity in young fiction, using as a starting point Judith's work with special needs and inner city primary children and Candy's own experience of growing up in the belief that books were the exclusive preserve of pink-skinned people because she never saw herself represented between their pages. Judith has responded to the problem by creating *The Hero Is Me* (primary and special

needs) in which children work together to retell a popular text with themselves as the characters. The effect of seeing themselves in the pages of a book creates a positive and long-lasting engagement with books and reading.

**B5 Regatta: Articulating the Other** – Emily Bullock, Nicky Harlow, Heather Richardson, Emma Claire Sweeney

Four Open University PhD students discuss their experience of developing the voices of fictional characters who are separated from their authors by gender, location, disability or culture. They will explore a diversity of voices, from boxing reportage to the inner life of a special needs child, from the profoundly masculine voice in the North of England to the 17th century pamphleteer. The panel includes research students at all points of the PhD process, from those in their first year to others who have submitted their thesis. The discussion will focus both on the practical strategies used to develop other voices, and the creatively inspiring effect of sources uncovered as a result of background research.

**C5 North Riding: An Under-used Educational Resource** – Patrick Wildgust, John Wedgwood Clarke

The church in the town or village is a source to stimulate the imagination for teachers and pupils both in primary and secondary schools. The Laurence Sterne Trust has used St Michael's Church, Coxwold, as a template for creative writing in the classroom with John Wedgwood Clarke, who will share his approach and demonstrate its potential.

**D5 West Riding: Writing Poetry for Children** – Roger Stevens

Many people think that writing for children is easier than writing for adults. In fact, the reverse is usually the case. This is particularly true when writing children's poetry. In this interactive session, Roger will share his long experience of writing for children, run a poetry workshop (suitable for writers of all abilities from beginners to seasoned professionals), lead a discussion on what makes children's poems different from poetry for adults and offer help and advice on how to get published in the children's market.

**E5 Castle: The Society of Young Publishers: How to Get into Publishing** – Wes Brown, Becky Macklin, Jamie McGarry

The SYP in the North and Midlands hosts a panel and discussion on how to get into publishing for people new to publishing and young publishers. Themes discussed will include personal manufacturing, new platforms and

the traditional press. *This is the second of three consecutive sessions curated by Wes Brown, involving young writers and publishers.*

### **F5 Howard: Key Questions** – Zakia Carpenter-Hall

As writers and educators, we know the importance of asking the right questions. The appropriate question asked at the right moment can guide our work, and the work of our pupils, into exciting and uncharted terrain encouraging new understandings. With the help of brief writing exercises, developing questions from David Grove (creator of Clean Language), playful exploration and small group work, we will monitor the effects of good questions on our work to experience how they open up writing and writing processes. The workshop will conclude with a pithy discussion on possible professional applications.

16.15-16.45            Tea/Coffee

16.45-18.00           Choice of:

### **A6 Henley: Creating poetry in the classroom** – Chelley McLearn

A workshop for poet facilitators working with children at Key Stage 2 and 3, this session explores creative methods of engagement in initiating poetry in the classroom. How do we engage those for whom words are an obstacle? How can we create a sense of fun and fearlessness? What can be done to overcome "page fright"? The workshop will facilitate the exchange of ideas, the creation of new activities to engage kinaesthetic learners, and an opportunity to share experiences of difficulties in the classroom and ways of overcoming them.

### **B6 Regatta: Teaching Professional Writing Online: Pitfalls and Prizes** – Helen Shipman, Tom Scott

The MA Professional Writing at Falmouth University was the first postgraduate writing course in the UK to be offered entirely online. Over the past few years, the course team have learned a great deal about what works best in terms of teaching strategies and managing tutor-student and student-student interaction, and their online students are now achieving more distinctions than their campus-based equivalents. In this session, members of the team will share their hard-won experience and discuss the challenges they have faced, from social media spats and cross-cultural misunderstandings to negotiating a steep institutional learning-curve.

## **C6 North Riding: Working in the Context of Challenging Behaviours –**

Kate Davis

The session aims to encourage writers to consider working outside of mainstream education; in pupil referral units, schools for students with emotional and behavioural difficulties, learning difficulties etc. The session will include a brief introduction about my own experiences of working in these contexts, in which I'll describe the advantages – including the potential for astonishing work to be produced – and consider some of the drawbacks I've encountered along with approaches I've found helpful in dealing with them. Participants will be invited to try techniques I've used that have worked well with the students and to ask questions.

## **D6 West Riding: Science - a rich seam of inspiration to be mined –** Tania Hershman

Science is only rarely used as inspiration by fiction writers and poets, who may feel that some scientific knowledge is required to enter here. I disagree. From researchers in the laboratory – with all its strange, wondrous equipment – to scientific theories, the history of science and delicious-sounding scientific words, I will be suggesting different and entertaining ways to tap into this rich seam of science in your own writing and use it in workshops.

## **E6 Castle: Myths of the Near Future –** Wes Brown

Myths of the Near Future is an online and ebook publication of new writing by the under 25s supported by the NAWE Young Writers' Hub. This launch event will include performances by writers published in the last four issues and a chance to find out about the Hub and meet other young writers. *This is the third of three consecutive sessions curated by Wes Brown, involving young writers and publishers.*

## **F6 Howard: Nature or Nurture: Can Creativity be Taught? –** Randall Albers, Steve May

What do we mean by "creativity"? And is it simply inherent in some people and not in others, or is it capable of being taught—nurtured—in any student? Presenters in this session will unpack the term and lead audience participants through activities designed to evoke creative problem solving among diverse students at all levels of instruction. Participants will reflect upon their own imaginative processes as a way to understand the term and the implications of that understanding for writing and teaching.

## **Beyond the Benchmark: Creative Writing in Higher Education**

The Higher Education Academy, sponsor of the NAWE Conference 2013, welcomes you to the launch of its latest research report.

“On behalf of the Higher Education Academy (HEA), it is my pleasure to help sponsor the NAWE Conference 2013. The Higher Education Academy is a national body for learning and teaching in higher education. We work with universities and other higher education providers to bring about change in learning and teaching. We do this to improve the experience that students have while they are studying, and to support and develop those who teach them. Our activities focus on rewarding and recognizing excellence in teaching, bringing together people and resources to research and share best practice, and by helping to influence, shape and implement policy – locally, nationally, and internationally.

“The HEA supports staff in higher education throughout their careers, from those who are new to teaching through to senior management. We offer services at a generic learning and teaching level as well as in 28 different disciplines. Through our partnership managers we work directly with HE providers to understand individual circumstances and priorities, and bring together resources to meet them. The HEA has knowledge, experience and expertise in higher education.

“In my role as HEA Discipline Lead for Creative Writing, English Literature and English language I have a keen appreciation of NAWE’s work and its programme of support of creative writing in all communities and sectors. NAWE and the HEA share a dedication to teaching and have a history of productive organizational collaboration. I am looking forward to this year’s conference, the launch of the NAWE/HEA Report, *Beyond the Benchmark: Creative Writing in Higher Education*, and the chance to meet and talk with as many delegates as I can.”

*Dr Nicole King  
Discipline Lead for English Literature,  
Creative Writing and English Language,  
The Higher Education Academy*



18.30-19.30 Dinner

20.00-21.00 Evening Event (Henley)

### **A Reading and Talk by Terry Waite CBE**

To conclude our Saturday programme, we are delighted to welcome Terry Waite.

Terry began his career as Education Adviser to the Anglican Bishop of Bristol, before moving to East Africa in 1969. He witnessed the Amin coup and both he and his wife narrowly escaped death on several occasions. He founded the Southern Sudan Project and was responsible for developing programmes of aid and development for this war-torn region.



Photo credit:  
[www.eggboxmedia.co.uk](http://www.eggboxmedia.co.uk)

After moving to Rome in 1972, he travelled extensively throughout Asia, Africa, North and South America and Europe, advising on programmes concerned with Institutional Change and Development, Inter-Cultural Relations, Group and Inter-group Dynamics and a range of development issues connected with both health and education. In 1980 he was recruited by the Archbishop of Canterbury and moved to Lambeth Palace.

In the early 1980s he successfully negotiated the release of several hostages from Iran and this event brought him to public attention. In 1983 he negotiated with Colonel Gaddafi for the release of British hostages held in Libya and again was successful. In January 1987 while negotiating for the release of Western hostages in Lebanon he himself was taken captive and remained in captivity for 1,763 days, the first four years of which were spent in total solitary confinement. His account of this, *Taken on Trust*, is published by Coronet. An international best-seller, it was followed by *Footfalls in Memory* and *Travels with a Primate*, a humorous account of his journeys with Archbishop Runcie.

Terry will be available to sign books after the reading.

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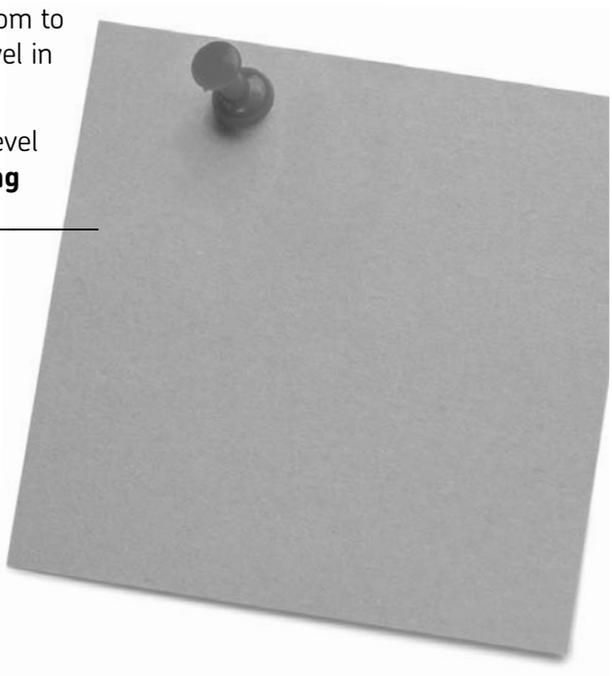
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## Sunday 17 November

07.30-08.30 Breakfast

09.00-12.00 Full morning option (meet in bar area)

**Making the ordinary extraordinary: walking and creative writing** – Louise Barrett, David Manderson

As an alternative to the programme of 75-minute sessions, there is the option of a longer session as follows:

Drawing on a Creative Scotland-funded, cross-faculty research project to develop creative interventions in initial teacher education, this participatory workshop will explore walking as a method for the stimulation of creative writing in the classroom. Historical perspectives on the writer as walker will inform exploration of types of walking as practice used by writers and as action within their work. Having considered how walking and creative writing inter-relate theoretically, participants will take part in a short sensory walk in the city of York, to produce a piece of creative writing based on the experience and to reflect in discussion on possible pedagogical implications.

09.00-10.15 Choice of:

**A7 Henley: The Creative Writing A Level** – Lyn Lockwood

As the newly appointed Chief Examiner for the AQA Creative Writing A Level, Lyn Lockwood will talk about the development, structure and aims of the course. The intention is not provide examination advice but to outline the vision for the course and to have an open discussion with writers in education about ways in which the course might develop, how to link it both to GCSE and university creative writing courses, and how writers can work with schools to make this an outstanding opportunity to promote and encourage creative writing.

**B7 Regatta: Reading aloud and performing: impact on the motivation, confidence and understanding of English and Creative Writing Students** – Amina Alyal

In 2012-1213 Dr Richard Storer and I undertook a Teaching Fellowship in English and Creative Writing, exploring the pedagogic and professional advantages to students of reading aloud. In a series of activities, students read aloud their own work and that of established poets, made podcasts, and

discussed the process. Students fed back their enthusiasm about the way sessions increased their motivation and their confidence in speaking and writing. Students and staff took part in formal reading sessions, workshops, sessions with a voice coach and a performance poet, and finally were able to perform at a public open mic event.

### **C7 North Riding: Writing Poems with Terrified Teenagers – Miles Salter**

How can we get teenagers to write? What can we do to help them feel relaxed enough to try something that at first may feel awkward or embarrassing? What topics can we tackle with teenagers? What topics should we avoid? This workshop will be led by York-based writer, musician and storyteller, Miles Salter. Miles will share poems by other writers that could work well with teenage groups. There will be time to explore writing exercises that can be used with teenagers. There will also be a chance for discussion and group participation.

### **D7 West Riding: Re-imagining Workshop – Anne Caldwell**

In the summer of 2013, I was invited to take part in an international art exhibition in Berlin on the theme of “re-imagining”. The poems I wrote for the exhibition chart a visit I made to Berlin the year before. I took with me a collection of photographs my father took of the city in 1963. I mapped out the locations of his images and re-photographed the views from where my father stood. I also wrote extensive “field notes” in these places and these pieces of writing began to form a diary or blog of my walking through the city. Walking and remembering became intertwined. The reflections of this trip, my family history, my own sensory response to my father’s prints and the city of Berlin itself have informed my work. Through a process of ekphrasis and re-imagining, one art-form has become another. This discussion and practical writing workshop will explore these techniques, discuss the links between walking and writing and allow participants to investigate for themselves how they might develop their own project using the idea of street walking, a city landscape or a set of images as starting points.

### **E7 Castle: Writing Together: ways of making it work – Emily Midorikawa, Emma Claire Sweeney**

Writing can be a solitary business. Whilst author friends Emma and Emily are used to supporting each other, until recently the norm for them too was producing work alone. But over the past year, they have embarked on several projects that have involved not only close collaboration but writing together, making joint decisions about every single word. This panel will take an honest

look at the joys, but also the inevitable frustrations, of this method of working. Delegates and panellists will share practical tips for seeing joint creative ventures through to fruition without the friendship or the writing turning sour.

### **F7 Howard: Creative Translation – Anouska Munden**

With the introduction of the Creative Writing A Level this year, an exploration of the resources available to writers and students of Creative Writing has never been more necessary. This session will examine translation as an important and exciting source of writing material for teachers to implement. In addressing students who have perhaps never attempted creative writing, not least as a taught discipline, the opportunity to translate can provide a means of introducing creative work stimulated by another piece of writing. In the initial panic of searching for content, or the lack of confidence to write one's own content immediately, translating poetry or prose offers students a way of writing creatively whilst still believing at the outset that they are only re-writing.

10.15-10.45          Tea/Coffee

10.45-12.00        Choice of:

### **A8 Henley: Poetry Writing in the A Level English Curriculum in Malta: the views of students, teachers and an examiner – Daniel Xerri**

In this talk I examine the place of poetry writing in the A Level English curriculum in Malta. My research shows how while there seems to be an appreciation of what creative writing can contribute to students' engagement with poetry, there is at the same time a fear that they might not be up to the challenge because of a perceived lack of talent. It also demonstrates that teachers might feel uncomfortable with the prospect of teaching poetry writing because of an absence of suitable training. In light of the long overdue Creative Writing A Level, my findings will probably resonate with the experiences of teachers and other stakeholders in the UK.

### **B8 Regatta: Is This the Best We Can Do? – Randall Albers, Steve May, Helena Blakemore, Patricia Ann McNair, Shawn Shiflett**

As the number of students interested in studying Creative Writing continues to grow, it is time for teachers, workshop leaders, programme directors and administrators to fully assess and perhaps reconsider their own work and goals. Long-standing (and not always effective) pedagogies, processes, and policies—"common practices"—are often confused with "best practices". This

panel of writers, teachers, and administrators will explore the myth of “best practices” as it pertains to Creative Writing programmes. Workshops? Learning outcomes? Hiring? Assessment? What is “best”, really? And what is simply “always have done”? We invite you to join in the conversation.

### **C8 North Riding: Illuminating the Present: Poetry and Dementia – Cheryl Moskowitz**

Czech poet and immunologist, Miroslav Holub once wrote, “The fact that I cannot imagine the present moment has always worried me”. A person with dementia lives in the present moment and the poet has much to learn from their ability to do so. This presentation will offer new insight into the making of poetry with dementia sufferers, considering the role of art and photography in the process. The poem, like a painting or photograph, is a captured moment in time and as such becomes a constantly present representation of past existence. In *Ways of Seeing* John Berger says “Original paintings are silent and still in a sense that information never is.”

### **D8 West Riding: Eliza’s Babes: using the skills, ideas and lives of women poets from earlier centuries to create new poetry of your own – Robyn Bolam**

Often pioneers of style and technique, these women wrote about countries, cities and the natural world, revisited characters from history and fiction, and tackled family, love, and everyday struggles with passion, wit, lyricism, and originality. Explore the work of performance poet, Tekahionwake, the daughter of a Mohawk chief, alongside that of others, including some better known for their fiction, such as Austen, the Brontës, and George Eliot. What can we learn from them today? This workshop will draw on my experience of editing the anthology: *Eliza’s Babes: four centuries of women’s poetry in English, c. 1500-1900* and on many years of running poetry workshops in higher education and for the public (most recently at Jane Austen’s House Museum, Chawton).

### **E8 Castle: Editors on Editing – Susan Greenberg**

It is not unusual to see interviews with authors about their writing process, but apart from discussions about industry trends or “what editors want”, the innermost experience of editing remains largely invisible. In the course of a 360-degree analysis – definitions, history, theorization, the lot – I have interviewed 12 editors from a wide range of written media. The results provide interesting insights and reflect the passion that editors feel about their work. The talk will share the findings of the work and present excerpts from the

interviews, as a springboard for discussion about what happens during editing, and how we think about writing and re-writing.

**F8 Howard: Subverting the Pyramid: the importance of creative writing in the study of journalism** – Barbara Henderson

“Why weren’t we taught this before?” Every year, the final year students on my creative non-fiction module ask the same question. After almost three years of learning the traditional methods of journalism, being taught to employ the techniques of fiction writing in their work always comes as a revelation – and a liberation. This session will examine the necessity, in these times when the role of the journalist is shifting, of teaching creative writing techniques as a strand running throughout all journalism courses, rather than as a stand-alone module, and will show how non-fiction story-telling improves because of it. This session will draw upon the writer’s extensive experience in print and broadcast journalism.

12.00-13.00          Plenary Session (Henley)

**Conclusions & NAWE AGM** – Paul Munden, Liz Cashdan

NAWE’s Director and Chair will take stock of what emerges from the conference and enable delegates to raise in public any issues discussed in less formal gatherings throughout the weekend. The session will include the announcement of a new NAWE HE Committee for the next three years (following online voting) and the other formal business of the AGM.

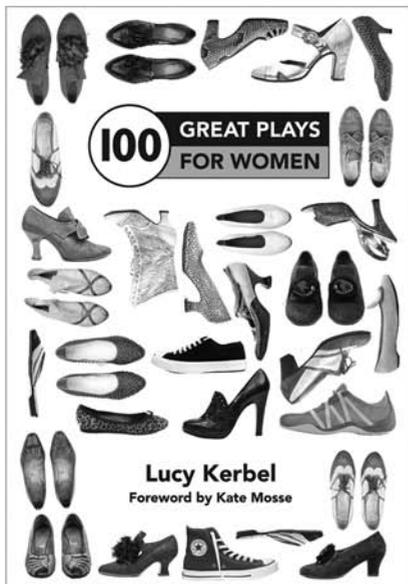
13.00                  Close of Conference

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Each year we take full note of the feedback received from delegates in order to make our event ever better. Do please complete the evaluation form that you will find in your delegate pack and hand it in before you leave. There will also be an electronic version available online.

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. Any updates to the programme will be published on the NAWE website.

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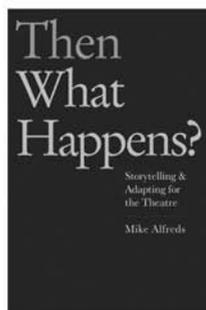
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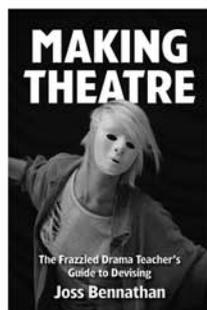
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## Contributors

**Randall Albers**, Professor in the Fiction Writing Department at Columbia College Chicago, is the founding producer of the Story Week Festival of Writers, and is a former winner of the Columbia College Teaching Excellence Award. His fiction and nonfiction have appeared in *Writing in Education*, *Prairie Schooner*, *Chicago Review*, *F Magazine*, *TriQuarterly*, *Brevity*, *Briefly Knocked Unconscious by a Low-Flying Duck*, and elsewhere.

**Amina Alyal** is Associate Principal Lecturer in English, and a practising poet. She has published academic articles on Renaissance poetic theory, and original poetry. She regularly performs her poetry in public events, for example currently in the Taiko and Tanka show with the UK Japanese drumming group Kaminari UK.

**Tiffani Angus** is working on a Creative Writing PhD at Anglia Ruskin University in Cambridge. She is the recipient of the Skinner-Young Studentship in Renaissance Studies and is currently working on her PhD novel, a fantasy historic novel that spans 400 years in an English manor-house garden.

**Josie Barnard** is a Senior Lecturer in Creative Writing at Middlesex University. She has taught Creative Writing widely across the HE sector for over a decade, including at MA, BA and FE level and for industry initiatives including the Faber Academy. She has published five books with Virago, including the novels *Poker Face* (Betty Trask award-winner; made into a Film Four short) and *The Pleasure Dome*.

**Louise Barrett** is a Lecturer in Education and leader of the PGDE (Secondary) programme at the University of the West of Scotland. Her principal teaching commitments relate to the curriculum, pedagogy and assessment of English, and inclusive education.

**Jon Blake** qualified as a teacher in 1979 and became a published writer in 1984, going on to write over fifty titles, from best-selling picture book, *You're a Hero Daley B*, to humorous junior novels such as *Stinky Finger's House of Fun* and the acclaimed YA thriller, *The Last Free Cat*.

**Julie Blake** is the author of *The Full English: an A-Z handbook of English teaching activities* and co-author with Tim Shortis and Alison Powell of *All Talk*, a fifteen unit resource for learning about spoken language and interaction in everyday life. She has worked with children and young people in a variety of contexts, including youth clubs and homeless shelters, as well as

teaching English Language and Literature in colleges and on teacher education programmes.

**Helena Blakemore** is Programme Leader for BA Creative & Professional Writing at the University of East London and Vice Chair of NAWE's Higher Education Committee. Her particular interests include genre fiction, professional development for undergraduate Creative Writing students, and Creative Writing pedagogy.

**Jane Bluett** is a writer and teacher. She teaches English and Creative Writing A Levels at Bilborough College in Nottingham. She recently completed her PhD in Creative Writing at Nottingham Trent University and is Principal Examiner for Creative Writing A Level. Her main writing interest is poetry and her poems have appeared in a wide range of publications. She is currently poetry editor for *English in Education* and a member of the NAWE Management Committee.

**Daniel Blythe** has written novels for the official *Doctor Who* book series since 1993, as well as several novels for adults, non-fiction books and his own *Shadow Runners* series (published by Chicken House). Daniel has had 14 books published, has had his work translated into several languages and has led workshops in over 200 schools. He lives and works in Yorkshire.

**Robyn Bolam** has published three poetry collections with Bloodaxe, most recently *New Wings: Poems 1977-2007*, which was a PBS Recommendation. She edited *Eliza's Babes*, an anthology of four centuries of women's poetry in English (Bloodaxe, 2005). She is a freelance writer and was Royal Literary Fund Fellow at Southampton University, 2009-2013.

**Wes Brown** is Young Writers Co-ordinator at NAWE, co-chair of the Society of Young Publishers in the North and Midlands, administrator at Magma Poetry and director of Dead Ink Books. His debut novel, *Shark*, is published by Valley Press.

**Emily Bullock** is currently tutoring for the OU and working on her PhD. She attained a distinction from UEA Creative Writing MA. Her work has been broadcast on BBC Radio 4, won the Bristol Short Story Prize, and been short-listed in other competitions such as Fish.

**Anne Caldwell** is a poet and literature consultant. She works for NAWE, The University of Bolton, The Open University and runs workshops in schools and community settings.

**Zakia Carpenter-Hall** is a writer, multidisciplinary artist, facilitator and accredited coach through NAWE, RD 1st and Arvon. She was awarded a full merit scholarship to study under the tutelage of Wendy Sullivan, a master trainer in Clean Language and founder of Clean Change Ltd.

**Liz Cashdan** tutors at Sheffield University Lifelong Learning, the Open College of the Arts, and the WEA. Recent publications include *Things of Substance: New and Selected Poems* (Five Leaves 2013) and *Iceland Stories* (2012), poems with digital images by Pat Hodson and sound by Jessica Rowland. She is Chair of NAWE.

**Jonathan Davidson** is Chief Executive of Writing West Midlands. He is joint-founder and Associate Director of the Birmingham Literature Festival and Director of Midland Creative Projects Limited, for whom he recently produced the theatre production *Being Human – Poetry in Performance*. His radio plays have been broadcast on BBC Radios 3 and 4. His second collection of poetry, *Early Train* (Smith/Doorstop), was published in 2011.

**Kate Davis** has been working as a writer in education for over ten years. She works regularly in pupil referral units, young offenders institutions and in schools for students with emotional and behavioural difficulties and with learning difficulties, supporting students to create poetry, drama and short stories. She has an MA in Poetry with Pedagogic Studies.

**Kathryn Deane** ran community music projects across England before becoming director of Sound Sense, the UK association for community musicians, in 1995. She has carried out advocacy work across government and manages and carries out research into community music. She is an adviser to Sage Gateshead/Sunderland University degree course in community music and visiting lecturer on community music at conservatoires and universities.

**Sarah-Jane Dickenson** is a Senior Lecturer in Drama at the University of Hull. She specializes in applied drama, and the structure of written drama. She has been commissioned to write plays for young people both in the UK & abroad. Her PhD focuses on the role of memory in plays.

**Laura Dietz** is a senior lecturer at Anglia Ruskin University, where she convenes the MA in Creative Writing. Her first novel, *In the Tenth House* (Crown, Random House), explores the incestuous relationship between spiritualism and early psychiatry. Her research interests include online literary culture, cognitive approaches to literature, and science in contemporary fiction.

**Louise Ells** is pursuing a Creative Writing PhD at Anglia Ruskin University, where she also teaches. Her thesis comprises *Lacunae*, a collection of thematically linked short stories, and research examining Alice Munro's narrative strategies in *Dear Life*. One of the stories from *Lacunae* was recently published in the *Master's Review*.

**Vanessa Gebbie's** books include a novel, *The Coward's Tale* (Bloomsbury) and two collections of short stories. A freelance writing tutor, she is also contributing editor of *Short Circuit, Guide to the Art of the Short Story*. Her first poetry collection is also published this year. [www.vanessagebbie.com](http://www.vanessagebbie.com)

**Martin Goodman** is Professor of Creative Writing and Director of the Philip Larkin Centre at the University of Hull. He writes fiction and nonfiction and runs Barbican Press, which focuses on works written for the Creative Writing PhD. His new novel *Ectopia* was the subject of his PhD at Lancaster.

**Candy Gourlay** is the Filipino author of *Tall Story*, winner of the Crystal Kite Prize for Europe and shortlisted for 13 prizes in the UK. She has collaborated with Judith Tennant on literacy projects involving special children. Her second novel *Shine* will be published in September 2013. [www.candygourlay.com](http://www.candygourlay.com)

**Susan Greenberg** worked for 25 years as a writer and editor for newspapers, magazines and the web. Since 2005 she has been Senior Lecturer at the University of Roehampton in London, in the Department of English and Creative Writing, specializing in narrative nonfiction and publishing. She is currently writing a book about the "hidden art" of editing, which is also the subject of a PhD thesis. She is a founding member of the International Association of Literary Journalism Studies.

**Sarah Hammond** is a children's writer. Her debut teen novel, *The Night Sky in My Head*, is published by Oxford University Press and has been shortlisted for three awards in 2013. Her first picture book, *Mine!*, was published by Meadowside this summer.

**Neil Hargreaves** is a co-developer of Cut a Long Story. His first experience of digital page make-up was back in the 1980s when, as Marketing Manager, he was responsible for editing the catalogues and newsletters of his family's mail-order business, using one of the first Apple Macintosh machines. Since then he has held senior marketing and operational positions in a number of online retailers.

**Nicky Harlow** is an associate lecturer and a PhD student in Creative Writing at the Open University. Her first novel, *Amelia and the Virgin*, was published

in 2011. She lives in Hebden Bridge with her partner, their two daughters and Nibbles, an acrobatic hamster.

**Denise Hayes** is a senior lecturer in English and Creative Writing at Newman University College, Birmingham. She writes poetry (*New Poetry, Mslexia*), life writing (*The Guardian*) and prose (flash fiction in *Overheard*, edited by Jonathan Taylor, published November 2012). She is currently working on a young adult novel.

**Barbara Henderson** worked as a journalist for tabloid and regional newspapers as well as the BBC. She has a Creative Writing PhD from Newcastle University. Her first adult novel, *In Too Deep*, was published by Legend Press in June this year. She teaches part-time at Northumbria and Newcastle Universities.

**Tania Hershman** is the author of two story collections, *My Mother Was An Upright Piano: Fictions* and *The White Road and Other Stories*, which includes stories inspired by articles from *New Scientist* magazine. Her award-winning stories have been widely published and broadcast on BBC Radio 3 and 4. She is fiction-writer-in-residence in Bristol University's Science Faculty. [www.taniahershman.com](http://www.taniahershman.com)

**Michael Irene** studied English and Literary Studies at Covenant University Ota, Nigeria. He worked briefly as a newspaper columnist at Legacy Newspapers, Nigeria, before enrolling for MA Creative Writing at Kingston University, London, where he graduated with commendation. He has a PGCert in teaching and learning in HE and is a Fellow of the Higher Education Academy (HEA). Currently, he is a PhD candidate in Creative Writing at Anglia Ruskin University.

**Danielle Jawando** graduated from UEL with a BA and MA in Creative Writing. She has had various articles and short stories published, and was shortlisted to write for ITV and *Emmerdale* last year. Danielle is a Creative Writing lecturer at Hertford Regional College, teaching adults and learners with behavioural problems. She is currently running a social action campaign in partnership with Uprising to implement journal writing within the classroom as way to manage behaviour and allow student expression. The campaign received funding from O2 and Barclays earlier this year.

**D.D. Johnston** is a novelist and short story writer. He lives in Cheltenham and works at the University of Gloucestershire, where he is a University Teaching Fellow and a lecturer in Creative Writing.

**Tim Kelly** is a Senior Lecturer in Creative Writing at Coventry University. He has lived and worked in the UK, Europe and the Far East and has taught at the universities of Lancaster, Sheffield, St Andrews, Warwick and Doshisha University in Japan. He holds a national award for 'innovation in education' and is the writer and director of a number of award-winning short films. He is currently working on his first novel.

**John Killick** has been working in the dementia field for 20 years. He is currently Poetry Mentor for the dementia writing project at the Courtyard Centre for the Arts in Hereford, and Writer in Residence for Alzheimer Scotland. He has edited six collections of poetry by people with dementia.

**Barbara Large** is Senior Lecturer at the University of Winchester and Founder Director of the Winchester Writers' Conference.

**Brian Lavery's** ongoing PhD at Hull is in creative nonfiction, based on the Triple Trawler Disaster of 1968 and the fishwives' revolt that followed. Brian was a print and broadcast journalist for more than 25 years before returning to higher education. He is also a poet and writer of fiction.

**Leusa Llewelyn** works as an Events and Project officer for Literature Wales. Amongst some of her projects are the Bardd Plant Cymru (Welsh Children's Poet Laureate) scheme, the Young People's Writing Squads, and the Cardiff Children's Literature Festival. In her spare time Leusa likes to write, and has published two novels for young people.

**Lyn Lockwood** has been an English teacher in secondary schools in South Yorkshire. She now teaches part-time and is a freelance educational writer and consultant. She has been an A Level moderator and senior assessor for many years. She has written performance poetry, two novels, short stories and educational materials, and received an MA in Writing from Sheffield Hallam University in 2007. She has run creative writing courses in the Lake District and is currently a storyteller for Inspire Rotherham Pop Up Story Shop.

**Becky Macklin** is Assistant Publisher at GSE Research and Greenleaf Publishing. She has acted as Marketing and Publicity Assistant at Zed Books, Publicity Assistant at Little Brown and is an events organizer for the Society of Young Publishers in the North and Midlands.

**Julie MacLusky** is Senior Lecturer in Creative and Professional Writing at the University of Worcester. She has worked as a broadcast journalist with the BBC and her most recent publication, co-written with Robyn Cox, is *Teaching*

*Creative Writing in the Primary School: Delight, Entice, Inspire* (OU, 2011).

**David Manderson** is a teacher and novelist. His first novel *Lost Bodies* was published in 2011, and his novella *Best Man* in 2012. He is currently working on a second novel. He lectures in Creative Writing, Producing and Screenwriting at the University of the West of Scotland.

**Steve May** has won awards for drama, poetry and fiction, and has written more than 50 plays for BBC Radio. He is currently Dean of Humanities at Bath Spa University.

**Una McCormack** is lecturer in Creative Writing at Anglia Ruskin University. She is the author of seven science fiction novels, including the *Doctor Who* tie-in novels *The King's Dragon* and *The Way through the Woods*.

**Moy McCrory** is Senior Lecturer in Creative Writing at Derby University. She has published a novel and several collections of short stories. She is particularly interested in landscape and the Irish diaspora. Her present area of research is into the writings of Primo Levi.

**Jamie McGarry** runs the small publishing operation Valley Press. Early VP titles included some work by Jamie, most recently *The Dead Snail Diaries* (2011), which was described by John Hegley as “not slow to appeal”.

**Chelley McLearn** is the co-ordinator of Poetry in Motion Schools, a project run by Community Arts Partnership. CAP is Northern Ireland's largest community arts organization and around one thousand children participate in the project each year. Chelley has been facilitating creative writing workshops for ten years.

**Patricia Ann McNair's** collection, *The Temple of Air*, was Chicago Writers Association Book of the Year, Southern Illinois University's Devil's Kitchen Reading Awardee, and the Society of Midland Authors Finalist Awardee. McNair teaches fiction writing at Columbia College Chicago, and was a visiting creative writing lecturer at Bath Spa University.

**Joan Michelson** was formerly Head of Creative Writing, the University of Wolverhampton, and Tutor in Poetry, Birkbeck College, London. Her publications include *Toward the Heliopause* (Poetic Matrix Publishers, US, 2011). Her poem “Muslim Girl” won the Poetry Society Members Best Poem Prize, 2012. She ran a story project in Nebraska State School for the Blind, 2012, and was Poet in Resident at The Art Studios, Key West, Florida (2012).

**Emily Midorikawa** has been published in *Aesthetica*, *Msllexia* and *The Times*. She came joint-third in the SI Leeds Literary Prize, the national award for fiction by Black and Asian women. She is a writer-in-residence at Circle of Missé and teaches for City University, the Open University and NYU in London.

**Paul Mills** has written five books of poems, most recently *Voting for Spring*, (Smith/Doorstop, 2010) and is author of *The Routledge Creative Writing Coursebook*. The poems in *You Should've Seen Us* are now available from Smith/Doorstop in pamphlet form with photographs from the films. He is the Royal Literary Fund Writing Fellow at York University, 2013-14.

**Alyson Morris** is Course Director and Senior Lecturer for the English and Creative Writing degree at Coventry University. She writes poetry and short stories, and has published materials for education and marketing. She teaches poetry, travel writing, short stories, play writing and writing for children. In 2008, she set up *Coventry Words*, a creative writing web and magazine for student writers.

**Cheryl Moskowitz** writes poetry and fiction and facilitates writing in a wide variety of health and social care settings. She was co-founder of LAPIDUS and teacher on the Creative Writing and Personal Development MA, Sussex University (1996– 2010). Her publications include *Wyoming Trail* (Granta 1998), *The Girl Is Smiling* (Circle Time Press 2012) and a collection of children's poetry, *Can It Be About Me?* (Frances Lincoln 2012).

**Anouska Munden** is a PhD student in Translation Studies at Durham University. She is translating Sicilian dialect poetry into English, exploring the role of Fascist censorship on the Sicilian vernacular and ways in which the translator may transfer culture ethically and without censorial tendencies.

**Paul Munden** is Director of NAWÉ and currently completing a Professional Doctorate by Public Works at Middlesex University. He is author of *Beyond the Benchmark*, published by the HEA this year. A volume of *New and Selected Poems* will be published by Smith/Doorstop in 2014.

**K. J. Orr's** short fiction has been widely published and shortlisted for the BBC NSSA; her critical writing published by Intellect Books, *Critical Survey of Short Fiction*, *Thresholds*, *The Sunday Times* and *Poetry Review*. A UEA graduate (MA), her PhD on the short story is at the University of Chichester.

**Heather Richardson's** first novel, *Magdeburg* (Lagan Press, 2010), is a historical novel set in Germany in the 17th century. She is currently working

on a PhD in Creative Writing with the Open University, and is an Associate Lecturer teaching the OU course A215, Creative Writing.

**Miles Salter** is a writer, musician and storyteller based in York. He has worked extensively in writing and educational settings since 2004. His books include *A Song for Nicky Moon* (shortlisted for Times/ Chicken House children's writing award in 2010) and *The Border* (Valley Press, 2011). His journalism has appeared in the *Sunday Times*, *Daily Telegraph*, *Independent*, *Guardian*, *Yorkshire Post*, *Northern Echo* and more.

**Peter Sansom** is a poet and tutor. His publications include *On the Pennine Way* (Littlewood, 1988) and *Everything You've Heard is True* (Carcanet, 1990), a Poetry Book Society Recommendation. He is a director of The Poetry Business in Sheffield, and co-editor of *The North Magazine* and Smith/Doorstop Books.

**Jeremy Scott** teaches at the University of Kent, researching on the border between language and literary studies. He has published on contemporary British and Irish fiction, on travel literature, and also his own creative work. A monograph, *The Demotic Voice in Contemporary British Fiction*, was published by Palgrave Macmillan in May 2009.

**Tom Scott** teaches Business & Editorial Writing on the MA at Falmouth. He is also a freelance copywriter and editor, whose work has spanned everything from websites for major banks and government agencies to bottle-label copy for wine producers. As a lecturer, Tom has previously worked for institutions including the British Council and the School of Oriental and African Studies (University of London). He also writes poetry and recently became Poet in Residence at Trebah Garden in Cornwall.

**Barrie Sherwood** is Assistant Professor of English Literature and Creative Writing at Nanyang Technological University, Singapore. His doctoral thesis (UEA) was focused on text and photograph narratives in the works of WG Sebald and others. He is the author of two novels and various pieces of fiction and creative non-fiction.

**Shawn Shiflett** is an Associate Professor in the Fiction Writing Department at Columbia College Chicago. His novel *Hidden Place* (Akashic Books) was included in Library Journal's "Summer Highs, Fall Firsts." His essay "The importance of Reading to Your Writing" was recently published in *Studying Creative Writing* (Creative Writing Studies).

**Helen Shipman** is the award-leader for Falmouth's MA Professional Writing,

She has taught at undergraduate and MA level for over twenty years and has extensive experience of designing and delivering online writing courses. She is also a writer of fiction, and was a finalist in the *Sunday Independent* short story competition in 2005. Her first novel is currently being edited, and she is working on her second, a contemporary thriller about the murder of a child.

**Tim Shortis** is the author of *The Language of ICT* and co-author with Julie Blake and Alison Powell of *All Talk*, a fifteen unit resource for learning about spoken language and interaction in everyday life. He has taught English Language, Literature and Linguistics from Key Stage 3 to BA level, and was a Chief Examiner for A Level English Language for many years. There is not a lot he doesn't know about txt messaging (SMS) and English orthography.

**Rebecca Smith** (University of Southampton) is the author of three novels and most recently *Jane Austen's Guide to Modern Life's Dilemmas*. She was the writer in residence at Jane Austen's House Museum in Chawton and now works closely with the museum, running writing workshops on themes from Jane Austen's work.

**Kaiti Soutana** is an eighteen-year-old gap year student who studied English Literature, English Language and Economics at Bilborough College. She is a member of the BAFTA Award winning Television Workshop, a member of National Youth Theatre and Nottingham Playhouse Young Company. Kaiti is the Poetry by Heart inaugural National Champion for 2013. She is currently working, rehearsing for plays and applying to university for September 2014.

**Jean Sprackland's** latest collection of poems, *Sleeping Keys*, is published by Cape this autumn. *Tilt* was the winner of the Costa Poetry Award in 2008, and *Strands: A Year of Discoveries on the Beach* (Cape 2012) won the Portico Prize for Non-Fiction. Jean is co-editor with Andrew Motion of the Poetry by Heart anthology, and was on the judging panel at the National Finals in 2013. She is Academic Director of the Writing School at Manchester Metropolitan University.

**Roger Stevens** has been successfully writing for children, visiting schools and festivals performing and running workshops, for 20 years. He has had 25 books published, both poetry and fiction; the most recent include the best-selling *Olympic Poems* (Macmillan), *What Rhymes with Sneeze* (A&C Black), *Beware! Low Flying Rabbits* (Macmillan), *The Comic Café* (Francis Lincoln); *A Million Brilliant Poems – Part One* (A&C Black) was nominated for the CLPE poetry award. His verse novel for teenagers, *The Journal of Danny Chaucer* (Orion), was adapted for BBC Radio 4.

**Emma Claire Sweeney** has won RLF, Arts Council and Escalator Awards, and been shortlisted for the Asham, Wasafiri and Fish. She has been published in *The Times*, *Msllexia*, and *Prole*. Her ACE-sponsored poetry collection, *The Memoir Garden*, came out this year. She co-designed City University's Novel Studio.

**Judith Tennant** has been teaching for 30 years, working with special children for the past ten. She is Educational Development Director of Teachers Beyond Borders, a not-for-profit organization that enables teachers around the world to share ideas and best practice under their banner "Exchanging knowledge, changing lives". [www.teachersbeyondbordersuk.com](http://www.teachersbeyondbordersuk.com)

**David Tomlinson** came onto the PhD in Creative Writing at Hull straight from the MA, encouraged after seeing a couple of his course articles go into print. He's the Director of Studies for a York-based language school and an amateur guitarist, gigging wherever he can get away with it.

**John Turner** is currently Senior Lecturer in Creative Writing and Performing Arts at Sheffield Hallam University. He is also a published poet, short story writer and radio dramatist and comedy writer. He has many years' experience of working with local community groups and within the primary and secondary education sectors in the researching, devising and performing of theatre productions centred around a range of different subjects.

**Toby Venables** is a novelist, screenwriter and lecturer at Anglia Ruskin University in Cambridge. His first novel was *The Viking Dead* – a historical-zombie mashup – and his new novel features Guy of Gisburne as hero. He is also contributing a chapter to *Zombie Renaissance* – a study of modern zombie mythology culture.

**Patrick Wildgust** is Curator at Shandy Hall, the former home of Laurence Sterne.

**Gerard Woodward's** novels include *Nourishment*, *August* and *I'll Go to Bed at Noon*, which was shortlisted for the Man Booker Prize. He is also a poet (winner of a Somerset Maugham Award and twice shortlisted for the TS Eliot Prize) and is Professor of Fiction at Bath Spa University.

**Daniel Xerri** teaches English in a post-16 college in Malta. He is currently completing doctoral research at the University of York where he is studying the interface between teachers' beliefs and pedagogy. He is a regular conference speaker and the author of a number of research publications.  
[www.danielxerri.com](http://www.danielxerri.com)

## Programme Overview

<b>A:</b> Henley	<b>B:</b> Regatta	<b>C:</b> N. Riding	<b>D:</b> W. Riding	<b>E:</b> Castle	<b>F:</b> Howard
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### Friday 15 November

**12pm** Network Meetings: 1 Higher Education (Regatta); 2 Writers in Schools (Henley)

**1pm** Lunch

**2pm** Welcome & Opening Plenary: Poetry by Heart – with Jean Sprackland and Kaiti Soultana (Henley)

<b>3pm</b>	Poetry by Heart	Inventing Reality	Giving Voice to Dementia	Developing Characters	A Student Writer's Toolkit	Teaching the Hard to Reach
<b>1</b>						

**4.15pm** Tea/Coffee Break

<b>4.45pm</b>	Verbal Creativity and Literacy	PhDs: Research for Different Genres	Story-writing with the Visually Impaired	Inventing History Workshop	Addressing Progression & Employability	Jane Austen's Guide to Writing
<b>2</b>						

**6pm** Reception and Book Launch: Barbican Press (Henley)

**6.30pm** Dinner

**8pm** Evening Event: A Reading by Grace Nichols (Henley)

## Programme Overview

<b>A:</b> Henley	<b>B:</b> Regatta	<b>C:</b> N. Riding	<b>D:</b> W. Riding	<b>E:</b> Castle	<b>F:</b> Howard
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### Saturday 16 November

<b>7.30am</b>	Breakfast
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<b>9am</b>	Plenary Session: Celebrating the Short Story (Henley)
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<b>10am</b>	Time & Space to Write: Dr Who and KS2 & KS3	Photo and Text: Sebald, Ethics, Tyrannosaurus Rex	Stylistics & Creative Writing Our History: bringing it to life	Flash workshop	Writing Squads for Children & Young People	An Experiment in Making Poetry Readings 100% Enjoyable
<b>3</b>						

<b>11.15am</b>	Tea/Coffee Break
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<b>11.45am</b>	Good Practice Gets Better: ArtWorks Navigator	A New Approach to Feedback	Coaching Taster Workshop	Why the Short Story?	How to Create an Author Platform in the Digital Age	Out and About: York's Magic and Mysteries
<b>4</b>						

<b>1pm</b>	Lunch				
<b>2pm</b>	You Should've Seen Us: a film by Paul Mills (Henley)				
<b>3pm</b>					
<b>5</b>	The Hero Is Me: casting the child as the hero of the story	Articulating the Other	An Under-used Educational Resource	Writing Poetry for Children	The Society of Young Publishers: How to Get Into Publishing
					Key Questions
<b>4.15pm</b>	Tea/Coffee Break				
<b>4.45pm</b>					
<b>6</b>	Creating poetry in the classroom	Teaching Professional Writing Online: Pitfalls and Prizes	Working in the Context of Challenging Behaviours	Science - a rich seam of inspiration to be mined	Myths of the Near Future
					Nature or Nurture: Can Creativity be Taught?
<b>6pm</b>	HEA Reception and Launch: Beyond the Benchmark (Henley)				
<b>6.30pm</b>	Dinner				
<b>8pm</b>	Evening Event: A Reading by Terry Waite CBE (Henley)				

## Programme Overview

<b>A:</b> Henley	<b>B:</b> Regatta	<b>C:</b> N. Riding	<b>D:</b> W. Riding	<b>E:</b> Castle	<b>F:</b> Howard
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### Sunday 17 November

<b>7.30am</b>	Breakfast
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<b>9am</b>	Making the ordinary extraordinary: walking and creative writing (full morning session; meet in bar area)
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<b>9am</b>					
<b>7</b>	The Creative Writing A Level	Reading aloud and performing	Writing Poems with Terrified Teenagers	Re-imaging Workshop	Writing Together: ways of making it work
					Creative Translation

<b>10.15am</b>	Tea/Coffee
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<b>10.45am</b>	Poetry Writing in the A Level English Curriculum in Malta	Is This the Best We Can Do?	Illuminating the Present: Poetry and Dementia	Eliza's Babes	Editors on Editing	Subverting the Pyramid
<b>8</b>						

<b>12pm</b>	Plenary Session: Conclusions & NAWE AGM (Henley)
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## **National Association of Writers in Education (NAWE)**

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

Membership benefits (depending on category) include:

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

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

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

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

To join NAWE, please apply online or contact the Administration Manager, Clare Mallorie, at the address below.

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

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A Voice for Subjects*

