



CONFERENCE 2019

Park Inn Hotel, York
8 – 10 November 2019

Welcome

to the NAWE Conference 2019



When writers come together, something important happens. ‘We thrive,’ says writer Olivia Laing, ‘on community, solidarity and mutual support.’ There is something about being part of a community of writers that is electric.

Our conference delegates frequently tell us it’s the networking and peer support that brings them back to NAWE year after year. For some, it’s an annual dose of CPD, a chance to brush up on funding applications, or to think creatively about your classroom practice. For others, it’s the chance to share practice-based research and seek feedback. For still others, it’s the opportunity to reflect and recharge outside of the normal working environment.

When pressed for money and time, or facing an inevitable dip in confidence in our own skills, coming together as a group can help recharge batteries and jump over roadblocks. The evaluation of our Arts Council-funded Paper Nations project by LKMCO earlier this year found that ‘Networks can help tackle these burdens...They can help writers share employment and funding opportunities.’ The ‘words that sustain a writer’¹ are also important – many of us have been lifted by the right words at the right time from a respected colleague.

As writers in education, we tell our students that their voices are important. But as educators ourselves, it can be easy to lose our own voices in the mix. That’s why taking time out to reflect, rest and recharge for the three days of the NAWE conference is so important. For many of us, it’s an oxygen mask in uncertain times.

¹ The Royal Society of Literature’s *A Room of One’s Own* survey also reported that, for many writers, peer and emotional support was of greater benefit than the amount of money made from writing.

The NAWE conference is three days just for you. It's time outside of the cares of daily life, away from the responsibilities of looking after others, meeting deadlines, looking for work, or applying for funding. It's time devoted to thinking about yourself and your skills as a writer and educator. It's time for getting inspired, for talking about your work and learning from others. Or it could be time to spend thinking about the direction of your career – or if you prefer, your writing. What do you need to become a successful writer? Or a successful creative writing teacher? How can you keep your classroom activities alive?

Our programme this year includes many leading voices in the world of writing in education in all settings, as well as representatives from key organizations in the arts. We are grateful to our guest speakers, Imtiaz Dharker and Paul McVeigh, for making the journey to be with us. We're delighted to welcome all our members and contributors, some of whom are here for the first time. We've tried to reflect the importance of community by creating more opportunities for networking and peer support. We're thrilled to welcome you as you take time out from your schedule to join us here in York.

Seraphima Kennedy
Director, NAWE



NAWE Conference 2019 Programme

Special events for NAWE delegates

We have a wide range of added sessions, workshops and readings as part of our programme. We hope you enjoy them!

1. Aesthetica Short Film Festival Thursday 7 November onwards

For those of you joining us before the conference officially opens, we are delighted to announce a partnership with the Aesthetica Short Film Festival, exclusively for NAWE members. Listen to a masterclass with Oscar-nominated, Bafta award-winning producer, Paul Webster; choose from any of Aesthetica's screenings on Thursday 7 November; and experience film as never before in Aesthetica's specially-built Virtual Reality (VR) room.

The ticket includes:

- * **Masterclass: The Pillars of Production: Ensuring Success**
Shoobox Films' Paul Webster is an Oscar-nominated and BAFTA-Winning producer whose credits include *Atonement*, *Eastern Promises*, *Anna Karenina* and *Pride and Prejudice*. His current project is the much-anticipated *Radioactive*, starring Rosamund Pike (*Gone Girl*, *A Private War*, *Hostiles*.) Speaking in conversation, Webster discusses the production process from idea conception to realisation, and how to transform a vision into an award-winning reality.
- * **Screening pass** to see films at any time on Thursday 7 November
- * Private access to the Virtual Reality Lab on Thursday 7 November between 3-4pm so NAWE members can experiment with the new technology.
- * A copy of *Aesthetica* Magazine for each delegate.

Tickets are just £10 for NAWE delegates (worth £46.50)! Choose 'ASFF – Masterclass' option at checkout when **booking** your conference ticket.

2. NAWE PhD and Higher Education Network Meeting

Friday 8 November, 11.30am – 12.30pm

Join us at this open session for creative writing academics, PhD students and anyone involved in creative writing practice, teaching and research in universities.

3. 1-2-1 Funding sessions with Jonathan Davidson

Friday 8 November, 2-4pm; Saturday 9 November, 10am onwards

Come along with a project idea that you would like to discuss. Think about who might benefit from this project (as artists, participants or audiences) and who might be a partner in this project that would be helpful. We will focus on Arts Council England funding, but the principles are similar for most funding streams. **Booking essential** via Eventbrite.

4. Launch! Valley Press Anthology of Prose Poetry

Friday 8 November, 5.45pm – 6.30pm

This launch will introduce the work of some of the writers featured in the anthology (funded by Arts Council England), and aims to raise the profile of this form in the UK as well as open up a discussion with editors Anne Caldwell and Oz Hardwick on the merits of the prose poem. NAWE writers included in the anthology will be encouraged to read their work.

5. Reading and Q&A with IMTIAZ DHARKER

Friday 8 November, 8pm – 9pm

Imtiaz Dharker is a poet and artist, awarded the Queen's Gold Medal for Poetry, 2014. A Fellow of the Royal Society of Literature, she has been Poet in Residence at Cambridge University Library and worked on several projects across art forms in Leeds, Newcastle and Hull, as well as the Archives of St Paul's Cathedral. Her 6 collections include *Over the Moon* and the latest, *Luck is the Hook*, and her poems have been broadcast widely on BBC Radio 3 and 4 and the BBC World Service. She also scripts and directs video films and has had 11 solo exhibitions of drawings.

6. Apropos Open Mic hosted by YVONNE BATTLE-FELTON

Friday 8 November, 9pm – 10pm

In this 60-minute session, writers will read/perform extracts from their creative research to an engaged audience of listeners, readers, and other practitioners who just really want to hear a good story, poem, script, memoir, essay or hybrid. You'll have 5-7 minutes to read/perform. To sign up for an open-mic slot, please email Dr Yvonne Battle-Felton at y.battle-felton@shu.ac.uk. Please include title, word count, the length of the piece (5-7 minutes), format, and two sentences (maximum) about the creative piece (themes, audience). Pieces will be selected for variety.

7. International Writer's Breakfast Saturday 9 November, 8am – 8.45am

An opportunity for writers from across the world, or any writers with an interest in creative writing in an international context, to make new connections and discuss shared interests, future collaborations and opportunities.

8. 1-2-1 Editorial Sessions Saturday 9 November, 10am – 4pm

Come and meet NAWE's new Publications & Editorial Manager and learn more about how to submit to our publications. Bring an idea you'd like to submit to our magazine, *Writing in Education*, or find out more about our scholarly journal, *Writing in Practice*. Find out what we're looking for and give us your ideas about how we could improve our publications. **Booking essential** via Eventbrite.

9. The Devil and the Details Saturday 9 November, 11.30am – 1pm

York, according to figures released in October 2018, receives 6.9 million visitors each year, with the Jorvik Viking Centre, York Minster and, of course, the Shambles being on many 'must see' lists. For this, the 3rd – and last for now – NAWE conference in the city, local writers Oz Hardwick and Amina Alyal will lead a leisurely 90-minute walk around some less famous locations as we think about finding inspiration in our everyday surroundings (and enjoy a little of this wonderful city). Participants may want to take a psychogeographical approach, as Iain Sinclair does walking the M25 in London Orbital (Penguin, 2003), Will Self walking from London to New York in Psychogeography (Bloomsbury, 2007), or Lauren Elkin walking cities in Flaneuse (Vintage, 2017).

10. Pitching Workshop with Olivia Chapman

Saturday 9 November, 4.30pm - 5.30pm

This one-hour workshop will teach you in a practical way how to talk about your work and pitch it to agents / editors / commissioning editors / producers – whatever is relevant to your artform.

11. Reading & Q&A with PAUL MCVEIGH and special guest, Amy Lilwall -
Saturday 9 November, 8pm

Paul's debut novel, *The Good Son*, won The Polari First Novel Prize and The McCrea Literary Award and was shortlisted for many others including the Prix du Roman Cezam. Paul wrote plays and comedy with his shows touring the UK and Ireland including the Edinburgh Festival and London's West End. His short stories have been in The Irish Times, The London Magazine, Faber's 'Being Various', Kit de Waal's 'Common People', on BBC Radio 3, 4 & 5 and Sky Arts. He co-founded the London Short Story Festival. Paul also writes for The Irish Times and his work has been translated into seven languages. Paul will be interviewed by Jonathan Davidson, CEO of Writing West Midlands and Chair of NAWE.

12. Informal Freelancers' Breakfast Sunday 10 November, 8.00am - 8.45am

Join Michael Loveday and other freelance writers for caffeine, croissants, and chat about your life as a freelance writer. A chance to meet peers, swap ideas and share stories.

13. Giant Steps! Launch & final plenary Sunday 10 November, 12.15pm – 1pm

Join us for a final goodbye and thank you to York, with readers celebrating the moon.

14. Evensong, York Minster Sunday 10 November, 3pm – 6pm

Any delegates staying in York are welcome to join in for a walk to York Minster for Evensong in the beautiful surroundings of this ancient cathedral, followed by a drink in one of York's oldest pubs. A stunning way to end the conference.

The NAWE Bookstall will be running throughout the weekend. All delegates and contributors are welcome to bring copies of their own books & pamphlets for sale. Please ensure prices are clearly marked and rounded up to the nearest pound. Books are left on the bookstall at the owners' risk.

Fox Lane Books will be with us throughout the weekend, selling titles from our guest & featured speakers.



Friday 8 November

11.00 - 12.30 Registration

11.30 - 12.30 HE & PhD Network Meeting

Led by NAWE's Higher Education Committee (North Ridings)

Join us at this open session for creative writing academics, PhD students and anyone involved in creative writing practice, teaching and research in universities. Representatives from NAWE's PhD Network and Higher Education Committees will discuss developments over the past year, including the updated benchmark and preparations for the REF 2021. Find out how you can be involved!

12.30 - 13.30 Lunch (Restaurant)

13.30 - 14.00 Welcome (Henley)

14.00- 15.30 Choice of:

A1:

Novella-in-flash – Michael Loveday

The novella-in-flash is a fascinating and increasingly popular hybrid – a short novel composed of linked yet self-standing short-short stories. It combines the short-short story's compressed emphasis on the individual scene or numinous moment, with the longer form of the novella, allowing for extended development of character, community, setting, action, or theme. This workshop will introduce classic examples, recommended essays, publication opportunities. In 2019, Michael judged the Bath Novella-in-Flash Award, the international competition for novellas-in-flash, and is judge again for 2020. Insights will be offered based on the 2019 longlist. You'll develop ideas for a novella-in-flash of your own.

B1:

(i) Young Writers' City – Anna Disley, Emily Wiseman (New Writing North)

Young Writers' City is New Writing North's targeted programme, which engages young people from the most disadvantaged communities in the North East in creative writing. We support young people to find a talent or interest and provide progression routes for them to continue to develop their creative writing journey according to their own individual needs and drivers. The creation of art requires authenticity and truthfulness. Having the confidence to express your ideas, in a supportive group of peers, to risk 'standing out from the crowd' is a pre-requisite for being able to explore the choices that may be available to you in life. This session will ask whether this work can lead to an accumulation of social and cultural capital and therefore the potential for social mobility.

(ii) Story Makers Press - Lisa Stephenson, Tom Dobson

Literary criticism of children's literature focuses on the power relations between the adult writer and the child reader where adult conceptions of normality ("aetonnormativity") are seen to "pattern" texts (Nikolajeva, 2010). What is not taken into account, however, is how power relations might be disrupted by involving children in the writing and publishing process. Story Makers Press (SMP) is a new publisher, housed at Leeds Beckett University's School of Education, which represents children's voices in literature through involving children in the writing process. Here we reflect upon how we used drama and creative writing workshops with 2 groups of children to publish our first 2 books. In doing so we look at how working in this unique way promotes children's voices and disrupts power relations in children's literature.

C1:

(i) Prose poetry: closure and openness - Oz Hardwick

'Humans,' writes Gillie Bolton, 'are narrative-making creatures; creating stories is our way of making sense of things.' The Aristotelian beginning-middle-end offers a comfortingly familiar structure in which the most complex and challenging aspects of human experience may be contained; and even in our postmodern age of distrust in grand narratives, it is a structure that is employed successfully in countless forms of writing, from blockbuster cinema to therapeutic practice, to the concise precision of flash fiction. At the same time, humans are drawn to poetry which, while it may contain narrative, tends towards a different kind of beginning-middle-end, in which the poem's conclusion is much more likely to represent an opening within the mind of the reader than a sense of narrative closure. This paper will look at the ways in which prose poetry, perhaps more than any other literary form, encourages simultaneity of both openness and closure.

(ii) Prose poetry, borders and place - Anne Caldwell

I have recently completed a collection of prose poems that explores notions of place and identity in the north of England, called *Alice and the North*. My chosen format of a rectangle of text echoes that of Anne Carson in her book of prose poems, *Short Talks* (re-issued in 2014). This was deliberate as I wanted to draw the reader's attention to the edges and limits of what the prose poem can represent: that sense of the littoral, whether literal or more metaphorical. This paper will examine some of the characteristics of prose poetry that enable it to act as a receptacle to respond to contemporary notions of place, borders and edges. I see our connections to place evolving, particularly in the face of climate change and current political turmoil. Writing within the field of anthropology, Tim Ingold explores the human as an organism which 'feels' its way through the world that «is itself in motion»; constantly creating and being changed by spaces and places as they are encountered. How can the form of prose poetry rise to this challenge? This paper is an invitation to re-configure, re-imagine, and re-discover the ways in which we think about poetry and place, consider our limits and boundaries, to disentangle rigid borders, (whether real or imaginary) and challenge our assumptions.

(iii) Prose poetry, compassion, protest - Andrew Melrose

'Prose poetry and the poetics of protest' - When Khaled Hosseini wrote his 'Sea Prayer' he wrote of the need for a literary compassion. But is this enough? This paper will explore a poetics of compassion and protest and how it engages with art as truth at the edges of human experience.

D1:

(i) Creative PhDs: why all the angst? - Catherine Cole

This session explores the ways in which creative PhDs still managed to cause consternation in some academic circles, suggesting there remains an uneasy alliance between creative and critical research. Doctoral students also sometimes suffer from a lack of confidence in asserting a strong critical or theoretical voice when describing their own creative practice. What have decades of PhD supervision taught us about the academic culture that surrounds a critical/creative PhD? What impact does this have on the student/supervisor relationship? Are there new or better ways to managed creative research - and if so, who do we need to convince?

(ii) Creative & critical writing - Deirdre Daly

This paper shares the results of my experience of teaching 'Creative and Academic Writing' workshops at an Arts & Humanities university. It contributes towards valorising the role of writing in Academic Literacies. I present examples of my 'writing to think' strategies and analyse learners' feedback. I assess to what extent my chimerical approach met the needs of

students (as they described them) but also provided practical support for academic assessments. Finally, I position my work on thinking-writing within the key pedagogical strategies of Generative Writing (Elbow, Murray) and Re-Genre-ing or Reconfiguring Academic Knowledge (English).

(iii) An alternative to the peer review workshop – David Bishop

The peer review workshop has been called ‘the signature pedagogy’ of creative writing as an academic discipline. This presentation offers an alternative to that model. David Bishop reveals how the Edinburgh Napier University MA, a genre fiction-focused creative writing programme, developed a new pedagogical methodology inspired by masterclasses at conservatoires and other practice-based institutions. This approach favours editorial feedback, one-to-one mentoring, and in-class coaching to help students become more critically self-reflective and self-sufficient as writers. He discusses how this prepares students for building collaborative professional relationships with editors and agents, and for their lives after the programme.

E1:

(i) Teaching ethics to writers – Duncan Dicks

In this interactive presentation Duncan Dicks discusses how he has explored the use of ethics in writing lectures. The lectures have three objectives: firstly, ethics engages writing students in seeing everyday events from a different narrative perspective; secondly, it offers a range of writing tools that help students with both plot and character definition; finally, a discussion of reader’s ethics gives students a framework on how to engage with the workshop environment. Duncan looks at utilitarianism, duty ethics, and virtue ethics and makes practical use of Phelan’s theory of Narrative Ethics.

(ii) Teaching criticism in a creative writing class – Magnus Eriksson

Teaching criticism in creative writing courses has a dual purpose. One aim is to educate students that will work professionally in the critical field. The other aim is to provide the students with tools for evaluating their own work as well as the work of their fellow students. Magnus Eriksson from Linnaeus University in Sweden will discuss how teaching criticism makes the writer a better writer. He will analyze how the interplay between fictional writing and critical and essayistic writing refines the understanding of literature in a way that proves meaningful to both poets and writers of fiction.

F1:

(i) A local laureateship experience – Robyn Bolam

This session draws on the recent experience of being ‘Hampshire Poet’ to show the varied opportunities a local laureateship can offer as well as sharing ideas on promoting poetry in your own region. It raises practical issues involved in working with adult writers at different stages of development, as well as running sessions for groups in Years 3, 6 and 9-13, and those excluded from school. Other topics include judging a poetry competition on climate change, editing an anthology, giving talks to non-writers and being commissioned to write poetry for display in an art gallery.

(ii) Locating Shelley’s heart – Brad Gyori

Shelley’s Heart is a location-aware project based around the gravesite where Mary Shelley is buried along with the heart of her husband, the poet Percy Shelley. This presentation will show participants how to explore its four interweaving story-paths. Locative projects often feature either factual information (museum audio guides), or fictional stories (ambient literature), but *Shelley’s Heart* combines fact and fiction in order to promote critical thinking as participants engage with an interactive experience that is an education tool, a tourism attraction and a media rich storyworld. <https://www.shelleysheart.com/>

15.30 - 16.00 Tea/coffee break

16.00 - 17.30 Choice of:

A2:

Poetry workshop: writing poems for/with teenagers – Carole Bromley

Following on from Carole Bromley's successful workshop last year on writing poems for children, this time she is inviting participants to come along and have a go at writing poems for pupils in secondary schools. Suitable for secondary teachers wanting to encourage their pupils to write as well as poets planning to work with this age group in a school setting, or indeed anyone who just wants to find out more about what poetry there is out there for young people and how to go about writing it yourself. A practical and fun session from which you will go away with a handful of new poems and a head full of ideas.

B2:

Page, stage & digital age: three approaches to teaching poetry in HE –

Ruth Stacey, Jack McGowan, Katy Wareham Morris

This collaborative panel will showcase some practical applications of three distinct approaches to poetics: re-voicing historical text fragments through palimpsests and slanted approaches to archive material; establishing an interactive structure for the practical analysis of spoken word poetics; and, exploring the potential of social media platforms in the creation of innovative digital poetics. An introduction to these approaches will be explored through practical elements, further demonstrating and contextualising how these techniques may be used in the creative classroom. This will be followed by a panel discussion concerning the implications and intersections of these research-led pedagogical approaches in a HE context.

C2:

(i) Europe calling – Lorena Briedis

As the most representative association of creative writing in continental Europe, the EACWP has consolidated his engagement in the enrichment of the pedagogical debate. Over the past year, the EACWP celebrated the 3rd edition of its Teachers Training Course (Belgium), its XV symposium (Barcelona) the 2nd edition of its European Flash Fiction Contest among other projects and interchanges, involving British partners and colleagues. Thanks to our agreement of mutual membership with NAWF and the wider presence of British members within the association, this presentation intends to offer and reinforce collaborative initiatives between continental Europe and the UK.

(ii) Rejection and resilience – Gillian Best

Being a writer means learning to live with rejection, but what can we do to build reserves of inner resilience — in ourselves and in students? Tools for accepting rejection and building resilience are vital and often overlooked in creative writing programmes. To help students — and ourselves — continue to write, to enjoy the process, and eventually develop as writers, we need better strategies than simply saying it happens to everyone. This brief talk will explore what can be gained from rejection and how to foster resilience.

(iii) Author PR – Martha Halford

The talk will start with an overview of the media-sphere, both traditional and digital, and will explain how to harness it to your own advantage to publicise your book. It will then summarise the various stages of a PR strategy and will discuss how to put together some arresting pitches

and to target them to the right media. Some alternatives to the national media will also be highlighted, including: specialist media (on- and off- line); the author's local media; and media relevant to the author's personal background and interests. The talk will end with an outline of social media and ask why they are vital to your PR strategy? A few topics covered: how to decide which social media are right for you; how to develop a following; and how to stimulate your followers' interest.

D2:

Writing matters – Judy Waite

This workshop offers engagement with creative writing activities whilst outlining a twelve-week research project with reluctant writers in schools. Pupils initially identified a lack of confidence in ideas, and a view that creative writing held no relevance beyond education. Utilising cross-curricular approaches, pupils created new worlds inhabited by weird and wonderful species, experimenting with visualisation and mind-mapping. The interactive workshop will explore routes to ideas, underpin that 'spooky art' of creativity, show techniques to break through blocks and identify qualities in the writing itself. Originally pitched for primary and secondary education, the session will explore ways the approaches can be made relevant for all teachers, writers, and anyone in-between.

E2:

(i) Re-enchanted forest – Ali Cargill

How can we write the natural world? This presentation will draw on examples from recent women writers such as Sara Baume, Annie Dillard and Helen Macdonald to examine ways in which the natural world is articulated: unpeopled, pristine, or human impacted/spoiled landscapes; small wildernesses. Research reveals the shift towards collage and hybrid texts, where fiction and creative nonfiction are merged to offer creative freedom to writers of all ages. The presentation will share moments from the hybrid doctorate text *Mother Moments*, where nature writing, fiction and remembered 'reality' of memoir are combined in a montage novel which introduces the concept of re-enchantment.

(ii) Geopoetics on the move – Ceri Morgan

This 30-minute presentation showcases some of my recent work on geopoetics as both practice and method. For Kenneth White, geopoetics is a world writing which 'applies not only to poetry ... but also to art and music, and can be extended ... into science and even social practice' (2004: 241). A long-time member of the Montreal-based research group, La Traversée, I practice geopoetics as a collective, leading walking-writing workshops which engage with themes such as communal memory and social justice ('Memories of Mining', Silverdale Country Park 2016), food poverty (as part of the Food Unwrapped network day, Keele University 2018) and plastics and the environment (to accompany the 'Subversive Plasticity' exhibition by Deirdre McKay et al., Keele University 2019).

(iii) The Greenish Quiet: Finding the hidden moments of history to turn into poetry – Edwin Stockdale

In this paper I will be presenting research from my practice-led PhD in Creative Writing. I am writing a collection of poetry about Richard III; his wife Anne Neville, Duchess of Gloucester; his mother Cecily Neville, Duchess of York; and the Princes in the Tower. My research involves reading academic history texts; also responding to art, portraits and stained-glass representations of my characters (ekphrasis). Walking in landscapes known to my characters has influenced my work (psychogeography). These factors combine to allow me to access the small, intimate moments of history. The absent, the unseen, the forgotten: are my themes.

F2:

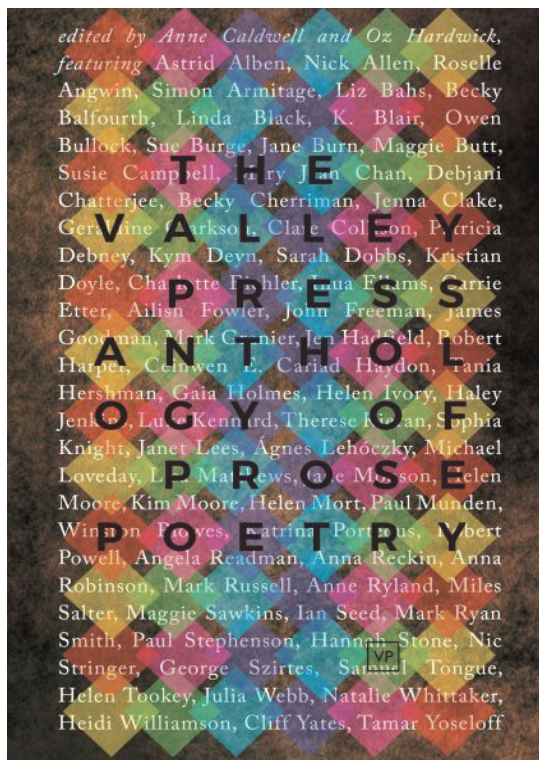
(i) Creative writing and anxiety – Melanie Jones

Throughout history, links have been made between creativity and madness. The archetype of the 'mad artist' has been perpetuated by writers like William Blake, Sylvia Plath, and the Marquis de Sade. Modern research suggests that 'expressive writing' has physical and mental health benefits, so do artists with mental difficulties use creative pursuits as a way of soothing emotional turmoil? And does therapeutic writing have wider relevance? A theoretical presentation will suggest an approach to creativity that is both beneficial to the psyche and to the creative output. Participants will then have the chance to write 'expressively' using writing methods informed by PhD research, and to develop this personal writing into work that has a more universal resonance.

(ii) Fear and loathing – Zoe Mitchell

The confidence and mental health of students is an increasing challenge for tutors. This issue is particularly acute in teaching poetry, because of an assumption that the practice is elite and/or requires personal revelation. Additionally, the way that poetry is taught in schools presents the poem as an intellectual exercise which seems separate from the realm of creativity. This presentation considers some of the challenges of teaching students who are afraid of poetry. Using examples from exercises developed for the BA in Creative Writing at the University of Chichester, this presentation considers where the fear has arisen from and how to address it in a way that is inclusive and inspiring.

17.45 - 18.30 **Launch: Valley Press Anthology of Prose Poetry -** Anne Caldwell, Oz Hardwick (Henley)



Prose poetry is at the cutting edge of contemporary writing, freeing words from the bounds of traditional poetic grammar and opening up new possibilities. In this ambitious, ground-breaking anthology, Valley Press showcases new work from a diverse range of UK writers, carefully curated by editors Anne Caldwell and Oz Hardwick. Featuring bite-sized morsels of original writing from familiar names like Simon Armitage, Jen Hadfield, Luke Kennard, Helen Mort, George Szirtes, Patricia Debney, Carrie Etter and a host of new talent, this is the ideal travelling companion for readers searching for a mind-expanding literary adventure.

This launch will introduce the work of some of the writers featured in the anthology (funded by Arts Council England), and aims to raise the profile of this form in the U.K. as well as open up a discussion with editors Anne Caldwell and Oz Hardwick on the merits of the prose poem. NAWA writers included in the anthology will be encouraged to read their work.

Valley Press will be on hand to sell copies of the book after the event.

18.30 - 20.00 Dinner (Restaurant)

20.00 - 21.00 Reading and Q&A with IMTIAZ DHARKER (Henley)



Imtiaz Dharker is a poet and artist, awarded the Queen's Gold Medal for Poetry, 2014. A Fellow of the Royal Society of Literature, she has been Poet in Residence at Cambridge University Library and worked on several projects across art forms in Leeds, Newcastle and Hull, as well as the Archives of St Paul's Cathedral. Her six collections include *Over the Moon* and the latest, *Luck is the Hook*, and her poems have been broadcast widely on BBC Radio 3 and 4 as well as the BBC World Service. She also scripts and directs video films and has had eleven solo exhibitions of drawings.

21.00 - 22.00 *Apropos Open Mic* hosted by Yvonne Battle-Felton!

In this 60-minute session, writers will read/perform extracts from their creative research to an engaged audience of listeners, readers, and other practitioners who just really want to hear a good story, poem, script, memoir, essay or hybrid. You'll have 5-7 minutes to read/perform. To sign up for an open-mic slot, please email Dr Yvonne Battle-Felton at y.battle-felton@shu.ac.uk. Please include the title, word count, how many minutes the piece is (5-7 minutes), format, and two sentences (maximum) about the creative piece (themes, audience). Pieces will be selected for variety.

Saturday 9 November

07.30 - 08.30 Breakfast (Restaurant)

08.00 - 08.45 **International writers' breakfast** (Restaurant)
Join writers from across the world, make new connections & discuss shared opportunities.

08.30 - 09.00 Registration

09.00 - 10.00 **Choice of:**

A3:

Creating creative spaces in secondary schools – Olga Dermott-Bond

This workshop will focus on ways to encourage creativity in Secondary Schools. The first part of the workshop will share practical ways of developing the creative space of students' own imagination through writing exercises, playing with language, experimenting with poetic form and ways to overcome the dreaded call of, "Miss, I don't know what to write." The second part of the workshop will move to sharing a range of practical ideas about how to create creative spaces within the school calendar and community, in order to raise the profile of creative writing in schools.

B3:

The relevant Britain award – Jennifer Young, Sherezade Garcia Rangel

Ever wondered what it would like to be a judge on a literary award? Come play the *Relevant Britain* literary award game – a workshop or seminar activity designed to overcome resistance, enable debate and enliven discussion over difficult current topics in a safe environment. Be a judge on a fictional literary award and perform your character to the fullest in order to influence the discussion, evidence your point and carry across your objective of awarding or not a current title the *Relevant Britain* award. Take part in this workshop activity and learn how to carry it through on your own.

C3:

Novels and why we need them – Julie Lamin

In the current GCSE English Language examination students are required to answer questions on how writers use language and structure. This practical workshop links the creative process of writing to the analytical responses expected of young people. We step out of the 'exam factory' to consider how teachers and writers help young people to experience the relevance of reading and writing; how writers make choices about characters, setting, language and structure; how fiction shows us 'the truth' of the world we live in; and how we combine passion for writing with the discipline of editing.

D3:**Poetic collaboration on place, landscape and nature** – Holly Howitt-Dring, Steven O'Brien

This presentation and workshop will feature four poems from the creative collaboration between Holly Howitt-Dring and Steven O'Brien. This year their ongoing collaboration features poems inspired by landscape, places and nature. Within the compass of their poems they will discuss the challenges and potential of collaborative writing. The second part of the session will feature a short creative workshop where participants will be given creative prompts with which to forge a creative sketch that might eventually work towards a poetic utterance. Attendees will also share preliminary drafts as a 'commonality' and decide which key words or phrase that they might jointly use in a poetic collaboration.

E3:**Dramatherapy** – Sarah Penny

Rites of passage and Rituals of transformation/ an hour of growth, improvisation and exploration using dramatherapy and Creative Writing for Therapeutic Purposes. This interactive session is designed to give participants a gap in their busy lives to think about where they've been, where they are headed, what their next goals might be, and how to celebrate milestones achieved whilst taking a quick breather. The session is intended as both a fun introduction to dramatherapy/ CWTP but also a moment of me-time during the busy conference weekend. Please come dressed in loose comfortable clothing suitable for movement.

F3:**Where work ends, writing begins** – Romi Jones

Like many freelance writers, Romi Jones has run creative writing workshops in communities since completing MA in Creative Writing in 2005. Her role as facilitator/tutor within disadvantaged communities, including older people with dementia, where there has always been separation between her own writing of prose/non-fiction and her work using participatory practice. However, she often encounters writers, artists, dancers for whom participatory practice is their sole art form. Through activities and discussions, this workshop will invite those who write and teach/facilitate creative writing to interrogate the impact of that work on the writer's own creativity.

10.00 - 11.00 Choice of:**A4:****Giving effective feedback** – Kerry Young, Joe Bibby

This session will explore the perspectives, skills and approaches needed to give effective feedback to writers. It will focus on the principles of effective feedback and how to create an environment that supports writers and helps them to develop their work. You will have a chance to hear about Kerry's experience of working with a wide range of writers, from beginner to established, including her experience of working with vulnerable young people and adults. There will be time to share experiences and for questions and discussion.

B4:

I want to stand naked in the school hall: The Poetry Society resources for KS3/4 – Shân MacLennan, Kate Clanchy

The poems written by The Poetry Society's Foyle Young Poets of the Year annual winners who are all aged between 11 and 17 years always stop you in your tracks like this one, *I want to stand naked in the school hall* by 17 year old Lauren Hollingsworth-Smith, one of the winners of the 2019 competition. How do these young poets find their voices? Develop their techniques? Hone their ideas? And what about the young people who may never enter a poetry competition? What can poetry do for them? Next year, as the Foyle Young Poets competition turns 22, The Poetry Society will publish a resource for secondary school teachers to inspire them to nurture young poets and build a poetry culture within their school. The session will be led by poet and teacher, Kate Clanchy with Shân MacLennan, Education Associate at The Poetry Society and will introduce you to the ideas featured in the resource as well as giving you the chance to ask questions.

C4:

MaxLiteracy: nonverbal wordplay – John Berkavitch, Marianne Pape

A 1-hour interactive presentation on the MaxLiteracy nonverbal poetry project, with poet Berkavitch and Marianne Pape from Attenborough Arts Centre. Hear about our MaxLiteracy cultural education partnership with Ashmount School (SEND specialists), and the poems created by nonverbal children in response to the exhibitions at AAC. Exploring the gallery as a language rich environment and developing poetic responses to contemporary art. Learn the techniques for scaffolding language and emotional literacy for non-verbal young people and communication aid users. Prepare to open up the world of art and poetry for more people, with the skills you will gain in this session.

D4:

(i) Teaching for change in the creative writing classroom – Senja Andrejevic-Bullock

bell hooks said that 'the classroom remains the most radical space of possibility in the academy'. What does this mean with regards to teaching Dramatic Writing at HE level? Can the pedagogy and the teaching practice for this unique subject be aligned with the concept of education as the practice of freedom? In this paper, I'll reflect on my efforts to transform my students and myself into 'critical agents in the act of knowing' within the field of Creative Writing.

(ii) Why expanding the creative narrative matters – Liz Mistry

In 2017, Riz Ahmed addressed Parliament, highlighting the need to embrace 'expansive narratives' that move from the narrow-imagined narratives of the few, to incorporate wider society. In 2018, Penguin Random House adopted a 'Creative Responsibility: Inclusions' policy, specifically to redress the existing imbalance within the industry, stating that "too often culture is shaped by people who come from a narrow section of society." In the current political climate, it is essential to represent a society inclusive of marginalised groups. Through diversity and inclusion in fiction, it is possible to shape and redirect perceptions and embrace the richness of our society.

E4:

From the ridiculous to the sublime: issues in and of translation – Moira Egan, Vasilis Papageorgiou

These two extreme terms, ridiculous and sublime, are useful in examining the limits of language and its meanings, both explicit and implicit. What is the role of the extraordinary, the absurd, the unreachable in challenging the conventional, in inspiring the translator to unearth nuances, subtexts, even shortcomings? Our workshop will focus on concrete efforts to apply our reexamination of these terms through the translation of a poem by Moira Egan into Greek and Swedish and a short monologue by Vasilis Papageorgiou from Greek into English.

F4:

The end of the world as we know it? - Tyler Keevil, Mike DD Johnston

In this practical and interactive session, lecturers DD Johnston and Tyler Keevil use apocalyptic fiction as a basis to explore new teaching techniques applicable to the Creative Writing classroom. D.D. Johnston will lead a role play based on a post-apocalyptic survival scenario, demonstrating how role play can be a development tool for works in progress and a trigger for new projects. Tyler Keevil will reflect on how he adjusted the traditional writing workshop to integrate a collaborative writing project, inspired by Douglas Coupland's apocalyptic short story 'The Wrong Sun,' leading to a joint publication for his students.

11.00 - 11.30 Tea/coffee

11.30 - 13.00 Choice of:

****Special Event** The Devil and the Details**** – Oz Hardwick & Amina Alyal
(includes tour of York – meet at reception)

York, according to figures released Oct 2018, receives 6.9 million visitors yearly, with the Jorvik Viking Centre, York Minster and, of course, the Shambles being on many 'must see' lists. For this, the 3rd – and last for now – NAWC conference in the city, local writers Oz Hardwick and Amina Alyal will lead a leisurely 90-min walk around some less famous locations as we think about finding inspiration in everyday surroundings (and enjoy a little of this wonderful city). Participants may want to take a psychogeo-graphical approach, as Iain Sinclair does walking the M25 in *London Orbital* (Penguin 2003), Will Self walking from London to New York in *Psycho-geography* (Bloomsbury 2007), or Lauren Elkin walking cities in *Flaneuse* (Vintage 2017).

A5:

(i) Words make us who we are - Alice Penfold

All students have the potential to be powerful storytellers. But how can they achieve this without a rich vocabulary? There has been an increasing academic focus on the explicit teaching of vocabulary (for example, Alex Quigley's *Closing the Vocabulary Gap* offers pioneering ideas for cross-curricular word-learning) but the application of enriched vocabularies to the process of creative writing needs further exploration. My presentation will focus on both how to explicitly develop students' vocabulary through creative, engaging strategies, such as word-games and competitions, and then how to encourage students to implement more sophisticated word choices effectively in their own creative writing.

(ii) The Teaching Assistant – Jasmine Simms

This presentation will show how creative life writing can constitute a valuable form of reflective practice for educators. Jasmine will begin by performing her own stories of working in UK Primary School, which demonstrate how the embodiment of the child's voice (through flash fictions) might serve as a vehicle for empathy and understanding, bridging the epistemic gap between 'child' and 'adult' perspectives. Through reflection on her own experiences, as well as on contemporary debates concerning both Creative Writing and Education, Jasmine will make a case for storytelling as vital to our ongoing practice as educators.

B5:

Shape shifting: radicalizing the curriculum – Malika Booker

In an era where marginalized voices are increasingly demanding that institutions, specifically educators 'decolonize the curriculum,' how are poetry courses/ degrees, lecturers and workshop facilitators ensuring that this is integral pedagogical practice? We as educators are shaping the taste of future writers, publishers, agents, and editors and if we do not scrutinize our pedagogy then we are responsible for the limitations of the future poets and gatekeepers in Britain. As a poet and educator widening the curricula aperture is an essential part of my pedagogical and poetic practice. In this interactive presentation we will explore strategies through which to revise and reshape the canon.

C5:

How we write - Sarah Franklin, Anna Kiernan, Liz Flanagan, Amy Lilwall

How does a female writer write in 2019? Are some stories easier to write than others? Writers Liz Flanagan, Anna Kiernan, Sarah Franklin and Amy Lilwall get to grips with the cultural, political and personal variables that guide their pens across the page as they demystify their writing processes - and consider those of other contemporary female writers - in this panel discussion. Each will then present a short creative writing exercise that they most associate with helping their creativity flow.

D5:

**(i) Building a course for creative writers in an international context –
Javier Sagarna, Mariana Torres**

In the context of CELA (Connecting Emerging Literary Artists) project, Escuela de Escritores committed to organising a training course for four of the writers of the project, in order to prepare them to be creative writing teachers. We used this opportunity to investigate what knowledge would be necessary for a creative writing teacher and designed an intensive course intended to provide insight for the students. The course was built on theoretical and practical classes, as well as creativity and teaching tools. To create a bigger group of students and to enhance the cultural interchange, we invited some of the students of our Masters' course in Narrative to join and team up with the CELA writers. As a result of the course, they prepared their own creative writing workshops that were introduced and taught to the public to close the course. Using this experience as a starting point, Escuela de Escritores is preparing a complete teacher's training course in creative writing.

(ii) Challenging the unconscious biases of creative writing in HE – Kevan Manwaring

Alain Robbe-Grillet boldly claimed: 'All writers believe they are realists. None ever calls himself abstract, illusionistic, chimerical, fantastical, falsitical...' In many academic discussions so-called 'mimetic fiction' is seen as the norm and any reference to or inclusion of 'Fantastika' (Clute's term) is seen as anomalous and has to be justified. Why is Fantastika (or any genre fiction for that matter) seen as the 'Cinderella' in literary discourse? This paper discusses this and posits a notion: Is this endemic bias because the academy prejudices logical positivism, empiricism and materialism? If so, why do *those* positions remain largely unchallenged? And what other unspoken assumptions are there implicit in our choices of texts, pedagogic methodologies, module design, and forms of assessment? Do the recent initiatives to 'decolonise the canon or curriculum' need to also happen in other areas, a broader decolonisation of the imaginarium of contemporary writing practice, pedagogy, and institutional procedure? What other elitist, sexist, heteronormative, neuronormal, able-bodied, or ethnocentric biases linger?

E5:

(i) From hagiography to historical fiction - Fiona Whyte

In the fictive retelling of an historical event or life primary sources – diaries, letters, contemporaneous reports – are of crucial importance. They represent the voice, the language, the spirit of the time, and are a door into the world the characters inhabit. But what happens when the primary source is itself a construct, a reimagination of a life with the overt purpose of presenting the faith through the example of a saintly figure? This paper will discuss the use of hagiography as a source for historical fiction, addressing the narrative choices, challenges and concerns that both genres share. It will explore how the use of ancient sources such as hagiography can be harnessed as a means to ground story and character in place and time and to unlock authentic voice.

(ii) Story and practice - Kevin Price

Three words walk into a bar: Study, Practice and Teaching. Study and Teaching both suffer terrible headaches. Not Practice; she knew to duck. She'd heard the story before. Creative writing has three distinct schemata: study, practice, and teaching. Study draws on knowledge of practice and informs teaching, which draws on study to inform practice. The relationships that exist between an individual engaged in any one schema and the activities of the other two produce a transference of knowledge and skills that lay the foundation for transformative experience. This is story, which, this paper argues, is the pursuit of creative writing.

(iii) The ghosting of Anne Armstrong - Michael Cawood Green

This presentation will consist of a reading from, and speaking to, a recently published novel, *The Ghosting of Anne Armstrong*. The novel includes a self-reflexive essay on the novel as practice-led research and is to be published by Goldsmiths/MIT Press as the first in a series on Practice Research. As such it represents a new type of publishing endeavour, one aimed at regenerating university press publishing and reaching a cross-over academic/trade audience. In the words of Goldsmiths Press, 'Our publishing cuts across disciplinary boundaries and blurs the distinctions between practice and theory, experimentation and convention and the literary and artistic. We hope to create a culture around academic knowledge practices that is more inventive and less constrained, while fostering a unique collaboration between writers, artists, archivists, librarians and publishing professionals.' In this presentation, I will reflect upon the potential and possible pitfalls of being engaged as a writer of fiction in such a project.

F5:

(i) Surfing as research – Melissa Fagan

My PhD project is a work of creative nonfiction that explores how people and places are connected and disconnected by our shared use of oceans and seas. A key aspect of my research is both experiential and pedagogical: I am learning to surf as a way of engaging with, understanding, and writing about both the act of surfing and the environment in which it takes place. I also teach writing and have previously taught swimming. My paper explores the creative and pedagogical possibilities of this interplay, and the ways in which learning and teaching across multiple modes can enrich each other.

(ii) Breaking kayfabe – Wes Brown

In professional wrestling, kayfabe /'keɪfeɪb/ is the portrayal of staged events within the industry as “real” or “true”. My research focuses on the pro wrestling concept of kayfabe and explore its application in post-truth discourses of identity. My creative work narrativizes my experiences as a pro wrestler and functions as a dramaturgical study of pro wrestling, a metafiction of my own identity narrative and reveals the autobiographical pact to be itself a form of kayfabe. My presentation will situate my research within narrative theories of identity, counter-essentialist identity politics and theories of gender performativity, with readings, footage of my matches, discussion and practical advice and exercises for writers of autofiction at any stage.

(iii) Word play: sport in creative writing – Grainne Daly

This paper examines the use of sport in creative writing. If we are to take literature as a tool through which one explores political and social issues, and sport as a vehicle for cultural expression, then we accept there is a broad intersection between sport and creative writing. How does creative literature embody the mythologizing and folkloric elements that are prevalent in sport - the heroes, anti-heroes, victories, tragedies and brave feats of accomplishment? Language and treatment of sport in key literary works will be discussed as the piece seeks to explore the aesthetic and ideological function sport serves in creative writing.

13.00 - 14.00 Lunch

14.00 – 14.30 MaxLiteracy Awards - with Veronica Reinhardt, Jane Sillis, Marianne Pape & John Berkavitch

These case study vignettes from 2018-19 projects share learning and experiences from galleries and museums across the country. Each project represents an innovative collaboration with writers and schools through the bi-annual MaxLiteracy **Awards. Hear** gallery-educators, creative writers, teachers and programme stakeholders talk about what makes MaxLiteracy unique in supporting the creative writing development of young people in a variety of different contexts, from those doing well in creative writing to those in challenging, complex circumstances.

MaxLiteracy was initiated and is supported by the Max Reinhardt Charitable Trust and is delivered by Engage and NAWÉ.

Max Literacy

14.30 - 16.00 Choice of:

A6:

Seeing more things - Clare Collison

When Waltham Forest was awarded London Borough of Culture 2019, it developed **Ways of Seeing** in partnership with the Government Art Collection, installing works of art in unusual and non-traditional venues across Waltham Forest, and delivering on their commitment to providing 'culture on every corner'. Claire Collison was commissioned to design prompts, provocations, and educational resources for sites including Libraries, Heritage Venues, Primary and Secondary schools, FE Colleges, a Horse Riding Centre, and a newly built sports centre. In this practical workshop, Claire will share ways of applying these creative writing resources generically to all kinds of visual art.

B6:

(i) The disruptors are coming – Phil Busby

The internet's changing everything; the way we shop or book holidays ... even the way we learn. Sugata Mitra's Hole in the Wall Project has been demonstrating the power of internet based self-organised learning since 1999. Now, with a plethora of booktubers, platforms, forums and free courses (mostly run by U.S. based commercial fiction writers), Generation Z is spoilt for choice when it comes to writing support. And it's too late to stop any of this, but not too late to get involved.

(ii) Tools of a storytelling revolution - Emma Nuttall

This session will include a discussion exploring the role digital technologies can play in creating literary experiences that go beyond the page, followed by group work sketching out a draft concept. Some questions we might investigate include: why write digital fiction, why is it so cool? How to write, focusing on available technologies, where to start and a brief look at the evolution of digital fiction; structuring – looking at the narrative structures possible in digital fiction; characters – how characters change in digital environments, including perspective and characterization; the role of puzzles, how gameplay can enhance narrative; and the digital fiction reader – getting interactive!

C6:

(i) Podcasting: an evolving medium to teach and to write - Bryan Wade

For three years I've taught a creative writing workshop course for undergraduate and graduate UBC students, *Writing for New Media: Podcasting*. The primary focus is audio drama (aka fictional/narrative), which in the UK is a vital medium known as radio drama. In North America radio drama was disrupted/sidelined by the 1950's television/film juggernaut. Is 'podcasting' like a Renaissance of creative opportunities for writers? How does one create a syllabus for a medium that only came into existence a decade ago? In this one-hour presentation I will offer insights and strategies for teaching writing workshops in this still evolving medium.

(ii) Writing for the ear: future proofing creative writing - Josie Barnard

For Creative Writers who want to not just survive but thrive in our digital age, skills in 'writing for the ear' can prove key. Websites feature audio. Social media posts are written as if spoken. Audio is seeing a major resurgence in mainstream publishing. And, writing for the ear aids development of abilities in creating 'non-linear' narratives. Drawing on an ongoing programme of academic and practice-based research including 'The Multimodal Writer' (2019), Barnard argues that, to productively and creatively negotiate the 'digital turn', we must embrace our oral tradition. The aim of the session is to equip and inspire.

D6:**(i) Searching for the Trobairitz - Eleanor Yule**

This presentation will chart the literary detective trail leading to the creation of Medieval poet and musician, 'La Belle Dame', as a central protagonist for a Medieval screenplay. Neglected by the literary world for nearly eight centuries (Bogin, 1976) details of the lives of the Trobairitz (1180- 1230) and their surviving work are scant. Building on the literary excavations of second wave feminists, Trobairitz lyric and recently recovered Medieval manuscripts, (Heldris, 2007) (Hubert & Porter, 1962), this literary journey reveals a "renaissance feminist" (Langdon, 2001), conspicuously absent from depictions in mainstream Medieval film, which tend to define women by their imprisonment within patriarchal regimes.

(ii) Ekphrasis with visual impairment - Patrick Wright

The standard approach to ekphrasis (verbal representation of visual representation) is to assume the visual prompt (an artwork for example) is viewed in a brightly-lit room by someone with 20/20 vision. Most of the canonical examples of this genre, such as William Carlos Williams's poem 'Landscape with the Fall of Icarus' and W.H. Auden's 'Musée Des Beaux Arts', are written from the perspective of this normative subject. In this paper, with reference to my own poems, I wish to explore ekphrasis in response to images seen in dim environments or through visual impairment, including conditions such as myopia and astigmatism.

(iii) Average is the new fantastico - Julian Stannard

Average is the New Fantastico is a collaborative venture - a new publication (Green Bottle Press.) I have been working with the Sri Lankan born painter Roma Tearne on a word and image project. I take pleasure in her small canvases, portraits of peculiarity shot through with domestic tension and comic existentialism. Her protagonists are battered, bewildered, determined. They sometimes listen to the Blues. This is not a conventional Ekphrastic venture. It's a kind of cabaret where my poems take part in a strange tango with the paintings. Come and listen, come and see.

E6:**(i) Put the vision back into revision: rewriting pedagogy explored - John Vigna**

Central to the writing process is the difficult and deep interrogation of one's work to address what the real meaning of the text is, and how this meaning is relevant by contributing to the larger discussion of what it means to be human. This presentation offers radical approach to teaching revision that disrupts

traditional classroom approaches. From refining one's work based on workshop feedback to designing exercises and demanding more of the workshop dynamic, this presentation offers a robust, integrated approach to revision. I'll bring a selection of fresh pedagogical approaches to revision that will offer a range of tools for writers and writing instructors.

(ii) More things, Horatio - Paul Graves

How do L2 learners of English formulate metaphor, and how can they be supported in metaphoric thinking? A creative writing workshop for advanced learners of English is a good place to observe this process in action. Language learning itself impels the learner out of conventional paths of thought and engenders promising conditions for creativity. This presentation explores how those conditions can best be taken advantage of to encourage L2 creative writers not only to partially reconceive their world but also to produce work in English that can expand our L1 conceptions.

(iii) Happily ever after - Sigrid Varduhn

Fairy-tales are for everyone's writing. Their simple structure, one-dimensional characters and common symbols allow jumping in quickly and get writing confidence. Don't know "Rumpelstilzchen"? You do! He's related to Tom Tit Tot and the Danish Trillevip. We'll have a look at the connecting strength of fairy tales, e.g. for writing in foreign languages. Sigrid Varduhn shares her experience with fairy tale writing in Germany in settings from beginner writers to self-coaching. You'll reflect on your favorite fairy tale(s) as inspiration for your writing. And try writing prompts to experience the range of opportunities to work with fairy tales.

F6:

(i) Much to write home about - Gaar Adams

"Home" can be a story's evocative setting, a character's personal motivation, or an author's thematic fixation. Perhaps because of this capaciousness, home is often the most compelling — and daunting — topic to explore across any genre. This workshop presents fieldwork from a decade as a researcher, writer, and educator examining and working with transient populations in the Arabian Peninsula. With several exercises, we'll consider unique lenses like migration and "third culture kid" phenomenon to develop greater nuance as writers and educators in reckoning with the complex concept of home.

(ii) A-B Tree - Mandy Haggith

This presentation will introduce the A-B-Tree project, which uses trees to inspire creative writing. The project has developed an interdisciplinary knowledge base about the 18 tree species linked to letters of the Gaelic alphabet, consisting of thousands of tidbits of ecological knowledge, folklore, place names, practical and medicinal uses, plus poems. The poems and tidbits of knowledge are used to support creative writers to generate written content and ideas and to shape that content into poems. The presentation will explore lessons learned about facilitating writing about trees with children, in therapeutic contexts and with more experienced writers such as university students.

(iii) Joined up writers: the community novel - Jane Moss

Can a novel be a collaborative form of community participation? Author and writing group facilitator Jane Moss is investigating how the novel can be a vehicle for participation in a rural and coastal parish in South Cornwall: Mylor Parish, near Falmouth. Jane's presentation offers insights into the process in which a mix of traditional and digital methods are enabling members of a writing group and the wider community to take part. The presentation includes a practical element in which you can experience some methods of co-authorship and reflect on the use of digital appliances such as smart phones in collaborative writing.

16.00 – 16.30 Tea/coffee

16.30 - 17.30 Choice of:

A7:

Pitching workshop - Olivia Chapman (Writing West Midlands)

This one-hour workshop will teach you in a practical way how to talk about your work, and pitch it to agents / editors / commissioning editors / producers – whatever is relevant to your artform. You'll learn how to structure your pitch, talk confidently and clearly about your plot and genre, and practise your pitch. This workshop is intended for prose writers (both fiction and non-fiction) and scriptwriters but likely won't be relevant for those writing poetry. In order to participate fully, you will need to have a complete story (in whatever form) which you can talk about from start to finish. You will learn skills you can transfer to any other story, but to get the

most out of the workshop, it will be helpful to just focus on one you can finesse. Although you do not need to be published to attend, you do need to have a complete manuscript to be able to base your pitch on.

B7:

Story: Tales from a Refugee camp - Tim Kelly, Alyson Morris

We gave them food and shelter, but until now we never listened to their stories... [Stergios Michos, Greek Councillor]. In 2017 a group of creative writers and filmmakers visited a refugee camp in Northern Greece, with the intention of getting the migrants and local Greeks together to tell each other their stories. It was hoped that hearing each other's stories would bridge the gap between the two communities. None of the teachers had ever run classes in such a situation before: nobody knew what might transpire or what stories would emerge. The result is *Story: Tales from a Refugee Camp*.

C7:

Professional skills for a revolution - Niki Valentine, Rod Duncan

Niki and Rod will discuss and present work from their third-year undergraduate module, Professional Writing Skills, describing its impact on their teaching and practice as novelists. The module introduces students to the concept and practicalities of publication and to the landscape of the publishing world. Working individually or in small groups, students are challenged to conceive, design and create their own publications, and have the option to present this work at a literary festival. Thus they graduate as published writers, with skills valuable to the traditional publishing industry, and to themselves if they choose the path of the indie writer-publisher.

D7:

Survivors with biros - Anna Morvern

What is it like to survive childhood sexual abuse and trauma? Survivors With Biros is a survivor-led project enabling survivors to use expressive writing. Based in Ireland, it was established during the abortion rights campaign to repeal the Eighth Amendment, which witnessed the power of story-telling to influence social change. The project has engaged with different community spaces as a means of linking writing projects with activism. Anna Morvern, project facilitator, will reflect on work to date, exploring the writing methods used to promote surviving and thriving, and speaking about the challenges of activist-linked writing. Includes Q & A.

E7:

Women's whispered wisdom - Mel Perry

The spoken word poetry scene has blossomed in recent years, giving opportunities for individuals and communities to voice their passions, fears and desires. This environment can be a place for personal and social change. As a poet, performer and writing practitioner I have enjoyed a therapeutic benefit of sharing my own writing at open mic and spoken word events. I am curious about the experience that vulnerable people might have when they read their work at an event. This participative workshop will provide a space to hear about the experiences of a group of women survivors of domestic abuse in west Wales and consider the impact this might have on our practice.

F7:

Applied drama techniques – Emily Capstick

Drama is increasingly used by heritage & cultural organisations to engage and educate visitors. While it can be both entertaining and an effective device for presenting facts, its real power lies in the opportunities it provides to explore the significance and complexity of these facts. Drawing on diverse projects (including Chester Zoo's songbird conservation project, Viking celebrations in Sweden & 'Finding Our First World War' at Imperial War Museum North) this practical workshop will introduce drama techniques, consider how these can develop for creative writing and how this writing can then be shared with others.

17.30

**NAWE AGM Henley Room, Park Inn York,
followed by welcome drink**

All NAWE members are invited to attend the NAWE AGM, and the event is free of charge. The Company Directors (formerly the Management Committee) and Company Secretary will report on the association's activities over the year and present the annual accounts (for the year ending 31 March 2019). This year, there will be elections for both the NAWE Management Committee and the NAWE Higher Education Committee. The agenda, minutes of last year's meeting and full draft accounts will be available on the NAWE website to download. Members are warmly invited to attend – and/or lodge any items of other business in advance of the meeting.

18.30

Dinner (restaurant)

20.00 - 21.00

Evening Event: Reading & Q&A with Paul McVeigh - plus special guest, Amy Lilwall



Paul's debut novel, *The Good Son*, won The Polari First Novel Prize and The McCrea Literary Award and was shortlisted for many others including the Prix du Roman Cezam. Paul wrote plays and comedy with his shows touring the UK and Ireland including the Edinburgh Festival and London's West End. His short stories have been in The Irish Times, The London Magazine, Faber's 'Being Various', Kit de Waal's 'Common People', on BBC Radio 3, 4 & 5 and Sky Arts. He co-founded the London Short Story Festival. Paul also writes for The Irish Times and his work has been translated into seven languages. Paul will be interviewed by Jonathan Davidson, CEO of Writing West Midlands and Chair of NAWE

Amy Lilwall has a PhD in Creative Writing from the University of Kent. Her domestic dystopian novel, *The Biggerers* was published by Oneworld in 2018. Amy currently lives in Cornwall where she lectures in Creative Writing at the University of Falmouth.



21.00 onwards

Conference Social

Sunday 10 November

09.00 - 10:30 Choice of:

A8:

(i) Fountain of Creativity - Bethany Rivers

From my new book, 'Fountain of Creativity: Ways to Nourish your Writing', I offer three activities: exploration of Denise Levertov's poem, The Fountain, how to tap into your own fountain of creativity from within yourself; exploration of William Stafford's poem, The Way It Is, and how to find and follow the threads of your life that enable you to be more creative and; exploration of Rumi's poem, The Guest House, in order to discover more about your own inner landscape as a writer, and how that can inform and inspire your own creative process. No previous knowledge of poetry required.

(ii) Tinkering with text - Eve Ellis

Students' received notions about creativity can inhibit their ability to produce, progress, and play in the writing classroom. Borrowing ideas from the design thinking process and the maker movement, I'm attempting to disrupt my students' assumptions about poetry and creativity, using writing tasks that encourage students to tinker with preexisting texts as well as to transform their own texts. Come along to hear what students make of this approach, as well as to engage in playful writing tasks, receive materials, and share practice and ideas about how writing teachers can liberate students to see themselves as makers of texts.

B8:

Funding for writers & writing projects - Jonathan Davidson, Writing West Midlands

Although funding for writers and writing projects is hard to come by, it has always been possible and some new initiatives have made things easier. Jonathan Davidson will look particularly at Arts Council England funding, including their Lottery Projects Grants and Developing Your Creative Practice schemes and at how writers and writing projects can be presented to make them fundable. Jonathan has working in arts and cultural management for thirty years and worked on many (mostly) successful small-scale funding applications. He is Chief Executive of Writing West Midlands and runs his own arts management company, Midland Creative Projects. He is also Chair of NAWA.

C8:

(i) Adventures in other worlds - Dan Anthony

Cardiff Metropolitan University recently opened its archive of work by Lionel Fanthorpe. During the 1950s and '60s Fanthorpe was the world's most prolific sci-fi writer, producing over 150 paperback novels. His fiction is a window on the past and the future. His writing is unique and accessible. He characterises Britain on the cusp of change in an infinite universe.

In this workshop the use of what might be regarded as throw-away fiction as an inspiration for new writing and research is illustrated, workshopped and discussed.

(ii) Writing a historical novel - Laura Martínez-Belli (Escuela de Escritores)

This session will explore the process of writing a historical novel, and consider practical questions aimed at helping students to organize documentation into an attractive and unpredictable plot. Emphasis will be placed on narrative techniques that help organize information on topics that are perhaps known so that the book will not be a historical essay. The importance of planning and creating the scaffolding of an historical novel, to organize the ideas that will help put together the framework of the work before sitting down to write, in order to be more efficient and enjoy the process of creation without the obstacles that take the less structured writer to stop halfway. Some of the main topics covered will be: fiction at the service of literature or history; documentation; sources; historicity; when is enough; literary license in favor of the plot; historical characters and their mask; combining fictional characters with historical characters; how much should I know before I start? voice of the characters: how should they talk; the construction of the world; how to approach the recreation of period spaces; and organising information.

(iii) Shaping stories - Dan Powell

This paper explores how Preclosure Theory (Lohafer 2003) can productively inform the writing of short fiction. With reference to structural and linguistic trends evidenced in a study sample of British short fiction, it will explore how such data can generate preclosural writing frames for writing short fiction. Examination of a story written using this preclosural methodology will reveal how conscious engagement with what is usually an intuitive part of the writing process benefits the author-practitioner. This paper will show preclosure theory is not only a powerful pedagogical strategy for reading short fiction but one for writing it as well.

D8:

Can the exquisite corpse be brought back to life? - Jess Curtis, Susanna Gladwin

In offering this workshop we are hoping to pass on to colleagues some of the teaching exercises we found most fruitful in our careers as teachers on the BA Writing & Publishing degree at Middlesex Polytechnic/University. Since then, the educational landscape has changed beyond recognition, and smart phones and social media have transformed the basics of verbal interchange. But we believe this makes more, not less, urgent the development of verbal (written and spoken) skills. We offer a template of exercises moving from nonsense to sense, single words to single sentences, sentences into structures, individual to group production, and the shared experience which can include oral, self and peer assessment. We also invite colleagues to participate in one paradigmatic exercise 'Exquisite Corpse'.

E8:

(i) Telling it slant - Alexandra Melville

In this workshop, Alexandra Melville will outline 'slanted' approaches to descriptive or narrative writing, with a focus on supporting GCSE English students in creating inventive and compelling narratives. We will explore practical exercises and models which can help students to re-frame or creatively disrupt typical examination questions by considering unusual or transformative narrative perspectives, culturally conscious narratives, and emotionally-driven narratives. Participants will leave with strategies and resources to use in their own school-based practice.

(ii) Two digital writing projects in secondary schools - James Pope, Brad Gyori

This paper describes and discusses two digital writing projects carried out in a Dorset secondary school. We wanted to enable easy access to digital storytelling for young writers who might not know about, and probably not attempt to use, digital tools to tell stories. We also wanted to enhance our university's engagement with the local community. With this in mind, in May 2018 and May 2019 we led projects in which Bournemouth University

undergraduates worked with secondary school pupils to devise and produce digital interactive stories. Each project led to the creation of fully-working digital interactive multi-media narratives, published online.

F8:

(i) Fact, fiction, identity - Janet Dean

A workshop on the use of family stories and family history research to inspire and develop fictional writing, and an exploration of the ethical and personal issues involved in writing about family members living or dead. Janet Dean will share her experience of using family stories as the basis for fiction and of using research to discover the 'facts'. Participants will write about people they knew personally or whose stories have been handed down, turning factual details into compelling fiction or poetry. This workshop is based on Janet's academic research and her current collaboration with York Explore Library and Archive.

(ii) Story as journey - Alan Bilton

The connection between journey and story is a fundamental one, the notion of the quest or pilgrimage underpinning our very understanding of narrative form. The journey from the known to the unknown, the familiar to the strange, provides the most basic form of shape or structure, one easily grasped by reader and author alike. This session explores an exercise I have used with postgraduate students, undergraduates, adult learners, and primary age children. In it, I will reflect upon the different responses and submissions it has solicited over the years, while participants will also be able to construct their own fictional journeys and contribute ideas on narrative shape.

10.30 - 11:00 Tea/coffee

11.00 - 12:15 Choice of:

A9:

Big concepts, small words: writing with SEN students - Helen Dring

This workshop focuses on breaking down emotions experienced in all types of relationships and conceptualising the experience. Designed for work with young people aged 13+ with Special Educational Needs, the workshop offers strategies for helping them to describe how their relationship with others makes them feel and how to communicate with those people in speech or writing.

B9: The 'Write' Balance

i) Writing your sorrows – Hilary Jenkins

Isak Dinesen once said 'All sorrows can be borne if you put them into a story or tell a story about them'. In my presentation I would like to explore this statement with reference to my own writing experience. How does writing fiction help us cope with difficult life events? And what are the implications for our teaching/facilitating?

ii) Nature as scaffold – Jessica Wortley

How and why do writers use the natural world as a framework to write about difficult life experiences? In recent years there have been an increasing number of successful nature memoir publications (Liptrot 2015, MacDonald, 2014, Norbury 2015, etc). This session aims to highlight the ways in which writers use the natural world as a backdrop for exploring and

processing challenging life experiences. I will examine how writers weave nature into their non-fiction, and explore the benefits of doing this. I will then suggest some short exercises which use nature as a starting point.

iii) 'Say the joy': writing and eudaimonia – Megan C Hayes

The Greek term *eudaimonia*, often translated as 'happiness' or 'human flourishing', evokes a 'process of living well' (Ryan and Deci 2008). What does this mean today, and how—if at all—might writing contribute to such a process? When, and how, do writers flourish, and in what ways might this be facilitated? This short session draws upon frameworks offered by the contemporary field of positive psychology to explore these questions and investigate future directions for both research and practice in the field of writing and wellbeing.

iv) Writing in high-risk healthcare – Sophie Nicholls

In 2018, I began working with an inspiring group of surgeons who work together in an area of medicine where stakes are high and time is often short. Through writing and reading together, we are investigating ways in which we can: develop resilience and robust methods of self-care for surgeons at every stage of their careers; find ways of talking with patients and with ourselves about complex and challenging experiences; and ultimately, continue to improve patient outcomes. In this session, I will present some of our ongoing thoughts and ideas and how these might contribute to the research on writing in health care.

C9:

Mindfulness & creative writing - Francis Gilbert

In this interactive workshop, Dr Francis Gilbert will provide delegates with a series of mindfulness exercises to participate in, including mindful meditation and movement, and will explain the benefits of practising mindfulness for diverse people. He will interweave the mindful exercises with various creative writing and reading responses, explaining how mindfulness can help people with developing their creativity. He will draw upon his own research and the burgeoning research in this field to explain the rationale behind introducing mindful practices in different educational settings.

D9:

Poetry on display - Maureen Fenton, Liz Cashdan

Over the past couple of years, book sales have shown the increasing popularity of poetry and the spoken word is an ever-growing area of interest. Less has been made of a greater prominence of poetry in the public realm. Poetry has appeared on bridges, buildings, park benches, and in remembering ghost buildings. In this workshop, we hope to hear about other people's experiences of putting poetry out there and we will look at one or two nearby sites in York to write something for display as an example of how individual practice can be channelled for a public purpose.

E9:

(i) Being a woman writer - Celia Brayfield

This presentation is about the way the publishing industry - agents, editors, publishers and critics - have responded to women writers. I will show how gender determines almost everything in an author's career path, from representation to reviews and also discuss the ways in which women writers respond to the industry. Drawing on my book *Rebel Writers: The Accidental Feminists* (Bloomsbury, July 2019) I will look at the experience of women writers and offer a ten-point plan for greater success.

(ii) Narrative technique and contemporary English identities - Jeremy Scott

This paper reworks the show-tell dichotomy beloved of the creative writing class and accounts for its effects in narrative fiction systematically in terms of *ideologies of identity*. The terms *mimesis* and *diegesis* will be used to describe this cline, and its effects will be illustrated with reference to themes of identity in contemporary English fiction. Positing an equivalence between Bakhtin's pictorial and linear styles and mimesis/diegesis, the paper will present readings of a selection of extracts from 21st-century English fiction, including Jeremy Page's *Salt* (2008), Will Self's *Liver* (2009) and Ian Sampson's *Ring Road* (2005) to claim that the complex interplay between author and character discourse evident in these texts is connected fundamentally to the personal, regional and national identities which the texts explore.

F9:

(i) Functional creative writing - Kari Silvola

We are surrounded by borders. Age, gender, ethnicity, social class, religion, sexual orientation border us as well as the political boundaries and nations' demarcations. But the boundaries are wobbling and moving. Transgressions and violent crossings cause both individual and cultural identity crisis. Transgressions are also narrative means and these boundaries occupy in the text. Take part in a functional writing workshop where we move our boundaries physically and then write about them. Functional creative writing combines movement and writing, allowing you to experience and perform your boundaries, face differences and respect them. The most suitable equipment is casual clothing and wool socks.

(ii) Creating new branches of knowledge - Joanne Kelleher

Strengthen your creative writing techniques to develop new branches of knowledge for creative writing style and creative output. The workshop will assist you to form ideas and imagery to develop your creative writing investigations to support creative output development. The workshop is ideal for writers of all abilities who are seeking innovative methods to enhance their creative output. Creative writers need to create strong visual references in their creative investigations in learning or work place settings. The workshop will include a short presentation, worked examples, looking at good practice for creative investigations and action-work sheet from the session.

12.15 Giant Steps! Plenary Session & Reading (Henley Suite) -

Paul Munden, Moira Egan, Paul Mills, Oz Hardwick, Anne Caldwell and Robyn Bolam



On 21 July, 1969, Neil Armstrong became the first human to step foot on the moon, uttering those famous words: 'That's one small step for man, one giant leap for mankind.'

To mark the fiftieth anniversary of the Apollo 11 moon landing, 50 poets from around the world were asked to reflect upon the achievement of Apollo 11 and our constantly evolving notions of 'space'.

13.00 Close of Conference

15.00 Evensong, York Minster **Sunday, 3pm – 6pm**. Any delegates staying in York are welcome to join in for a walk to York Minster for Evensong in the beautiful surroundings of this ancient cathedral, followed by a drink in one of York's oldest pubs. A stunning way to end the conference.



Contributor Biographies



Gaar Adams is a writer, educator, and University of Glasgow DFA candidate who spent a decade in the Arabian Peninsula writing about arts and culture in the Middle East/South Asia for outlets including *The Atlantic*, *Rolling Stone*, and *Foreign Policy*. He is writing a nonfiction book on migration and queerness.

Amina Alyal is a York-based poet who has been published widely in journals and anthologies, and has published two solo collections, *The Ordinarity of Parrots* (Stairwell Books, 2015) and *Season of Myths* (Indigo Dreams, 2017). She is Senior Lecturer in English and Creative Writing at Leeds Trinity University.

Senja Andrejevic-Bullock is a Lecturer in Dramatic Writing at University of Gloucestershire, whose work has been published in *The Lampeter Review*, *The Wrong Quarterly*, *The Scrutiny Journal*, *Storgy Literary Magazine*, *Literary Mama*, *The Dawntreader* and *Brain*, *Child* magazines and performed at The Everyman Studio. A current PhD candidate working on first novel.

Dan Anthony is a lecturer in Creative Writing at Cardiff Metropolitan University. He is a children's author, short story writer and scriptwriter and is researching the relationship between branding and fiction writing. He's a frequent presenter at NAWF conferences.

Josie Barnard is an award-winning novelist whose academic research centres on how the 'digital turn' impacts writing and publishing. Senior Lecturer in Creative Writing with Journalism at Middlesex University, her recent work includes a monograph, 'The Multimodal Writer', and the BBC Radio 4 programme, 'Digital Future'.

Yvonne Battle-Felton writes fiction and creative nonfiction interested in stories as advocacy. Her debut, *Remembered*, was longlisted for the Women's Prize for Fiction (2019). Yvonne holds a PhD from Lancaster University and is Lecturer in Creative Writing at Sheffield Hallam. She is co-Director of North West Literary Arts.

John Berkavitch is a former UK Slam Champion and has been working as a writer in education and community settings since 2001. He has delivered projects alongside organisations including Apples and Snakes, First Story and Breakin' Convention. His work has been regularly supported by the Arts Council England and the British Council.

Gillian Best's debut novel *The Last Wave* was originally published in the UK by Freight Books in 2015. Unfortunately, this independent Scottish publisher went out of business shortly thereafter. It wasn't at all how I'd imagined launching my first book to be, but what I learned on that journey – about how rights work, the benefits of building a writing community, the ins and outs of small presses -- was really helpful. There is a happy ending: *The Last Wave* is now published in Canada, USA, Australia, New Zealand, and Germany. An 18-month film and TV option was bought by Awesome Productions. Drawing on a wealth of personal experience in rejection, my short talk will explore what can be gained from rejection and how it can ultimately help foster resilience. I received my PhD in Creative Writing from the University of Glasgow in 2011. Website: gillian-best.com Twitter: @gillianebest Insta: gillianebest

Alan Bilton is the author of two dream-like novels – *The Sleepwalkers' Ball* (2009) and *The Known and Unknown Sea* (2014), a collection of surreal short stories, *Anywhere Out of the World* (2016) as well as books on silent film, contemporary fiction and the 1920s. He teaches Creative Writing, Literature and Film at Swansea University.

Joe Bibby is Arvon's Head of Learning, overseeing the residential programme for schools and groups as well as professional development courses for writers and teachers, and a range of partnership projects with arts and community organisations.

David Bishop is programme leader for creative writing at Edinburgh Napier University in Scotland. An award-winning screenwriter and author of twenty published novels, his credits include TV dramas and radio plays for the BBC. His most recent work was a Doctor Who audio original *The Elysian Blade*, released February 2019.

Robyn Bolam was Hampshire Poet 2018. She has published four poetry collections with Bloodaxe, the latest being *Hyem* (October 2017). Her selected poems, *New Wings* (2007), was a Poetry Book Society Recommendation. She also edited *Eliza's Babes: four centuries of women's poetry in English* (Bloodaxe, 2005) and several plays. www.robbynbolam.com.

Malika Booker is a Caribbean British poet. Her publications include: *Pepper Seed* (Peepal Tree Press, 2013), and *The Penguin Modern Poet Series 3: Your Family: Your Body* (2017). Booker was a Douglas Caster Cultural Fellow and is currently a Creative Writing Lecturer at Manchester Metropolitan University.

Lorena Briedis is the manager of EACWP, the European Association of Writing Programmes. She is a writer and Creative Writing teacher at Escuela de Escritores (Madrid, Spain).

Celia Brayfield's book *Rebel Writers: The Accidental Feminists* is a biographical study of Shelagh Delaney, Edna O'Brien, Lynne Reid Banks, Charlotte Bingham, Nell Dunn, Virginia Ironside and Margaret Forster. She is the author of nine novels and five other non-fiction books, she is also a Senior Lecturer in Creative Writing at Bath Spa University and deputy chair of the NAWA's HE Committee.

Carole Bromley is an experienced teacher, poet and workshop leader, having run workshops

in primary and secondary schools, a Sixth Form College, in FE and at York University where she was awarded the Vice Chancellor's Award for Teaching Excellence. She has three poetry collections from Smith/Doorstop including a collection for children, Blast Off!

Wes Brown is a writer, editor and pro wrestler based in Kent. Recent writings have appeared in The Real Story, the Mechanic's Institute Review and Litro. He teaches at the University of East London and the City Lit and is currently undertaking a PhD in narrative nonfiction at the University of Kent.

Phil Busby is adviser and course-creator with The Writers Bureau (teachers of creative writing by distance learning since 1989). Originally a psychiatric nurse, Phil studied Theatre at Dartington College of Arts before working across Europe for ten years in T.I.E and Community Theatre as a performer, writer and workshop leader.

Anne Caldwell is based in West Yorkshire. She lectures in creative writing for the Open University and is undertaking a PhD in prose poetry at The University of Bolton. Anne's current poetry collection is *Painting the Spiral Staircase* (Cinnamon 2016). Her prose poetry was shortlisted in *The Rialto* pamphlet competition (2017) and won second prize in *Tongue and Grooves* prose poetry competition, 2018. Anne was awarded funding from The Arts Council of England to set up <https://prose-poetry.uk>. She is editing *The Valley Press Anthology of Prose Poetry* with Oz Hardwick.

Emily Capstick is a scriptwriter, children's author, theatre director, actor, storyteller & creative writing tutor. Incorporating applied theatre techniques in performance, her innovative approach to engaging visitors has led to more than 70 scripts & stories commissioned. Using 'drama for learning' within education & heritage sectors, Emily's participant-centred approach inspires people to reflect, explore and create.

Ali Cargill is a PhD Researcher (Creative Writing) with the University of Hull. She has published a novel for young adults and a study guide on environmental theory, and co-wrote the York Notes Advanced Level study guide for *The Handmaid's Tale*. Most recently she worked with a brain-injured client to write his memoir.

Liz Cashdan, former chair of NAWA, teaches for the Open College of the Arts, the WEA and does workshops in schools. Her latest publication is *Things of Substance: New and Selected Poems* (Five Leaves Publications: 2013).

Olivia Chapman is the PR & Communications Manager for Writing West Midlands, and has been pitching books and scripts as well as events and festivals since she started working in publishing in 2005.

Kate Clanchy's 'Some Kids I Taught and What They Taught Me' is a memoir of thirty years teaching in state schools. Over a decade teaching in her local multicultural comprehensive she has taught 36 winners of the Foyle Young Poets competition and produced an anthology, 'England Poems From a State School'. She was made MBE in 2019.

Catherine Cole is Professor of Creative Writing at Liverpool John Moores University, UK and also holds a postgraduate supervisory post at the University of Wollongong, NSW, Australia. She has supervised to completion over 30 PhDs and MAs, some involving Australia's leading writers. Cole also has published 9 books including novels, a collection of short fiction, memoir, non-fiction and essays. She has been a member of the Australian Research Council's ERA (REF) committees in Humanities and the Creative Arts and has been a writer in residence in Paris, Hanoi, Guangzhou, China and Katoomba, Sydney. She has reviewed university writing programs in a number of countries and judged leading literary competitions and grants applications.

Claire Collison teaches creative writing widely, and was MaxLiteracy resident for Kettle's Yard. She won the inaugural Women Poets' Prize, and was placed in Resurgence, Hippocrates, Poetry Business, and Out-Spoken prizes. Her poetry has been widely published, and her novel was a finalist in the Dundee Book Prize.

Jess Curtis trained at the Central School of Speech and Drama and went on to teach in schools and industry (Speech & Presentation Consultants Ltd; Aural Visual Communications); and drama schools (E15 Acting School, Rose Bruford College) and finally at Middlesex University – writing and delivery for performance, oral assessment. She is a member of the Voice Care Network.

Deirdre Daly is a Lecturer in Academic Writing and in Philosophy at Goldsmiths College. Her research interests are split between Writing-in-the-Disciplines/Writing-across-the curriculum and modern European philosophy. She is a co-organiser of the Anti-University.

Gráinne Daly is a PhD student of Creative Writing in UCD. Her work was highly commended in the Blue Nib Poetry Chapbook Competition 2018 and shortlisted for a number of awards including the Gregory O'Donoghue and Anthony Cronin International Poetry Prizes. Her work has been published in numerous publications.

Janet Dean is a former Director in health, housing and social care who graduated with an MA in Creative Writing in 2015. Her first novel *The Peacemaker* was published in March 2019 by Top Hat Books. She co-founded *Awakening The Writer Within* offering creative writing retreats in Yorkshire and France.

Imtiaz Dharker is a poet and artist, awarded the Queen's Gold Medal for Poetry, 2014. A Fellow of the Royal Society of Literature, she has been Poet in Residence at Cambridge University Library and worked on several projects across art forms in Leeds, Newcastle and Hull, as well as the Archives of St Paul's Cathedral. Her six collections include *Over the Moon* and the latest, *Luck is the Hook*, and her poems have been broadcast widely on BBC Radio 3 and 4 as well as the BBC World Service. She also scripts and directs video films, and has had eleven solo exhibitions of drawings.

Jonathan Davidson has worked in arts and cultural management for thirty years including on many (mostly) successful small-scale funding applications. He is Chief Executive of Writing West Midlands and runs his own arts management company, Midland Creative Projects. He is also Chair of NAWA.

Janet Dean is a former Director in Local Government who graduated with an MA in Creative Writing in 2015, aged 59. She publishes poetry, and her first novel *The Peacemaker* is due out in 2019. She co-founded *Awakening The Writer Within* which runs retreats in Yorkshire and France.

Olga Dermott-Bond is Assistant Head Teacher and Head of Sixth Form at a Secondary School in Warwickshire. She has been teaching English and Drama for twenty years. A former Warwick Poet Laureate and member of Writing West Midlands's Room 204, she has been widely published and is currently a commissioned artist for Coventry City of Culture 2021. Her debut poetry pamphlet is being published in 2020 by Against the Grain Press.

Duncan Dicks has worked in mathematics, engineering, accountancy, and environmental finance before concentrating on writing, and academic research into crime writing. Duncan's current project concerns the way that crime fiction explores the gaps between the moral and the legal, and helps to define the boundaries of society.

Anna Disley is Executive Director (Programme & Impact) at New Writing North. She leads on work with young people, schools and communities, talent development especially with under-

represented groups, theatre and script development and all our work on Impact and evaluation. Anna is the Chair of Unfolding Theatre, and a Trustee of Open Clasp Theatre Company based in Newcastle.

Tom Dobson is a Founder Member of Story Makers Press and a research practitioner with expertise in creative writing pedagogy and children's identities.

Helen Dring is a Special Educational Needs Co-ordinator and writer from Liverpool. She is studying for a PhD in Education and Social Justice that focuses on conceptualising Relationships and Sex Education for Disabled young people.

Rod Duncan is a novelist writing alternate history and contemporary crime. He lectures in creative writing at De Montfort University. His debut novel *Backlash* was shortlisted for the 2003 New Blood Dagger and in 2014, his novel *The Bullet-Catcher's Daughter* was shortlisted for the Philip K. Dick Award.

Maira Egan's most recent collections are *Synæsthesium* (The New Criterion Poetry Prize, 2017) and *Olfactorium* (Italic Pequod, 2018). Her poems, prose, and translations have appeared in journals and anthologies on four continents. She teaches Creative Writing at St. Stephen's School in Rome.

Magnus Eriksson is Senior Lecturer in Critical and Creative Writing at Linnaeus University. He has published essays on the Magical Realism of Garcia Marquez, Cortazar's meta-fiction, Megan Abbott, Stephen Booth, gender patterns in the writing of the history of literature, country music feminism, football, the process of otherizing in post-Colonial literature, Swedish writers Artur Lundkvist and Björn Ranelid, and other topics. He has published two collections of essays, the latest one being *Förvrängningar. Essäer om litteratur, musik och det andra* (*Distortions. Essays about Literature, Music, and the Other*, 2017).

Eve Ellis is a High School English Teacher at the American School in London as well as an MA student in Creative Writing and Education at Goldsmiths. She won the Winchester Poetry Prize in 2016, and her poems have appeared in *Magma* and *Bare Fiction*.

Melissa Fagan is an Australian writer currently completing a PhD in travel writing with Curtin University and the University of Aberdeen. Her fiction and nonfiction has won awards and been widely published in Australian literary journals. Her first book, *What Will Be Worn*, was published by Transit Lounge in September 2018.

Maureen Fenton has taught creative writing in colleges and community settings and also works for Lancashire's Heritage Learning Team. For the past few years, she has played a major role in developing heritage-and-poetry events for a local programme of Heritage Open Days.

Liz Flanagan writes for children and young adults. Her novels are *Dragon Daughter* and *Eden Summer* (nominated for the Carnegie Medal). She teaches in various settings including for Arvon and at Newcastle University, see lizflanagan.co.uk for more information.

Sarah Franklin is a Senior Lecturer at the Oxford International Centre for Publishing, and a judge for the Costa Short Story Award. She is the author of *SHELTER* (published by Bonnier Zaffre in 2017) and of *HOW TO BELONG* (May 2020).

Sherezade Garcia Rangel is a Venezuelan writer and Lecturer in Creative Writing based in Falmouth. She holds an MA in Creative Writing (Newcastle University) and a PhD in Creative Writing (University of Glasgow). Her work has featured in *Falwriting*, *From Glasgow to Saturn*, *Miscellaneous: Writing Inspired by The Hunterian Museum* and *Alliterati Magazine*.

Francis Gilbert is a Senior Lecturer in Education at Goldsmiths, he is course leader for PGCE English and the Head of the MA in Creative Writing and Education. He is currently the External Examiner for the Leeds Beckett's innovative Drama and Creative Writing in Education MA. He has written many books, including *I'm A Teacher, Get Me Out of Here*, and most recently, a novel, *Snow on the Danube* (Blue Door Press). His research interests include mindfulness and education, creative writing and young people, and collaborative reading strategies. <http://francisgilbert.co.uk>

Susanna Gladwin studied English Literature at Bristol University. Her teaching career was devoted to students at Middlesex, as the institution evolved from Technical College to Polytechnic to University. Inspired by the Verbal Arts Association and the work of Anne Cluysenaar, she set up the first undergraduate Writing degree in the country. The creative writing element was not linked to the English Department but to Publishing, the idea being that writing takes place in a professional context. Having retired, she now enjoys working with the U3A.

Paul Graves is a lecturer at the University of Helsinki, teaching Creative Writing. He is the co-translator of *Apollo in the Snow: Selected Poems of Aleksandr Kushner*, and his translations of Russian poetry and Finnish folk poetry have appeared in many publications. He is working on a collection of poems.

Michael Cawood Green is Professor in English and Creative Writing at Northumbria University. He is the author of numerous scholarly articles, and two novels, *Sinking* and *For the Sake of Silence*, winner of the Olive Schreiner Prize. His latest novel, *The Ghosting of Anne Armstrong*, was published in April 2019.

Brad Gyori has worked as a television writer-producer for such networks as MTV, VH1, FX, E! and HBO online. For ten years, he was the Head Writer of the Emmy award winning Talk Soup. He has been nominated for five Emmys. In 2017, Brad's multi-media interactive play *Shelley's Heart* debuted at the Shelley Theatre in Bournemouth.

Mandy Haggith is a lecturer in literature and creative writing at the University of the Highlands and Islands. She is the author of four novels, four poetry collections and a non-fiction book and editor of the tree poetry anthology, *Into the Forest*. More about the A-B-Tree project at <http://www.mandyhaggith.net/a-b-tree.asp>

Martha Halford has twenty years' experience in PR in the publishing industry. After several years overseeing the PR function for a leading independent publisher of business books, she set up *Martha Halford PR* in 2010. Today she publicises a wide range of non-fiction including health & wellbeing, the arts and food & drink. More information at: www.marthahalfordpr.com

Oz Hardwick is a writer, photographer, music journalist and occasional musician based in York. He has published seven poetry collections, most recently *The House of Ghosts and Mirrors* (Scarborough: Valley Press, 2017) and a prose poetry chapbook, *Learning to Have Lost* (Canberra: IPSI, 2018). Oz is Professor of English at Leeds Trinity University, where he leads the Creative Writing programmes.

Megan C Hayes is Lecturer in Creative Writing at Teesside University and the author of *Write Yourself Happy* (2018, Gaia), *The Happiness Passport* (2018, White Lion Publishing) and *The Serenity Passport* (2019, White Lion Publishing). Her research explores the links between writing, identity and flourishing.

Holly Howitt-Dring is a senior lecturer in Creative Writing at Liverpool John Moores University, where she teaches an array of subjects at all levels. She is an editor, and a writer of prose and poetry.

Hilary Jenkins is Lecturer in Creative Writing at Teesside University. She writes both fiction and poetry, and has a special interest in writing and personal development.

Mike D.D. Johnston is the author of three novels – *Peace, Love, & Petrol Bombs*; *The Deconstruction of Professor Thrub*; and *The Secret Baby Room*. He is a Senior Lecturer in Creative Writing at the University of Gloucestershire.

Melanie Jones is a practice-based PhD student at Birkbeck University. She was longlisted for the 2018 Bristol Prize and manages The Mechanics' Institute Review Online. Melanie is currently working on a collection of short stories informed by her own anxiety. Melanie works with anxious teens who are unable to access mainstream education.

Romi Jones facilitates community writing workshops enabling individuals to write their dreams and frustrations. She has an MA in Creative Writing, an NWN Northern Promise Award and Winston Churchill Memorial Trust Fellowship. Living in Northumberland is great inspiration for her current work - short stories, a novel and narrative non-fiction.

Tyler Keevil is an award-winning writer from Vancouver, Canada. He is the author of three novels – *Fireball*, *The Drive*, and *No Good Brother* – and the short story collection, *Burrard Inlet*. He is Director of the MA in Creative Writing at Cardiff University.

Joanne Kelleher has spent the last 10 years working as a Research terrier for business improvement of People, Procedures and Processes and is a Chartered Environmental Health Officer & Manager by profession. She has enjoyed the privilege of helping others develop their writing abilities. In this time she has prepared an established a portfolio of conducting creative investigations for Literature reviews, written reports, workshops, 1-1 interviews, briefing papers and worked with community arts facility, Health care professionals, Visual material for creative output.

Tim Kelly is Course Director of the MA in Professional Creative Writing at Coventry University. He writes poetry, fiction and screenplays. He holds a number of awards for scripting and directing short films. He is director of Cold Eye Productions and writer-producer of *Story: Tales from a Refugee Camp*.

Anna Kiernan is a Senior Lecturer in Writing at Falmouth University and publisher at the Literary Platform. Previously, she worked at André Deutsch and Simon & Schuster publishing as an editor and went on to co-found the MA in Publishing at Kingston University.

Lisa Koning is the Publications & Editorial Manager at NAWA. She has a Doctorate in Creative Arts (Creative Writing) and lectures in Creative and Professional Writing at the University of Winchester. She writes predominantly historical fiction, having been published in the Historical Novel Society anthology, her subsequent first novel is now being represented by an agent. She has also published in Axon: Creative Explorations and is writing Professional Writing for Palgrave's Approaches to Writing series. Her background includes Adult Learning and Information Technology and she is conducting research into creative writing and the work of Pierre Bourdieu and historical fiction.

Julie Lamin is a former English faculty leader and consultant with over 30 years' experience of successful GCSE and A Level teaching. Now a published author, her seminar for secondary schools, 'Novels and Why We Need Them', explores how writing is for life and not just for examinations.

Amy Lilwall is currently working towards her PhD in Creative Writing with the University of Kent. Her domestic dystopian novel, *The Biggerers* will be published by Oneworld this June. Amy currently lives in Cornwall where she lectures in Creative Writing at the University of Falmouth.

Michael Loveday's novella-in-flash *Three Men on the Edge* was published by V. Press (2018). He teaches fiction to American undergraduates for the Advanced Studies in England programme, and poetry, fiction, and life writing in adult education. He has published articles about the novella-in-flash for SmokeLong Quarterly magazine.

Shân MacIennan is an educator and writer. She is currently working with the education team at The Poetry Society where one of her jobs is to edit the Foyle 20 resource for secondary school teachers. Until 2017, she was Deputy Artistic Director at Southbank Centre, London. Before that she worked in arts education roles in Southampton, East Hampshire, Wrexham and Edinburgh.

Kevan Manwaring (FHEA) is a Teaching Fellow at the University of Leicester. He blogs and tweets as the Bardic Academic.

Jack McGowan is a practising spoken word poet and critic of performance poetics. He performs regularly across the country and is currently co-editing a collection of critical essays on spoken word poetry in the UK. Jack is Senior Lecturer and Course Leader for Creative Writing at the University of Worcester.

Laura Martínez-Belli combines her literary activity with Novel workshops, Historic Novel and Creative Writing at the School of Writers (Escuela de Escritores) at Madrid. She is author of six novels, the most recent "The last page", Mexico's 2013 New Letters Award finalist and "Carlota, the empress driven crazy by love".

Paul McVeigh's debut novel, *The Good Son*, won The Polari First Novel Prize and The McCrea Literary Award and was shortlisted for many others including the Prix du Roman Cezam. Paul wrote plays and comedy with his shows touring the UK and Ireland including the Edinburgh Festival and London's West End. His short stories have been in The Irish Times, The London Magazine, Faber's 'Being Various', Kit de Waal's 'Common People', on BBC Radio 3, 4 & 5 and Sky Arts. He co-founded the London Short Story Festival. Paul also writes for The Irish Times and his work has been translated into seven languages.

Andrew Melrose is Professor Emeritus in Creative Writing at the University of Winchester. He has over 150 film, fiction, non-fiction, research, songs, poems and other writing credits, including *The Boat* <http://the-immigration-boat-story.com> (a story introducing children to idea of refugees and people searching for a better life). He is also on the NAWHE Committee and the Writing in Practice, Axon and Meniscus editorial teams.

Alexandra Melville is a writer and educator. Her poetry has appeared or is forthcoming in *The Rialto*, *The Interpreter's House*, and *Lighthouse* among others, and featured in the National Poetry Library's Instagram Poetry exhibition. Her non-fiction publications include GCSE and A-Level Literature resources for HarperCollins and The British Library.

Liz Mistry, the author of four Northern Noir crime fiction novels, describes Bradford, her adoptive city, as Warm and Rich and Fearless. A creative writing PhD candidate at Leeds Trinity University, Liz explores the teen voice in adult crime fiction. She teaches creative writing and runs The Crime Warp blog.

Zoe Mitchell is a PhD student in her second year of a creative PhD examining the figure of the witch in modern women's poetry through critical analysis and creative exploration. She taught the Introduction to Poetry BA module at the University of Chichester and is a widely published poet. Her first collection, *Hag*, was published later this year by Indigo Dreams Publishing.

Ceri Morgan is a Senior Lecturer in English and Creative Writing at Keele University and works on literary geographies, place-writing, geopoetics, walking studies and GeoHumanities. In 2017, Morgan founded a walking-reading/walking-writing group called the Dawdlers. She is currently

working on a project on walking and chronic pain with screendance artist, Anna Macdonald.

Alyson Morris is Course Director of the BA in English and Creative Writing at Coventry University. She writes poetry, flash fiction and short stories and is Editor of *Coventry Words* magazine. She specialises in creative nonfiction and is currently writing a book based upon her father's post-war experiences in Germany.

Katy Wareham Morris is a Lecturer in Media and Culture and Creative Writing at the University of Worcester. Her research focusses on exploring interactive and innovative forms of digital poetics and the dynamic potentialities offered by the blurred distinctions between writers and readers/users. She is also an award-winning page poet.

Anna Morvern has written for the NAWA magazine on prison writing projects (Issue Number 66). She has facilitated diverse writing groups, giving presentations on her work with survivors to psychiatrists in a hospital setting and at activist-led events in collaboration with 'Not Consent', an art exhibition on tour across Ireland.

Jane Moss runs The Writing Retreat (www.thewritingretreat.co.uk) and community writing groups in Cornwall. She is conducting AHRC-funded doctoral research at Falmouth University into the novel as a vehicle for community participation. Her handbook *Writing in Bereavement, a creative handbook* is published by Jessica Kingsley Publishers (2012).

Sophie Nicholls is a Teaching Fellow at Teesside University. Her recent work includes the bestseller, *The Dress* (2016, Twenty7 Books) and the poetry collection, *Refugee* (2012, Salt). Her book *The Feeling of Writing: What Happens When We Write and Why It Matters* is forthcoming with Palgrave.

Emma Nuttall is currently working toward her PhD studying the impact of digital technologies on the book and the written word. She is a writer and Co-founder of VIKA Books; publishers of digital stories.

Steven O'Brien is course leader for the MA in Creative Writing at the University of Portsmouth. He is a novelist, poet and editor of *The London* magazine.

Vasilis Papageorgiou is Professor of Creative Writing and Reader in Comparative Literature at Linnaeus University, Sweden. He has written and translated many books, published in Greece and Sweden. For more information and a full publication list, please visit his university staff website at <https://lnu.se/en/staff/vasilis.papageorgiou/>.

Marianne Pape is the Education and Outreach Officer at Attenborough Arts Centre Leicester. An artist and creative producer, she leads and co-produces cultural education programmes with schools, galleries and communities with a particular focus on curriculum and resource design, action research projects and removing barriers to the contemporary arts.

Alice Penfold is a London-based secondary school English teacher. Having taught for three years, she worked for the National Literacy Trust whilst studying for a Children's Literature MA at Goldsmiths. Alice is now teaching again, completing the second year of her MA and spending her spare time reading and writing.

Sarah Penny is a Creative Writing tutor at Brunel University. She began her career as a novelist but one mid-life crisis and divorce later, became fascinated with studying psychology. She has a Foundation Certificate in Counselling Skills from WPF therapy, is doing her Masters dissertation on Affective Deprivation Disorder with the Metanoia Institute and is a student on the Foundation Course in Dramatherapy at the University of Roehampton.

Mel Perry is a poet, writing practitioner and spoken word performer from Wales. She performs with spoken word trio *The Rockhoppers*, is Director of *write4word*, and works with Swedish arts organisation, *Kultivera*. Her studies in Creative Writing for Therapeutic Purposes focussed on the experience of women reading at a spoken word event.

James Pope teaches and researches interactive fiction, creative digital writing, and children's literature. As well as publications around digital fiction, and children's literature, James has published 6 novels for children and teenagers. He created Genarrator, a platform for digital storytelling. He is also organiser of the annual New-Media Writing Prize, now in its tenth year.

Dan Powell is an award-winning author of short fiction. His debut collection, *Looking Out of Broken Windows* (Salt, 2014), was shortlisted for the Scott Prize. He is currently a Midlands4Cities/AHRC-funded Postgraduate Researcher in Creative Writing at University of Leicester.

Kevin Price is a PhD researcher in Creative Writing and Education at Murdoch University, an English teacher, and novelist. Between 2005 and 2015 he taught creative writing in more than 20 primary and high schools, and now provides Professional Development programs and school incursions to help teachers explore effective creative writing pedagogy.

Julie Primon is studying for a Creative Writing PhD at Cardiff University. She is researching the process of creative research – specifically when writing about foreign countries – and writing a historical novel set in WWII Italy. Her research interests include historical fiction, young adult fiction, and foreign language writing. She was previously a writer-in-residence at MADE café, in Cardiff, and was published in the anthology *Café Collisions*.

Veronica Reinhardt is a trustee of the Max Reinhardt Charitable Trust. After developing a successful award for artists and galleries, in 2014 she initiated a creative writing project which is now MaxLiteracy. In partnership with Engage and NAWA, MaxLiteracy brings writers and galleries together in innovative projects that support literacy in schools.

Bethany Rivers has published 'the sea refuses no river' (poetry from Fly on the Wall Press), 'Fountain of Creativity: Ways to Nourish your Writing' (Victorina Press), 'Off the wall', (poetry from Indigo Dreams). She has taught novel writing, short stories, poetry, memoir and children's fiction for over 13 years. www.writingyourvoice.org.uk

Javier Sagarna is a Spanish writer and Creative Writing teacher. Director of Escuela de Escritores in Madrid (Spain), he is the current President of EACWP. He teaches all around Europe and Latin America. Publications: "Mudanzas" (novel), "Ahora tan Lejos", "Nuevas aventuras de Olsson y Laplace" (short stories) and "Rafa y la jirafa" (novel for kids).

Jane Sillis is Director of Engage, the National Association for Gallery Education. Jane has worked in the arts, principally with audiences new to mainstream culture since the 1980s. She has had roles at Ikon Gallery, Whitechapel Gallery and at Look Ahead Housing and Care was as an arts consultant.

Kari Silvola, originally from Finland, is living and teaching in the Sultanate of Oman. He is a Writer, Blogger, meritorious Journalist, Editor-in-Chief of five magazines and two newspapers and reformer of media concepts. At the moment he teaches writing at the local university.

Jeremy Scott writes, teaches and researches on the border between literature and language studies at the University of Kent, specifically in the areas of stylistics, narrative and narratology, critical and cultural theory, and also creative writing. His current research interests are in fictional technique, literary representations of dialect, the relationship between narratives and identity, stylistics-based approaches to creative writing practice, and portrayals of Englishness in fiction.

Jasmine Simms is a poet and educator from Yorkshire. Her pamphlet *Like Horses* (2019) is published by Smith/Doorstop. *The Teaching Assistant* was submitted for her MA at Goldsmiths, and first performed at the University of East London for the *Borderlines* project. An extract also appears in *Story Makers' Dialogues* (2019).

Ruth Stacey is an award-winning poet who lectures at the University of Worcester. Her second full-length collection, *I, Ursula*, is published by V.Press. Her PhD research is focused on historical voice and the blurring of memoir and biography. Ruth is currently researching the life of the artist Pamela Colman Smith.

Julian Stannard is a Reader in Creative Writing at the University of Winchester. He is the author of six collections, the most recent is *Sottoripa* (Canneto Editore, 2018), a bilingual publication of his Italian poems. Salt will be bringing out a new collection in 2020 called *Heat Wave*. <http://www.cannetoeditore.it/autore/stannard-julian/>

Lisa Stephenson is the Director of Story Makers Press and a research practitioner with expertise in drama pedagogy and children's wellbeing. @lisa_stephenso

Edwin Stockdale has an MA in Creative Writing with Distinction from the University of Birmingham. Two of his pamphlet collections have been published by Red Squirrel Press: *Aventurine* (2014) and *The Glower of the Sun* (2019). Currently, he is studying for a PhD in Creative Writing at Leeds Trinity University.

Mariana Torres was born in Angra dos Reis, Brazil. She has taught Creative Writing since 2004. At Escuela de Escritores she is in charge of the Department of Teacher Training. As a writer she has published in several anthologies and won prizes. She published her first book, *The Secret Body*, in 2015 (Páginas de Espuma). She is selected by Hay Festival to be part in Bogotá 39 (2017): a selection of the best fiction writers under 40 from across Latin America.

Niki Valentine is a prize-winning novelist and screenwriter. Currently Programme Leader at De Montfort University, she previously managed professionally-focused creative writing courses at the University of Nottingham and the National Academy of Writing. She has worked with large publishing houses and small indies, and has dabbled with self-publishing.

Sigrid Varduhn is a writer and certified writing teacher. She studied communication at the College of Fine Arts in Berlin and lives in Caputh near Potsdam, Germany. She offers creative writing workshops for adults, e.g. writing short stories and flash fiction. She's interested in poetry therapy and blogs about the power of reading and writing. Sigrid Varduhn is a freelancer and member of the EACWP.

John Vigna's first book of fiction, *Bull Head*, was selected by Quill & Quire as an editor's pick of the year and was a finalist for the Danuta Gleed Literary Award. Named one of 10 writers to watch by CBC Books, John is a fiction Instructor and Pedagogy Chair in the UBC Creative Writing Program where his focus is on pedagogical and curricular strategies for 5500 creative writing students across the MFA, BFA and undergrad Minor programs including online/blended teaching innovations.

Bryan Wade is a playwright, audio dramatist, & novelist. Stage plays produced in Toronto, Seattle and Chicago; radio dramas broadcast in Canada/Australia. Recently, Chatterbox Audio Theater produced "Scavenge", a podcast. Associate Professor in the Creative Writing Program at UBC. Upstart Crow Literary in New York currently represents his YA novels.

Judy Waite has published fiction for children and YA, and writings related to creative-practice in education. She is a senior lecturer at the University of Winchester and has over twenty-years' experience of running workshops and residencies. Judy Waite advocates the mix of kinaesthetic and 'mindful' approaches which, although seemingly playful, are underpinned by research and related theory. www.wordtamer.co.uk www.judywaite.com

Fiona Whyte holds a Government of Ireland postgraduate scholarship to pursue a PhD in Creative Writing at UCC where she is writing a novel based on the life of St Cuthbert. Her short stories have been published in Crannóg Magazine, Quarryman, The Hollybough and Long Story, Short and have been shortlisted for several awards. She co-edited the first newly-revived edition of Quarryman, UCC's literary journal.

Emily Wiseman is a Project Producer for Young Writers City at Excelsior Academy, a creative facilitator, film-maker and writer. She is a passionate advocate for the role of the arts in unlocking young people's potential, and for developing collaborative methods to better include voices often marginalized from the mainstream.

Jessica Wortley is a published poet and teacher of creative writing. She is currently working towards a PhD in creative writing at Teesside University, where she is researching links between nature writing and wellbeing. Her first poetry pamphlet, *As If We Were The Trees*, was published in 2015.

Patrick Wright has a poetry pamphlet, *Nullaby*, published by Eyewear (2017). His full collection follows later this year by the same publisher. His PhD is on ekphrastic responses to abstract and colour field painting, supervised by Jane Yeh and Siobhan Campbell. He teaches Arts and Humanities at the Open University.

Jennifer Young is an Anglo-American writer and Head of Writing and Journalism at Falmouth University. She holds an MA in Creative Writing (Cardiff University) and a PhD in Creative Writing (Southampton University). Her historical thriller *Cold Crash* is the first in a trilogy from Cinnamon Press. The second novel *The Running Lie* will be out in 2020.

Kerry Young is a novelist, Arvon tutor and mentor on Arvon's 1-1 programme, which offers one-to-one tutorials to writers via Skype. She is also a Royal Literary Fund Fellow and a manuscript assessment Reader for The Literary Consultancy.

Eleanor Yule is a writer, director and senior screenwriting lecturer at LJMU. Her practice-based PhD, pioneered a screenwriting methodology for the writing of Medieval screenplays. She co-authored, *The Glass Half Full – Moving Beyond Scottish Miserablism* (2014, Luath Press) which examined the impact of social realism on Scottish storytelling.

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 a 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.

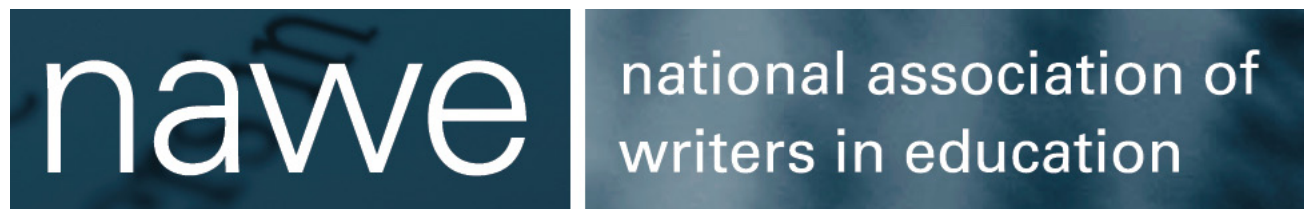
Institutional membership entitles your university, college, arts organization or other institution to nominate up to ten individuals to receive membership benefits.

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

To join NAWE, please apply online at www.nawe.co.uk

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Thank You!

Our thanks to all of our speakers, contributors, delegates, members, committees, staff and friends, in particular: Imtiaz Dharker, Paul McVeigh, Jonathan Davidson, Anne Caldwell, Derek Neale, Michael Loveday, Ian McEwen, Celia Brayfield, Andy Melrose, Gill Greaves, Philippa Johnston, Lisa Koning, Cherie Federico and Aesthetica Short Film Festival, Libby Edison, Sarah Byrne, Samantha Richardson and Sophie Flood at Mosaic Events, Alastair Levy, Olivia Chapman, John Vigna, Javier Sagarna, Mariana Torres, Lorena Briedis, Oz Hardwick, Amy Lilwall, Paul Munden, Kirstie Lount and all of the staff at the Park Inn Hotel in York.

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AESTHETICA SHORT FILM FESTIVAL

The Aesthetica Short Film Festival returns 6-10 November 2019. With over 400 films and 100 events taking place, ASFF is a destination to experience the power of and craft of cinema. This year boasts a series of masterclasses with key figures from Aardman, BBC, British Vogue, Film4, Rankin, Industrial Light & Magic and more. ASFF will also welcome Emmy and Oscar-nominated producers, directors, editors and cinematographers Simon Chinn, Dick Pope and Mick Audsley, as well as BAFTA-nominated Editor Tracy Granger and Executive Producer Mary Burke. For ASFF's ninth edition, events also include the Industry Marketplace which welcomes over 40 exhibitors including film production services, funding agencies and film schools. Alongside, Guest Programmes, Showcase Screenings, and the return of the Screen School VR Lab.



<https://www.foxlanebooks.co.uk/>

Fox Lane Books was founded by Kirstie Lount, a bookseller and events manager with 16 years experience. They aim to deliver a friendly, professional service providing pop-up bookshops for author talks, festivals and conferences in schools, libraries, theatres and more around Yorkshire... and beyond!

	A: Regatta	B: Henley	C: North Ridings	D: West Ridings	E: Castle	F: Howard
Friday 8 November						
Registration (front desk) 11.30am – 12.30pm - Network Meetings: HE/PhD Network (North Ridings)						
11:00am						
12:30pm						
1:30pm						
2:00pm						
1	NOVELLA in Flash – Michael Loveday	Young Writers' City – Anna Disley, Emily Wiseman (New Writing North) Story Makers' Press – Lisa Stephenson, Tom Dobson	Prose Poetry Panel – Oz Hardwick, Anne Caldwell, Andrew Melfrose	Creative PhDs: Why all the angst? – Catherine Cole Creative & Critical Writing – Deirdre Daly An Alternative to the Peer Review workshop – David Bishop	Teaching Ethics to Writers – Duncan Dicks Teaching Criticism in a Creative Writing Class – Magnus Eriksson	A Local Laureateship Experience – Robyn Bolam Locating Shelley's Heart – Brad Gyori
3:30pm						
4:00pm						
2	Poetry Workshop: Writing poems for/with teenagers – Carole Bromley	Page, Stage & Digital Age: three approaches to teaching poetry in HE – Ruth Stacey, Jack McGowan, Katy Wareham Morris	Europe Calling – Lorena Briedis Rejection & Resilience – Gillian Best Author PR – Martha Halford	Writing Matters – Judy Waite	Re-enchanted Forest – Ali Cargill Geopoetics on the Move – Ceri Morgan The Greenish Quiet – Edwin Stockdale	Creative Writing & Anxiety – Melanie Jones Fear & Loathing – Zoe Mitchell
5:45pm						
6:30pm						
8:00pm						
Saturday 9 November						
9:00am						
3	Creating Creative Spaces in Secondary Schools – Olga Dermott- Bond	The Relevant Britain Award – Jennifer Young, Sherezade Garcia Rangel	Novels and why we need them – Julie Lamin	Poetic Collaboration on Place, Landscape and Nature – Holly Howitt-Dring, Steven O'Brien	Dramatherapy – Sarah Penny	Where Work Ends, Writing Begins - Romi Jones

10:00am	Giving Effective Feedback – Kerry Young, Joe Bibby	<i>I want to stand naked in the hall:</i> The Poetry Society Resources for KS3/4 - Shân MacLennan, Kate Clanchy	MaxLiteracy: Nonverbal Wordplay – John Berkavitch, Marianne Pape	Teaching for Change in the CW Classroom – Senja Andrejevic-Bullock Why Expanding the Creative Narrative Matters – Liz Mistry	From the Ridiculous to the Sublime: Issues in and of translation – Maira Egan, Vasilis Papageorgiou	The End of the World as we know it – Tyler Keevil, Mike DD Johnston
4						
11:00am	Tea/Coffee Break					
11:30am	Words Make us Who we Are – Alice Penfold The Teaching Assistant – Jasmine Simms	Shape Shifting: Radicalizing the Curriculum – Malika Booker	How We Write – Sarah Franklin, Anna Kiernan, Liz Flanagan, Amy Lilwall	Building a Course for Creative Writing Teachers in an International Context – Javier Sagarna, Mariana Torres Challenging the Unconscious Biases of CW in HE – Kevan Manwaring	From hagiography to historical fiction – Fiona Whyte Story and Practice – Kevin Price The Ghosting of Anne Armstrong – Michael Cawood Green	Surfing as Research – Melissa Fagan Breaking Kayfabe – Wes Brown Word Play: Sport in Creative Writing – Grainne Daly
5						
1:00pm	Lunch – Restaurant; 2.00pm – plenary: The MaxLiteracy Awards (Henley Suite)					
2:30pm	Seeing More Things – Claire Collison	The Disruptors are Coming – Phil Busby Tools of a Storytelling Revolution – Emma Nuttall	Podcasting: An Evolving Medium to Teach and to Write – Bryan Wade Writing for the ear: Future Proofing Creative Writing – Josie Barnard	Searching for the Trobairitz – Eleanor Yule Ekphrasis with Visual Impairment – Patrick Wright Average is the New Fantastic – Julian Stannard	Pedagogy Explored – John Vigna More Things, Horatio – Paul Graves Happily Ever After – Sigrid Varduhn	Much to Write Home About – Gaar Adams A-B Tree – Mandy Haggith Joined up Writers: The Community Novel – Jane Moss
6						
4:00pm	Tea/Coffee					
4:30pm	Pitching Workshop – Olivia Chapman (Writing West Midlands)	Story: Tales from a Refugee Camp – Tim Kelly, Alyson Morris	Professional Skills for a Revolution – Niki Valentine, Rod Duncan	Survivors with Biros – Anna Morvern	Women's Whispered Wisdom - Mel Perry	Applied Drama Techniques – Emily Capstick
7						

5.30pm	NAWE AGM followed by welcome drink (Henley Suite)					
6.30pm	Dinner – Restaurant					
8:00pm	Evening Event: An evening with PAUL MCVEIGH with special guest Amy Lilwall (Henley Suite)					
Sunday 10 November						
9.00am						
8	Fountain of Creativity - Bethany Rivers Tinkering with Text – Eve Ellis	Funding for writers – Jonathan Davidson	Adventures in Other Worlds – Dan Anthony Writing a Historical Novel – Laura Martinez-Belli Shaping Stories – Dan Powell	Can the Exquisite Corpse be brought back to life? – Jess Curtis, Susanna Gladwin	Telling it Slant – Alexandra Melville Two Digital Writing Projects in Secondary Schools - James Pope, Brad Gyorfi	Fact, Fiction, Identity – Janet Dean Story as Journey – Alan Bilton
10:30am	Tea/Coffee break					
11:00am						
9	Big Concepts, Small Words: Writing with SEN Students – Helen Dring	The ‘Write’ Balance – Hilary Jenkins, Jessica Wortley, Megan C Hayes, Sophie Nicholls	Mindfulness & Creative Writing – Francis Gilbert	Poetry on Display – Maureen Fenton, Liz Cashdan	Being a Woman Writer – Celia Brayfield Narrative Technique and Contemporary English Identities – Jeremy Scott	Functional Creative Writing – Kari Silvola Creating new branches of Knowledge – Joanne Kelleher
12.15pm	Plenary session & conclusions (Henley Suite)					