WRITERS’ FESTIVAL
WORKING WITH PROFESSIONAL WRITERS

WEDNESDAY 22 MARCH 2017
Leeds Trinity University is holding its 13th annual Writers’ Festival Day. On 22 March, students, staff and members of the local community will once again come together to explore the range of possibilities opened up by working with professional writers.

The day will commence with refreshments from 10.00am followed by workshops. Each workshop will last 2 hours and will run once in the morning commencing 11.00am and once in the afternoon commencing 2pm.

Lunch may be purchased from the University Dining Room or Atrium Café, or participants may bring their own. There will be a programme of lunchtime readings from members of the University.

The Writers’ Festival will close with readings by our featured writers and finish at 4.45pm.

After the Writers’ Festival, you are invited to a special celebration of creative writing at Leeds Trinity which will include the launch of the *Inspiring Futures* poetry anthology. This will take place between 5.30pm and 7.00pm, and will include a free wine reception and readings from poets featured in the anthology.

The charge for the day is £10. (Leeds Trinity University students and alumni free).

For more information contact:
Bernie Mulligan
Tel: 01132837126
Email: b.mulligan@leedstrinity.ac.uk

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.00am</td>
<td>Coffee and Welcome (Conference Suite/AG32)</td>
</tr>
<tr>
<td>11.00am - 1.00pm</td>
<td>Morning Workshops</td>
</tr>
<tr>
<td>1.00pm - 2.00pm</td>
<td>Lunch (Available to purchase from the Atrium or Dining Room)</td>
</tr>
<tr>
<td>1.15pm - 1.45pm</td>
<td>Readings</td>
</tr>
<tr>
<td>2.00pm - 4.00pm</td>
<td>Afternoon Workshops</td>
</tr>
<tr>
<td>4.00pm - 4.45pm</td>
<td>Readings (Conference Suite/AG32)</td>
</tr>
<tr>
<td>5.00pm - 5.30pm</td>
<td>Refreshments (Available to purchase from the Dining Room)</td>
</tr>
<tr>
<td>5.30pm - 7.00pm</td>
<td>A celebration of creative writing at Leeds Trinity, featuring the launch of the <em>Inspiring Futures</em> poetry anthology. Including a wine reception and readings</td>
</tr>
<tr>
<td>7.00pm</td>
<td>Close</td>
</tr>
</tbody>
</table>
This practical workshop explores the principles of the Deep Image Poets from 1950 America who were inspired by Jungian archetypes and Spanish Surrealism. We will work through a process of free writing, drafting, revision sharing and discussion, drilling into mundane images, personal experiences and dreams to find their symbolic and subconscious resonances, and working them into new patterns and arrangements through juxtaposition to create energised leaps from the individual into the collective unconscious. It is suitable for both poets and prose writers.

Bob Beagrie has published seven full collections of poetry and several pamphlets, most recently Leasungspell (Smokestack 2016) and Nobody (Hunting Raven 2017). His work has appeared in numerous anthologies and magazines and has been translated into Finnish, Urdu, Swedish, Dutch, Spanish, Estonian and Karelian. He is co-director of Ek Zuban Press and Literature Development and a founding member of the experimental spoken word and music collective Project Lono. He lives in Middlesbrough and is a senior lecturer in creative writing at Teesside University.

Have you ever wondered how you can make your poems more surprising for both yourself and your reader? In this writing workshop we will explore the way artists working in different disciplines achieve this. We will then experiment by transferring some of these techniques to our own new writing. There will be time for writing and readback/feedback.

Please bring paper, pen and an open mind.

Pat Borthwick is a multi-award winning poet and mentor. She is known for her innovative and thought-provoking workshops. She first trained in fine art and for many years worked as a ceramic sculptor with biennial one-man shows in California.
Which patterns of behaviour do we fall into as writers? How do these patterns help or hinder us? When do they entangle us in nets and when do they allow us to spin intricate webs? We will discuss habits people use to make time and space for their writing. The focus of the workshop will be on learning more about our own ways of working but there will be an opportunity to write creatively. Come away with an individually-tailored structure that you can follow and branch off from when you need to.

Becky Cherriman is a writer, experienced workshop leader and performer based in Leeds. Published by Mslexia, New Walk, Envoi, Mother’s Milk, Bloodaxe, and Well Versed and in Poets for Corbyn, she was resident poet for Morley Literature Festival in 2013 and lead artist for Altofts Festival in a Day 2016. Becky is a co-writer and performer of Haunt, a site-specific theatre commission for Imove, a project about homelessness. She is currently working on her one woman show, Corseted as part of the Alice In Bloomers project. Her first poetry pamphlet Echolocation and first collection Empires of Clay were published in 2016 by Mother’s Milk and Cinnamon Press respectively.

beckycherriman.com

As Mark Twain once said, 'the secret of getting ahead is getting started.' Join us in this practical poetry workshop and try out a whole host of novel ways to approach the blank page. Unleash your poetic imagination through an assortment of experimental activities. Write in response to music, visual art and play games with language. This is a welcoming workshop with collaborative and individual tasks designed to help you rethink image making and take steps toward writing new, exciting poems. All are welcome.

Joanne Clement is a poet and PhD researcher at Newcastle University, where she is currently writing a collection in response to the prints of wood engraver Thomas Bewick. The study was awarded a Northern Bridge Studentship from the AHRC. She co-edits the biannual North-East poetry magazine Butcher’s Dog and became the recipient of a Northern Promise Award from New Writing North in 2012. A home-grown writer, she graduated from Leeds Trinity with a first class English BA in 2007.
Why stick to English when there are so many words and sounds you could use from other languages? This lively workshop will look at how borrowing words from other cultures and languages can enrich your poetry, create fun texts and give pace and rhythm to your work. You will not need to know any other language than English to take an active part in this engaging workshop and to produce your own “tutti frutti” to share with the other participants. And if you wonder how that can be, come and join us!

Valerie Harkness is a linguist and author: she has written a number of books of poetry including Doublure, Je glisse, and Lundi, which was very well received and praised for its original and empathic style. Valerie has been invited to the Salon du Livre de Paris (2015 - 2017) and has been awarded a grant from the Centre National du Livre for a book on the theme of ‘exile.’ She now writes short stories and poetry in both English and French. Her latest interest has been in texts written in a mixture of languages. Valerie performs and offers presentations and workshops in France and in the UK in both French and English. She also organizes and presents the popular Bilingual Literature and Music Event (Leeds Trinity University - next event is 20 May at 6 pm).

Writing allows us the freedom to climb inside the heads of other people. What’s it like from somebody else’s perspective? How do we capture their concerns and mannerisms? How do we write with a voice that is alien to our own? This workshop provides an opportunity to write from different perspectives and explore other personalities.

Miles Salter has written fiction, journalism and poetry. Since 2010 he has been writer in residence in a prison, Director of York Literature Festival and visiting lecturer at Leeds Trinity University. His books include A Song for Nicky Moon, Animals and Howl: A Small and Heavy Adventure. Find out more at miles-salter.co.uk
I would like to invite you to use some of the detail of your own life in the making of a fictional incident. Novels and stories are, most often, the gathering up and ordering of the stuff around us. We might wish also to make some kind of moral or social point but a novel is not a sermon or a treatise; it is, primarily, a story. We shall consider the techniques and strategies most likely to help in the construction of our fictional incident and then how we might go about making a first draft. I shall ask you to make these drafts public with a view to taking advice about rewriting. We are all free to ignore advice; I often do. I shall offer some suggestions about the mechanics of rewriting. Our objective will be to write 3/400 words of engaging prose which offers a prospect of development.

Alan Smith has written novels, plays and a non-fiction book about prison. For many years he wrote an occasional column for the Guardian. His prison book Her Majesty’s Philosophers has led to invitations to speak at universities in the USA and England. His new novel How to be a Man was published in March 2016 by Stairwell Books. Until 2013 Alan taught Creative Writing at the University of Northampton and Philosophy in HMP Wellingborough. Just before Christmas he finished the first draft of a novel set in Oklahoma City and York and he is now writing a play.

Andy Willoughby will lead a workshop in poetry and fiction based on remembered and imaginary travelled spaces, considering how memory, myth and history are interwoven in any real or imagined journey. The workshop involves practical exercises, looking at key models of fiction, travelogues and poetry and sharing of work produced.

Andy Willoughby is a poet, playwright and Senior Lecturer in Creative Writing at Teesside University. He has been Poet Laureate of Middlesbrough and often performs his work with musicians nationally and internationally. He co-runs Ek Zuban Press and Literature Development specialising in social and educational projects. His latest book, Between Stations (Smokestack Books), intertwines two railway journeys in a contemplation of identity and mortality - a short solo journey through the post-industrial landscape and an endless mythic quest on the Trans-Siberian railway with Finnish beat poets.
HOW TO BOOK YOUR WORKSHOPS

The day will commence with refreshments from 10.00am followed by the workshops. Each workshop will last 2 hours and will run once in the morning commencing 11.00am and once in the afternoon commencing 2pm. Lunch may be purchased from the University Dining Room or Atrium Café, or participants may bring their own. There will be a programme of lunchtime readings. The day will close with a celebration of creative writing at Leeds Trinity, featuring the launch of the *Inspiring Futures* poetry anthology. Including wine reception and end at 7.00pm.

WORKSHOPS

1. The Deep Image - **Bob Beagrie**
2. Something Different - **Pat Borthwick**
3. The Rhythms of a Writer - **Becky Cherriman**
4. Pressing Play on Poetry - **Joanne Clement**
5. Franglais? Double Dutch or Tutti Frutti? - **Valerie Harkness**
6. Writing Another - **Miles Salter**
7. And then what happened? - **Alan Smith**
8. Short Cuts: The Art of the Very Short Play - **Andy Willoughby**

THE ONLINE STORE

To register for the Writers’ Festival, book your workshops and make your payment; please visit the online store [http://store.leedstrinity.ac.uk/?compid=1](http://store.leedstrinity.ac.uk/?compid=1)

Please complete the online questionnaire to indicate your first choice. Every effort will be made to accommodate your first choice, but it would be helpful if you could please indicate a second and third choice for each of the morning and afternoon workshops.

If you require any special access requirements please contact:

Bernie Mulligan  
Leeds Trinity University  
Brownberrie Lane  
Horsforth  
Leeds LS18 5HD.

Tel: 0113 283 7126  
Email: b.mulligan@leedstrinity.ac.uk