



## FICTION

### Workshop Leader: Yvonne Battle-Felton

**Yvonne Battle-Felton** was born in Pennsylvania and raised in New Jersey. In 2017, she won the Northern Writers' Award for Fiction and was shortlisted for the Words and Women Competition and the Sunderland University Waterstones SunStory Award in 2018. Her debut novel, *Remembered* (2018), was longlisted for the Women's Prize for Fiction. She has a PhD in Creative Writing from Lancaster University and is Lecturer in Creative Writing and Creative Industries at Sheffield Hallam University.

### Workshop outline and schedule

After the introductory session, each weekly session will include discussion of the reading given in the previous session (20 minutes), a brief talk about a technique/element (20 minutes), writing exercises (30 minutes), and discussion about challenges/ obstacles/ triumphs in the participants' writing (30 minutes), plus instructions for the following session

#### **1 – Tuesday 16 March, 6pm**

Introduction: Rationale, getting to know one another writing exercises

#### **2 – Tuesday 23 March, 6pm**

Developing Characters that Rock the Role: character development

#### **3 – Tuesday 30 March, 6pm**

Bringing Places to Life: Setting/description

#### **4 – Tuesday 6 April, 6pm**

Point of View/Point of Telling – who are they telling/why/when?

#### **5 – Tuesday 13 April, 6pm**

Tension and Conflict

#### **6 – Tuesday 20 April, 6pm**

Workshop and reading (submit pieces in advance) – each participant will read their piece, then take part in a group discussion, followed by a talk and discussion about next steps in writing, drafting, research, funding and publication

## POETRY

### Workshop leader Dr Kim Moore

**Dr Kim Moore** is one of the founders of Kendal Poetry Festival. Her first full-length collection, *The Art of Falling* (2015), won the 2016 Geoffrey Faber Memorial Prize. She was one of the judges for the 2018 National Poetry Competition and the 2020 Forward Prizes for Poetry. She recently completed her doctorate on poetry and everyday sexism at Manchester Metropolitan University and her second collection, *All the Men I Never Married*, is due from Seren in October 2021.

### Workshop outline and schedule

This series of six workshops will provide participants with opportunities to extend their creative practice and develop new ways of thinking and writing. We will be reading and discussing poems before having a go at writing our own.

#### **1 Ways of Looking – Tuesday 16 March, 6pm**

During this session, participants will be asked to share their favourite published poem with the rest of the group. We will then focus on ways of looking in poetry, focusing particularly on imagery and metaphor as the driving force of a poem.

#### **2 Repetition and Silence – Monday 22 March, 6pm**

During this workshop, we will explore the power of repetition, in the knowledge that in a poem, you never say the same thing twice! We will also look at the power of the white page, the silence that we are always writing into and against.

#### **3 Ordinary to Extraordinary – Monday 5 April, 6pm**

This session will involve examining how the poem as a form can take an ordinary moment and elevate it to a moment of epiphany. We will try out different techniques to turn the everyday and the mundane into poetry.

#### **4 Holding Back the Narrative – Monday 12 April, 6pm**

We will look at how poems tell a story and also how they hold back a narrative, covering techniques such as fragmentation and mode of address. We'll experiment with the idea of holding back or telling all and look at where we should start and end the story.

#### **5 Playing with Form – Monday 19 April, 6pm**

During this session, we will look at different poetic forms and the relationship between form and content. We will look at form in poetry as a form of playfulness and as a door to a different kind of writing freedom

#### **6 Editing and Sharing – 26 April, 6pm**

During this session, participants will have the opportunity to share a poem during the course for feedback from the group and the tutor. The session will finish with a read-around of other work produced during the course.

## NATURE AND ENVIRONMENTAL WRITING

### Workshop leader: Karen Lloyd

**Karen Lloyd** is an award-winning writer and environmental activist based in Cumbria. Her first book, *The Gathering Tide: A Journey around the Edgelands of Morecambe Bay* (2016) contains writing on land, landscape and memory. *The Blackbird Diaries* (2017), winner of The Lakeland Arts and Literature Award 2018, is an intimate account of the wildlife in Lloyd's edge-of-town garden, the South Lakes landscape, the Solway coast and the Hebridean islands of Mull and Staffa.

### Workshop outline and schedule

Consisting of 6 x 2-hour sessions on Zoom, this set of weekly workshops is suitable for those with some writing experience and beginners interested in exploring the genre of nature/environmental writing.

Does 'nature' exist as mere background to human experience or can we travel deeper into ways of seeing and experiencing the natural world? How can the transformative power of literature honour meaningful engagement in a time of climate and biodiversity crisis?

Weekly reading material will orientate participants towards new and inspiring writers and act as a stimulus to group discussions. Writers can experiment in non-fiction prose, diary form and the literary essay, working towards a final session of readings to celebrate achievements. Selected work will be published by Litfest on their website.

#### **1 Introductory Session – Tuesday 16 March, 6.00pm**

Welcome, and introductions, saying a little about participants' writing experience and why they've chosen to take part. We'd also like to capture participants' reading experience and why this has been of influence.

We'll warm up with passages from other writers that suggest a number of approaches to nature and environmental writing. We'll also be diving right in with a couple of exercises. In each session participants are free to leave the screen to work in private, then reconvene to discuss the task and for those who would like to, to share written responses.

Every week the session will close with an additional prompt to nudge writers towards further development and some reading material ahead of the next session.

#### **2 Nature and Place – Tuesday 23 March 6.00pm**

'When we try to pick out anything by itself, we find it hitched to everything else in the Universe' John Muir

For many people the pandemic has meant shifting their focus to the very local, and a reconsideration of what exactly place means. Place can be a favourite walk, a country, a particular tree, or for some it might mean the four walls around them. How might we as writers begin to find a sense of 'being hitched' to the world around us; writing as a key in the lock?

### **3 'Little Low Heavens' – nature and language – Tuesday 30 March, 6.00pm**

Dreaming and scaffolding. Literature is a form of engineering for the imagination, translating experience into meaningful writing. Good writing demands the use of powerful language, but how do we begin to unscramble the good from the bad? What structural devices can we use to support the continuum and to help us find our voice? Referencing various writers and talking about the idea of the inner critic.

### **4 Nature and Memoir – Tuesday 6 April, 6.00pm**

From resonant childhood encounters to being in the mountains or from the memory of a nest in a hedge, how can writing and memoir help navigate 'This pathless world'? In what kinds of ways do memory and imagination interleave on the white page, and how do we begin to make connections and give shape to experience? Is nature writing 'a form of consolation in a nature depleted country,' and how do we honour the natural world rather than impose ourselves upon it?

### **5 Writing from objects, films and photographs – Tuesday 13 April, 6.00pm**

Participants are welcome to bring along a significant object or photograph that holds important associations for them. This might build on work begun in last week's session or move into new territory. A number of objects and photographs will also be provided to help sharpen our perception and invite us to respond. Short films of landscape and the natural world will be shared asking us to place ourselves as writers in the picture.

### **6 A celebration – Tuesday 20 April, 6.00pm**

We will use this final session to share experience of the course and for participants to ask questions about ways to develop their work further. If useful we can also share experiences of or ask questions about Creative Writing courses in Higher Education or ways to approach publishers and literary agents as a way of signposting further opportunities. We'll also enjoy a celebratory sharing of participants' work produced during the course.

## TRANSLATION

### Workshop leader Daniel Hahn

**Daniel Hahn** is a writer, editor and translator. His translations (from Portuguese, Spanish and French) include fiction from Europe, Africa and the Americas, and non-fiction by writers ranging from Portuguese Nobel laureate José Saramago to Brazilian footballer Pelé. His work has won him the Independent Foreign Fiction Prize and the International Dublin Literary Award. A former chair of the Translators Association and the Society of Authors and national programme director of the British Centre for Literary Translation, he has also been a judge on the panel for the Man Booker International Prize.

Tues 16th (sic), Mon 22nd, Weds 24th, Mon 29th; then Thursdays April 8th and 15th.

#### **1 Introduction – Tuesday 16 March, 6pm**

A couple of exercises and initial discussion to encourage participants to think about what does/doesn't work in translation.

#### **2 Close reading 1 – Monday 22 March, 6pm**

#### **3 Close reading 2 – Wednesday 24 March, 6pm**

#### **4 Close reading 3 – Monday 29 March, 6pm**

Three sessions in which we'll look closely at two pieces of translation work each time. The focus will be on the participants discussing one another's work and sharing useful feedback.

#### **5 Problem-solving – Thursday 8 April, 6pm**

All along we've been working towards a polished version of each translator's piece, and now we're getting closer to the final versions. After a week without a meeting (during we hope there may be an opportunity for participants to discuss their work one-to-one with the workshop leader) the participants will re-convene and raise anything that's still troubling them in the piece, and we will solve their last problems as a group.

#### **6 Celebration and next steps – Thursday 15 April, 6pm**

Reading the final versions – and enjoying each other's achievements. Then, a conversation about getting into the profession – reader's reports, sample translations, summer schools, translator networks, and opportunities for other training. Follow-up.