WRITING RESOURCES FOR SECONDARY SCHOOLS

Resources created in collaboration with National Writing Day partners across the UK
We asked our Creative Writing Programme tutors to share their favourite writing prompts – something to get students started if they’re staring at a blank page, something to help shape characters or get their descriptive language flowing.

Pick and choose the one that’s right for your students or for your writing project – or just try them all!

1. BUILDING A CHARACTER:
Write about someone you regularly see in everyday life but never have a conversation with. Whose life are you curious about? How do they make you re-evaluate your own life? (With thanks to John McCullough.)

2. GETTING INTO THE HEAD OF ANOTHER PERSON:
This is a good character exercise and anger/annoyance dissipater.

Someone has annoyed you: an angry word at home, a crass remark in the street, a politician on the news or social media-ranter.

Bite back the urge to respond. Instead try to get inside their head. What has happened to them today or in their lives that prompted the remark that got you going? You don’t need to sympathise with them, just try to understand where the remark came from. Knowing any character’s motivations makes them more credible. Write down what you come up with. (With thanks to Lizzie Enfield.)

3. FINDING A PLACE TO START:
Write on separate Post-its:
1. An action
2. A thought
3. A line of dialogue
4. A (non-visual) sensory perception (e.g. the feel of a fabric, cold air on your skin)
5. A visual description

Now write something incorporating them all. (With thanks to Umi Sinha.)

4. WRITE A CINQUAIN (THIS IS LIKE A SIMPLER HAIKU):
   1. The first line is a one-word title, the subject of the poem
   2. The second line is a pair of adjectives describing that title
   3. The third line is a three-word phrase that gives more information about the subject (using words ending in ‘-ing’)
   4. The fourth line consists of four words describing feelings related to that subject
   5. The fifth line is a single word synonym or other reference for the subject from line one.

   For example:
   Snow
   Silent, white
   Dancing, falling, drifting
   Childhood excitement, covering dreams
   Blanket

   (With thanks to Sara Clifford.)

5. CHOOSE AN OBJECT:
In Rachel Cusk’s latest novel, a writer sets himself a daily task of thinking about an object that doesn’t mean anything to him and including that object somewhere in his day’s work. In the novel, the example Cusk’s character gives of such an ‘object’ is... a hamster.

Choosing an object with no emotional resonance for you can help focus your writing. Of course, you may have a meaningful relationship with a hamster, in which case choose an alternative – and another the next day, and another the next day.

(With thanks to Hannah Vincent.)

6. CREATING A CHARACTER:
Look at the list below and invent a character who owns these things. Write as much as you can about this character and incorporate some (not all!) of these items into your description.

   Dead spider plant
   Business card
   Broken radio
   Locket with two photos inside

(With thanks to Umi Sinha.)
A PLACE TO START (CONT.)
(KEY STAGE 3 AND 4)

Rescue Remedy
Blonde hair dye
Tarot cards
Jar of pickled onions
Laptop

(With thanks to Sally O’Reilly.)

7. ACTIVATE THE SENSES:
One way to get past the blank page is to activate the senses one by one. For example, close your eyes and note all the sounds in the room.

Write them down and think about why you noticed them and which sound you noticed first.

This activity can be repeated using smell, touch, sight and even taste. Then consider how a particular character might notice and respond to particular things they have experienced directly through their senses. For example, a baker might be tuned to smell, while an architect might notice shapes, colours or scale of objects in relation to each other.

Once you have begun to identify your character’s propensity to notice certain things over others you can start to think about which particular words they might use to describe them.

You can begin this exercise in a room, but it can then be developed further in the outside world.

(With thanks to Rosie Chard.)
1. **HOW DO I FIND MY VOICE?**

A novelist is like a film director. It is not enough to say: in this scene such-and-such happens to so-and-so. The novelist must decide how to portray such events happening. As a writer, it is your job to decide where to position your camera so that you have a viewpoint that works with your story.

Experiment with this by taking a passage from a favourite novel and rewriting it. Change the viewpoint and the tense. Assess the impact of the change. Then do the same with a piece of your own writing.

2. **HOW DO I PICK MY SETTING?**

Make your setting feel as significant in the writing as it is to the story.

*Adapted from Complete Creative Writing Course by Chris Sykes.*

Pick up a travel book and find a passage which describes a town or part of a city which you can transform for use in a story. Imagine your character arriving, on the verge of an adventure. Employ all five senses, making your setting feel significant, powerful and full of life. What happens?

3. **HOW DO I OUTSMART MY WRITER’S BLOCK?**

Use clustering to explore new avenues in your writing.

*Adapted from Get Started in Writing Historical Fiction by Emma Darwin*

Take a piece of paper and a pen – or a marker pen plus a huge wall or whiteboard can be great fun. Write one of the potent words from your last piece of writing in the middle of the page or board and circle it. Then start free-associating outwards, in chains of words and phrases so that you get a spider-diagram, until the page is full. Try to open your mind to whatever turns up in it: the next word might be connected by sound – rhyme and rhythm – rather than meaning, or use references, connotations, patterns or oppositions.

Above all, don’t try to force the logic, or censor anything just because it doesn’t seem to make sense. If you go blank, just stay with the blankness – with what poet and novelist Philip Gross calls the ‘not-knowing’ – or switch to another chain, or start a new one.

For an example of a cluster I did on the word ‘gold’, see Appendix IV of Get Started in Writing Historical Fiction. When the page is full, look it over. Are there any other connections you can spot, in sense or sound? Draw a line between them. Are there any interesting oppositions? In the cluster I did on ‘gold’, ‘cold’ turned up several times: it’s always interesting when that happens.
A Flock of Sound
There is a rhythm, a soul’s rhythm,
A come in from the cold rhythm,
A no need to go rhythm,
A take off your bruise shoes
And shake off tomorrow rhythm.
There is a rhythm, a wild rhythm,
An adult’s just a child rhythm,
A blissed-out whispering
Smile while listening rhythm.

There is a rhythm, a rhythm.
A sweet-sounding grounded rhythm,
A spaced-out sense of place rhythm,
A give in to your within rhythm,
A rainy season body-teasing,
Dripping sugar-caned cocooned,
Landing on the moon rhythm.

A making-room rhythm.
A lake and mist lip-kissing dew-glistening,
Earthed and wired surround-sound future-bound,
Magic-carpeted and homeward bound rhythm.
A pain-soothing hip-moving pressure-releasing
Depression-decreasing graffiti-wriggling baby-
Giggling Zebra crossing – Walk Don’t Walk –
button-pressing
Up town, down town dressing spirit-shaking
earth-quaking

Ripples in a lake of a rhythm.
Ripples in a lake of a rhythm.
Ripples in a lake.
A flock of sound.

Lemn Sissay
from Morning Breaks in the Elevator (Canongate Books, 1999)

Rhyming, like any other skill, gets easier with practice. Rhymes can be funny, unexpected and musical – or they can be boring, predictable and awkward. When used well, a rhyme should add to the narrative and mood of the poem, rather than drag it down. A surprising rhyme can be as effective as a surprising twist in a story.

There are five types of rhyme:
1. **The full rhyme**: which exactly copies the sound of the consonants and vowels at the end of a word (e.g. bird, gird, stirred).
2. **The half-rhyme**: of which there are two types. Consonance exactly copies the consonant sounds at the end of a word (e.g. bored, guard, stirred); assonance exactly copies the vowel sounds at the end of a word (e.g. burp, gurn, worm).
3. **Alliteration**: a sort of reverse rhyme, which copies the sound at the beginning of a word (e.g. weak, warn, wall). Alliteration is a valuable tool of performance poetry, and should be encouraged when pupils are writing their own poems. If a pupil has written *Fred got a wonderful boat* they can then be encouraged to write a second draft of the line, making use of poetic devices such as alliteration or consonance they may end up with *Bert bought a beautiful boat.*
4. **The polysyllabic rhyme**: in which it’s not just the final syllable of a word that rhymes (e.g. syllable/killable, mystery/history, emotion/demotion).
5. **The homophone**: a word with an identical sound (e.g. bear/bare, new/knew, they’re/their) or identical spelling but different meaning (duck/duck, slight/slight, blow/blow, beat/beat). Some commentators do not consider homophones to be technically rhymes, and they are used rarely in poetry.
Sometimes rhyme can be a matter of conjecture, as differing accents mean that many people pronounce many words differently, particularly vowel sounds. So, what is a full rhyme in Yorkshire (bury/hurry) can rhyme differently in London (bury/very). Both rhymes are correct full rhymes, depending on the regional accent of the poet.

EXERCISES:
Here are some rhyming games, to get pupils to begin thinking in rhyming terms.

1. CIRCLE RHYME
   - Start in teams, or with the full class, sitting in a circle.
   - Give the group a word to rhyme with. The aim is to see how many rhymes the pupils can come up with, so choose words with many rhymes, e.g.: eye, hair, skin, ears, score, wall, tree, blow, skip, wood, sun, glue.
   - Going round the circle, each person adds a new rhyming word out loud.
   - The winning team comes up with the highest number of rhymes. If playing with the whole class, try each time to beat the class’s own record.
   - Each new word added must be a full rhyme (such as shoot with boot – but not boot with boat).
   - Encourage pupils to use words of more than one syllable, with a final syllable rhyme, such as reply/deny, unfair/debonair, etc.

2. RHYMING TENNIS
   This is a game for two players.
   Facing each other, the two players must bat a rhyme back and forth. Players must use a new word each time they bat, and it must be a full rhyme (as explained above). If a player repeats a word, says umm or cannot respond after five seconds, they have lost. The teacher may use their discretion as to how strictly these rules apply.
   Slang words (within the context of appropriate language) are allowed, but words must actually exist. If a player says a word and the other player thinks this is made up, the player must be able to prove the word exists by supplying its meaning. If a player uses a homophone (see/sea) they must announce this by saying ‘The other sea’. The winner may stay on to face a new challenger, at the teacher’s discretion.

3. FIND THE RHYME
   Ask a pupil to read Lemn Sissay’s ‘A Flock Of Sound’ out loud, while the class follows the poem on the page. Discuss it with the class, identifying the number of rhymes and half-rhymes in the first stanza:

   There is a rhythm, a soul’s rhythm,
   A come in from the cold rhythm,
   A no need to go rhythm,
   A take off your bruise shoes
   And shake off tomorrow rhythm.

   There is a rhythm, a wild rhythm,
   An adult’s just a child rhythm,
   A blissed-out whispering
   Smile while listening rhythm.

   The rhymes are:
   Cold, no, go
   Shoes, shake, tomorrow
   Child, whispering
   Smile while listening

   It is important that the teacher chooses the rhyming word. If a tricky word (for example orange) is chosen, the game is not much fun; the aim is to use words like sun to see how many rhymes the pupils can come up with. Avoid words with obvious embarrassing results, like duck, as pupils may even inadvertently use a corresponding swear word. If unsure, have a list of starting rhyme words written out beforehand. See the list of examples above, in Circle Rhyme.

   A tip the teacher can give the class is for each player to plan ahead while the other player is thinking of their word, and also to go through the alphabet to seek out a rhyme. The teacher can also encourage pupils to use rhymes of more than one syllable, such as reply/deny, unfair/debonair, etc. The rest of the class will be trying to think of rhyming words for the players, but calling out words can cause confusion. If the class lacks this discipline, an alternative way of playing is in a circle, so pupils only think of one rhyme each, until somebody is out.

   A variation on this game is for the class to be split into groups, and be given a two-minute time limit to write down as many rhyming words as possible, e.g. for ‘eye’, as they can. The winning group is the one that comes up with the most rhymes. Some people wrongly describe alliteration as words that begin with the same letter. Physical people is not an example of alliteration. Physical Femi is. So is Fit Femi. Consonance often incorporates alliteration as in the Bert bought… example of consonance above. A quick exercise developing understanding of alliteration is to ask the pupils to introduce themselves with an alliterative description – e.g. Jolly Joe, Adorable Adeola, etc.
There are eleven rhymes in the opening nine-line stanza, as well as ‘rhythm’ ending seven of the lines. The words in italics are half-rhymes with words that have occurred previously.

Now ask members of the class to identify the rhymes and half-rhymes in the second stanza:

There is a rhythm, a higher than sky rhythm.
The rhythm of spaces, a sweet-tasting,
Liquor-laced rhythm. An eyelid-flicking,
Slick thigh-licking rhythm.
A come home to the comfort zone rhythm.
A relax in your black, take nothing back rhythm.

The rhymes are:

- Sky, tasting, laced, eyelid (half-rhymes with sky),
- Flicking (half-rhymes with liquor);
- Slick, thigh-licking;
- Comfort (half-rhymes with come), zone;
- Black, back

There are a total of eleven rhymes or half-rhymes in this six-line stanza, as well as six repetitions of the word ‘rhythm’.

It is worth noting that repetition is also a very handy poetic tool. Repeating certain words or phrases can have a dramatic effect, either with regard to the sound of a poem, or to its emotional impact. Here, Lemn’s repetition of the word rhythm serves not only as an aural addition to the other rhymes, but also as an anchor that consistently brings the reader or listener back to the point of the poem, which is of course rhythm and rhyme combined. When you listen to Lemn performing this poem, you will hear how he uses the very sound of the word rhythm as the musical centre point for the whole piece.

4. A RHYME IN TIME
Found Poetry is exactly what it says on the tin. It can be as simple as a list of ingredients. One of my favourite Found Poems was the advert for Just Juice, which went like this: ‘No Gunk, No Junk, Just Juice’ – a combination of rhyme, repetition and alliteration. Of course, in this instance, the advertiser is doing the poet’s job. A list of ingredients on a shampoo bottle, however, is intended to be merely informative – a legal obligation – rather than enticing; a poet might lift this list out of its contractual context and give a fresh dimension to the words by simply adding an ironic title.

Other examples of Found Poetry might be: collecting the wording of missing cat posters; notating train announcers explaining why the trains are late; a list of flat-pack assembly instructions, interspersed with the curses of the person following the instructions; or Oscar acceptance speeches rewritten as dictated by predictive text.

It's
mics in cafes,
round tables and candles

It's
lone poets standing like priests
preaching to congregations
some fire bullets
each word piercing skin
imprinting itself painfully
in memories
to prick its victim
three weeks later

It's
Bohemian poets
carressing, cajoling
with tender language
pulling audiences
into mental embraces

faces glowing with memory
and attention

It’s
taunting, questioning poets
keeping audiences slightly at edge

It's
a darkened theatre
lights
a lone poet’s solo show
an hour of delight
tears, magic
audiences held entranced in their seats

It’s
poetry

Malika Booker
(from the TwoFive CD, celebrating twenty-five of Apples and Snakes)

Cut-Up Poetry is a technique popularised by the poet William Burroughs, and later by musicians David Bowie and Brian Eno, amongst others. Cut-Up Poetry takes the words of Found Poetry and cuts out certain phrases – often randomly – and rearranges them to create a new narrative. A straightforward example of this involves taking a daily newspaper and cutting out headlines to rearrange.

For this exercise, we will be combining the Apples and Snakes marketing team’s descriptive words with the Cut-Up technique to create poems celebrating performance poetry itself.

First, if possible, take the pupils to watch an Apples and Snakes live event; or invite an Apples and Snakes poet to perform in your school; or listen to one of the live recordings on their website.

Then, ask a pupil to read out Malika Booker’s poem ‘It’s’, written to mark Apples and Snakes’ twenty-fifth anniversary in 2008.

‘It’s’ celebrates the many different types of poets to have graced the Apples and Snakes stage, and this task asks pupils to create a similarly celebratory poem using Cut-Ups from the archival Apple and Snakes.
POETRY TOOLKIT 2: FOUND POETRY/CUT-UP POETRY (CONT.)
(KEY STAGE 3 AND 4)

poetry flyers printed below.

All you have to do is select the phrases that appeal to you (below I have highlighted in bold some of the more creative descriptions to help you choose), write them out on large sheets of paper, and then cut them out and rearrange them to create your own ‘It’s’ poem. You may wish to add your own linking words so that the poem makes fuller sense, making whole sentences – or not! The choice is yours.

I recommend pupils first practise the techniques described in Toolkit 1, on rhyme and alliteration, to help identify the rhythmic and rhyming patterns that create a powerful sound.

Here are the words from the flyers:

**Sistas Under The Skin 15 March 1996**

Akure Wall – twinkle twinkle flaming fireball 
shooting star bright
Sisters Nefatari & Jenifer – sweet melodies…
fiery… rap… swing… sibling synchronocity
Malika B – Africentric regality proclaiming reality Malika means Queen
Isha McKenzie-Mavinga – lyrical sojourn through the soul of Mother Earth

**We Press Button 24 Jan 1997**

Universally acclaimed and r.a.w as ever – Patience Agbabi is uncooked uncut uncaged unchained uncensored

**Fresh and funny** Olga Michael brings the wigs
And **sexy sussed** Salena Saliva provides the venom

**Brother to Brother 4 October 1996**

International **potent poetic powerhouse** Martin Glynn makes a very welcome return to Apples & Snakes with COVEIS. An anagram of ‘voices’ COVEIS is an intensely emotional roller coaster of physical theatre, poetry and song in which a young Black man confronts and deciphers the conflicting, jumbled voices in his head. ’Exciting’ The Times

Chocolate Art supremo Roger Robinson explores the treacherous territory of men and relationships with women – with other men – with themselves – with society.

Nubian crown prince Adisa reasons with, praises and mourns his diasporic family with positivity and passionate understanding, as always. ‘Adisa is the future’ Benjamin Zephaniah.
From the roots of Moss Side Scorcha rises with profound overstanding. This metamorphic poet charts the history of the Black man from the slave to the 90s rude-boy.

Brother to Brother II 30 May 1997

Brother to Brother I proved there was a huge demand for fresh perspectives on the Black male experience, and tonight's bill continues to blow stereotypes skyward.

Chris Abani uses slides, sax, cello and harp in Still Dancing, a sequence of poems based around his experience as a political prisoner in Nigeria.

Delroy Williams shares excerpts from Sensei Mileu, a rites of passage journey through the identity of men and African descent in contemporary Britain.

Jude the Observer adds the haunting sax sound of Kevin Reynolds to his own raw lyrical perspectives on living.

Pete Kalu is a mongrel dog/barking at the bold new moon, and a Black Star Rising

And MC Roger Robinson reflects on relationships and on the adjustment of men within society.

Brothata talk 5 November 2004

Marque Gilmore: Legendary drummer Marque Gilmore has been at the forefront of live drum 'n' bass since the early 90s, providing live beats and breaks to seminal drum 'n' bass DJs Fabio, Kemistry & Storm, Wilchild and Ray Keith, top dance music innovator Roger Sanchez, and an array of leading musicians, including Talvin Singh, A Guy Called Gerald, Funkadelic and Roachford.

Shariff Simmons: Hailed as this generation's answer to Gil Scott Heron, Shariff Simmons is on the frontline of a new wave of poets delivering hard-hitting stories and experiences wrapped in imagery that one can almost taste. An icon of the New York arts scene, Shariff shifts effortlessly from the rhythms of funk, hip-hop and be-bop to a quieter savouring of silences.

Nolan Weekes: Nolan Weekes first made his mark with the renowned poetry collective 3+1, featuring Carl Ramsey, Darwood Grace and Natalie Stewart, which radically shook up the spoken word circuit in the '90s with their hip-hop-influenced poetry. Since then, Nolan has performed all over Europe and made numerous appearances on television and radio.
Here are twelve quick, fun writing prompts inspired by things you might see in museums or art galleries. If you can’t visit a museum, these prompts can be used with pictures or postcards from museums, or with online images.

1. **PAINT CHART POEM**
Find a painting or piece of artwork in which you really enjoy the colours. You are being employed by a DIY store to create a new paint range based on the colours in this artwork. Make up as many specific, surprising and exciting paint names as you can for this range. (Is it just ‘blue’, or is it ‘Faded Denim Blue’?)

**Tip:** You could write this with a buddy – write one colour, then pass the page, and so on. How many colours can you come up with?

2. **QUICK CREATURE POEM**
Find a painting with a creature in it…

Line 1 is one word: a doing word (verb) about the creature
Line 2 is two words: a colour related to that creature
Line 3 is three words: a texture related to that creature
Line 4 is four words: a smell related to that creature

**Tip:** Always be specific!

Now title the poem with an abstraction (something you can’t touch), like ‘Justice’, or ‘Passion’. Notice how the title changes the poem. For example:

**Wednesday**
Shuffling
Pink-nosed
So many spines!
Smell of earthy nervousness.

3. **THINGS ON THE EDGE**
Find a painting and look for something you hadn’t noticed before: a detail, a person, animal or object right at its edges. Write from their perspective about what they’re experiencing in the painting.

- How do they feel about their position in the picture?
- What do they think about the figures in the ‘middle’?
- What changes might they want to make to the artwork, from their perspective?

**Tip:** Use all your senses.

4. **NONSENSE SONGS**
Write a sound poem from the perspective of something that wouldn’t otherwise speak (an animal, plant or object) in the museum’s collections. All of the words in your poem must be brand new words, in the brand new language for that thing.

**Tip:** If your thing seems soft and gentle, use sounds like ssss and oooo; if your thing seems spiky or angry, use hard sounds like ck! and tsch! Have fun with these sounds.
(See Edwin Morgan’s ‘Loch Ness Monster’s Song’ for further inspiration!)

5. **THE MUSEUM OF ME**
Get a museum map. Underneath/over/next to the gallery names, imagine that this is instead a museum all about you. What will you call the galleries? What are the standout objects or exhibits in the Museum of Me? What information will you include in the visitors’ guide?

6. **BLIND DATE**
Write a dating profile for an object or piece of artwork in the collections. How does it talk about itself to appeal to potential dates? What are its job, hobbies and interests? Its best features and annoying habits? What is it looking for in a date? What is it not looking for? Where would its ideal date be, and why?
7. DODGY DEFINITIONS

Find three or more words from the museum texts (the bits of writing on the walls or by the paintings/artworks/objects) that are new and you don’t know the meaning of. Make up their meanings without looking them up. For example:

**Abstraction:** Where you do too many sit-ups and need a lie down.

**Civilisation:** The use of a kitchen sieve to figure things out.

**Tip:** Say the word aloud a few times. Break it down into syllables. What does it sound like? What other words does it remind you of? Have fun coming up with your own meanings – you can find out its ‘proper’ meaning later!

8. TITLE LINES

Find the title of a work of art that you find intriguing. Use each of the words in the title twice, as the first words in the line of a piece of writing about that artwork.

For example, *Portrait of a Man* (Corneille de Lyon, c.1540) becomes:

- Portrait with a greenish glow
- Portrait sporting a jaunty cap
- of a chap who knows something
- of a grin pursed with secrets
- a dark cloak, folded in
- a single ear, to listen
- man with the bristly chin
- man, you’re full of surprises.

**Tip:** Focus on the details of the painting when you write. You might want to write about one particular detail for each line.

9. IF I WAS A... DINOSAUR... I’D WANT TO BE... THECODONTOSAURUS

Write a poem of metaphors, where in every line you choose a category or type of exhibit from the museum – and then which exhibit in that category you’d like to be. For example:

If I was a dinosaur, I’d want to be Thecodontosaurus.
If I was a gemstone, I’d want to be labradorite.
If I was a mammal, I’d want to be Alfred the Gorilla.
If I was a Pharaoh, I’d want to be...
If I was a ________, I’d want to be __________

Keep going. How many can you get?

**Tip:** Look for the unusual and less-visited objects in your different categories – maybe there are some you’d like to be, but hadn’t realised?

10. OUT OF PLACE ARTEFACTS

Choose one object from the collections which intrigues you. Do you know where it came from? If not, where do you imagine or assume it came from? Now, imagine it as much as possible in the opposite of that setting, or one which seems very strange to it. For example:

If it’s a Neolithic spearhead, imagine it in a spaceship.
If it’s an ancient Chinese pot, imagine it in a chip shop.

Start a story about how that object ended up there.

**Tip:** Focus on concrete details in telling the tale of how the object ended up in this peculiar place.

11. GALLERY ALPHA POEM

Write a poem where each line starts with the next letter of the alphabet and describes a different painting, using all of the paintings in one of the galleries.

For example, for the European Old Masters gallery, you might start:

- All these strange religious
- Beings, books, saints, baby Jesuses
- Curious perspectives,
- Dark scenes…

And so on – see if you can get to Z!

**Tip:** When you get to the tricky (higher Scrabble
value) letters – W, X, Y, Z – you can make up words. Use sounds like Whoosh, or cheat and use it as the second letter, like ‘eXciting’. You can cheat as much as you like – it’s creative writing.

12. EXQUISITE CORPSE HAiku

Work with one object or artwork, and with one or more other people. A haiku is a Japanese form of poetry which, in English, is usually three lines of five, seven and five syllables. The Exquisite Corpse is a Surrealist game (they belonged to an art movement beginning in the early twentieth century). Here’s how you do it:

- Person one writes a line of five syllables, such as: Rickety box-kite
- Then fold over the paper, for the second person to write a line of seven syllables
- Fold over the page again for the next person to write a third line of five syllables
- Unfold the paper to see what strange haiku has been written…

Tip: Don’t look at the other lines until the end! (You’ll get more peculiar and genuinely surreal results this way…)

WRITE AROUND THE MUSEUM (CONT.)
(KY STAGE 3 AND 4)
**AIM:** To encourage students to use *Under Milk Wood* and *Round About Candle Street* to inspire poems and character pieces that explore students’ local neighbourhoods.

This resource is brought to you by Ministry of Stories and BBC History to celebrate the 65th anniversary of Dylan Thomas’ poetic radio play, *Under Milk Wood*.

Dylan Thomas was already working on ideas for the play when he was seventeen and still at school. At nineteen, he won a BBC poetry competition. He would later work as a BBC radio broadcaster.

Our young writers wrote their own version of *Under Milk Wood*, based on the area between Bethnal Green and Mile End in London. They called it *Round About Candle Street*.

This resource is for teachers and youth workers, to help you use *Under Milk Wood* and *Round About Candle Street* to inspire poems and character pieces that explore your local neighbourhood. By writing imaginatively about a place, we bring that place into literature and gain a personal experience of how writers explore the places around them.

**ACTIVITY 1: MAKE A MAP**

1. Think of a local neighbourhood that you know
2. Think of a part of that neighbourhood where you go often. It could be a street, a park, or an area around your school
3. Draw a map of that place – a very rough map
4. Now add some names of places to your map. They can be made-up names.
   
   *Examples by our students:*
   
   - The Depression Bench
   - The Corner of Life
5. Now add some people to your map. Who do you usually see there? It doesn’t matter if you don’t know their names.
   
   *Examples by our students:*
   
   - The Caretaker

**ACTIVITY 2: DESCRIPTIVE WRITING**

Listen to the first 1 minute 15 seconds of *Under Milk Wood* a few times. On the second listen, ask students to write down phrases that stand out to them.

Now do the same with the ‘Night’ section of *Round About Candle Street*.

- Pick an object, building or location on your map
- Write one line describing that location at night. Make it strange
- Do this a few times and combine your lines to create a short poem of place.

**ACTIVITY 3: CHARACTER WRITING**

Listen (and, if you like, look at) some character passages from *Under Milk Wood*. We recommend this performance by Ryan Davies of early versions of some of the characters. Passages involving Mr and Mrs Pugh are also good ones to listen to or read.

Listen to this excerpt from *Round About Candle Street* to hear some of the characters our students created. There are descriptions, monologues and conversations.

- Return to your map and pick a person from it
- Write down who the person is, what they are doing and how they feel
- Freewrite for ten minutes about that character. This means letting your ideas flow freely, without worrying about spelling, grammar or whether it is ‘good’. You can edit later
- You can write it in first person as a monologue, in third person as a description, or as a conversation (dialogue) between two characters
- Read your work back and underline your favourite parts
- Read the following poems and then write your piece into a poem or short piece of a similar length, starting with your favourite line.
Excerpts from poems by our writers (aged ten-thirteen)

Night but never dark, this is what peace feels like.
Take a deep breath and just one small step
into this mesmerising, heaven-like walk.
You’ll soon see a shop full of these chocolate
or scrumptious mouthfuls. A finished dessert,
empty glass, nearly clean plate…

By Amreen

Can you hear my footsteps?
I am a student in Old Ben Jonson Primary.
I’m Ibrahim but everyone calls me Ibby,
my purple rucksack rallies in the wind.
Wanting to play Fortnite every day,
curious and silly,
I tend to always get into trouble,
but I really do not care.
I tend to stare at the black gates
Hoping to spy a friend…

By Riyad

ACTIVITY 4: SHARE YOUR WORK

With your group:

• Working in pairs, read out your work and take
turns to give feedback – one thing you liked
and one thing you think could make it even
better
• Working in groups of three to four people,
combine your favourite sections to make
a longer piece that includes a variety of
places and characters from your wider
neighbourhood.

Perform or record this piece together.
AIM: This exercise teaches students how to recycle poems, stories, plays and any other interesting scraps of talk and writing into new pieces of original writing.

It’s hard to know where to start when you want to write something. There are so many options. Too many options! How can you narrow it down to come up with an interesting idea?

One great way is to use a fragment from something else as a starting point – something someone else has written, or said, an overheard conversation, a phrase in a book or in the newspaper. Published writers ‘recycle’ all the time. They find something they like, save it from being dumped on a rubbish heap of all the texts they’ve ever read, and put it to new use.

Here are some recycling ideas to get students thinking. Choose one of them as a starting-point for a bit of writing of your own.

Pick a story you know really well – a fairy tale, myth, nursery rhyme, bible story or storyline in a favourite TV series.

Write your own version of it:

• Write it in a different genre, for instance as a poem, or a news broadcast, or a comic book
• Update it for a modern audience
• Turn something for children into a text for adults, or vice versa
• Make a serious story funny, or a funny story serious.

RECYCLE PHRASES FROM A BOOK

It could be a novel you’re reading at school, a science textbook, or a book picked randomly off the shelf of the library. Flick through and find some phrases that appeal to you. Think about how you might use them. They might be recyclable in a completely different context. For instance, here are some words and phrases from a Geography GCSE textbook:

- Water flowing into porous rocks
- Maximum rainfall and peak flow
- Outputs of water and sediment
- Gentle slopes slow the movement
- Storm flow
- Stored deep underground

How might some, or all, of them be recycled? Into a poem about sadness and tears? Into a story about someone trapped during a flood? Into an account of remembering something important from when you were younger that you’d forgotten? Into a poem about a favourite song?

RECYCLE THE THINGS THAT PEOPLE SAY

Think about typical phrases people use, for instance, ‘If I’ve told you once, I’ve told you a thousand times’.

Collect them together and turn them into a poem, using the phrases as lists or a single phrase as a refrain.

Or, collect idioms and turn them on their head, play with them and make them into something entertaining. For instance, ‘like two peas in a pod’, or ‘get on like a house on fire’ or ‘joined at the hip’. Try taking it literally and write a poem that plays with that idea.
WASTE NOT, WANT NOT (CONT.)
(KEY STAGE 3 AND 4)

PICK A FAVOURITE MOMENT IN A STORY AND RE-TELL IT IN YOUR OWN WAY
You know how we all love to remember that moment in a TV series, film or an exciting novel when this happened, or that happened?
Take that moment and re-tell it, bringing it to life again but in your own way.

PICK A FAVOURITE WRITER AND TRY WRITING SOMETHING FROM YOUR LIFE IN THE STYLE OF THAT WRITER
For instance, you might love Anthony Horowitz’s murder mysteries, or Harry Potter books, or the His Dark Materials trilogy.
What if…
• You described your journey to school in the style of Horowitz?
• Or your best friends as if they are Harry Potter characters?
• Or your trip to the shops as if it is the start of an adventure in a Philip Pullman novel (with a daemon on your shoulder)?
This resource gives a taste of some of the thoughtful, inventive and moving writing produced by entrants to the 2018 Koestler Awards.

The annual Koestler Awards are a unique award scheme for people in prisons and other secure settings. We receive over 7,000 entries each year from establishments across the UK in fifty-two art forms, including poetry, short story, painting, craft, sculpture and music. Entrants are given feedback on their work, recognition for their achievements and a chance to benefit from our mentoring scheme. Through our annual exhibition at Southbank Centre and regional exhibitions across the UK, we aim to share the talent and potential of prisoners and people in secure settings with the public.

Our entrants often write to tell us how important being creative has been for them while inside:

It has helped keep me sane. I have found an ability to create perfect monuments to memory and experience that I can fashion like sculptures. In conversation I tend to say too much. Poetry gives me the ability to pare away the nonsense and aim towards the essence of what I really want to say.

A poet featured in our 2018 national exhibition ‘I’m Still Here’

Our second anthology of poetry from the Koestler Awards, Koestler Voices: New Poetry from Prisons Vol 2. will be published in September 2019, featuring entries from the 2018 and 2019 awards.

We’ve pulled out some of our favourite written entries, a fraction of the nearly 2,000 that came in last year. They give an idea of the vast range of approaches and ideas sent to us, which can be used with students to try and inspire new things!

PEOPLE

Characters can bring your writing to life, drawing in your readers and giving a voice to your narrative. Have a look at these very different approaches to describing two people.

Extract from ‘Funny Business’
HM Prison Parkhurst

The brothers bore a family resemblance but not judged by their looks; they had the same facial expressions, body language, even patterns of speech – as if somebody had duplicated the same person in the bodies of two strangers. Jacky (otherwise Jackson – don’t ask) was tall with dark thinning hair, as lean as a broom handle and had that rumpled look that you’d get by sleeping in your clothes. Johnny (otherwise Johnson – again, don’t ask) was short, paunchy with a Bela Lugosi [Dracula] hairstyle, totally inappropriate considering he was ashen blond. His rumpled look was of a sort that appeared other people had been sleeping in the clothes with him. These were my dinner companions, the Longstreet brothers…

Extract from ‘She And I’
Shaftesbury Clinic

I like coffee, she likes tea
Her favourite cake is banoffee where mine is cheese
She likes to party when I want to chill
I think riding should be easy but she likes struggling uphill
I’m fond of jackets. She really likes coats
The Sea; I can’t hack it; she’s a fan of boats
Art makes me gaze about; she hardly bothers to look
She likes to dine out but I like to cook
We both enjoy books

EXERCISE:

Both authors give us a vivid impression of the people they’re writing about through contrasts. Try describing two characters who are total opposites, or someone who’s completely different to you. Do they look different? Do they have different tastes? Do they react differently?

PLACES

Writing can transport your readers to a fictional world, or somewhere you know like the back of your hand. These entries all conjure up a strong sense of place.
Extract from ‘A Walk’
HM Prison Parkhurst
Highly Commended Award

You are the mud on my boots
You are the trees’ twisted roots
You are the blackbird I do not see
You are the breath coming out of me

EXERCISE:
In this extract from ‘A Walk’, the countryside becomes a character itself. Choose a place that means a lot to you – somewhere you’ve lived or that makes you happy – and write a poem made up of the different elements that make it special.

The View
HM Prison Stocken

Insolent dewy air
hanging and smelling like rainy camping.
A distant owl three times
moans to the drunkard wind,
‘Who are you?’
as confused gusts fail to snare
a million taunting fairies
playing bulldog:
‘Reach ground and you’re home.’ They whisper
and a third settle stripped branches,
abandoned nests
or razor wire crowning the perimeter fence,
outrunning the slap of the monster cold.

EXERCISE:
In this poem the weather comes to life, becoming ‘insolent’, ‘drunkard’ and ‘confused’, snowflakes becoming fairies and the cold becoming a monster. Look out of a window, what can you see? Try describing the wind as an animal, or rain as a swarm of insects.

Extract from ‘With Passing Time’
HM Prison Isle of Wight, Parkhurst
Bronze Award

In the dimly lit room
the wallpaper hangs in threads
and dusty curtains block the light.
In the dimly lit room
an old armchair tattered and torn
is drawn up to a two bar fire.
a large clock ticks
on the mantelpiece.

Reflections
HM Prison Wakefield

Deep in a pool by the rockery, beyond the scented glade
The willows bow and gently sip
While electric tadpoles fizz like lemonade
Burping frogs on skating lilies sit
White the heron, stately stands as fish with mirror scales parade
Breezes softly swirl around dancing with the thistledown
I sit, beside the pool and ponder how all this was made.

EXERCISE:
These two poems give vivid impressions of their settings with different methods. The writer of the first poem tells us about the room and its contents in great detail, making it easy for the reader to picture themselves there. In ‘Reflections’, the descriptive language brings the location to life through similes (‘like lemonade’), carefully chosen adjectives (‘scented’ and ‘electric’) and verbs that make the animals sound like people (‘bow’, ‘sip’, and ‘parade’).

Think of a room you know well and imagine you’re inside. Describe it through all the objects it contains. Is it full of furniture or empty? Are the walls painted or papered? What time of day is it – is the light bright or dim?

Like the author of ‘Reflections’, try describing a natural setting. Can you hear water? What does it sound like? Are there animals there? If so, try describing them as if they’re human – their mood, their movements or how they speak.

Astronaut
Cambridge Probation Service
Highly Commended Award

Got the Earth right out
Our front window!
I can block it out with
My thumb up on the glass.
It’s a sight I won’t forget.
Still, sure is lonely up here,
They say we’re made of stardust
But I don’t feel at home.
My life’s there below a thumb nail.

EXERCISE:
In this poem, the place being described is very far away, small enough to be hidden by a thumb. Imagine you’re in outer space looking down at the Earth. What can you see? Is it hidden by clouds? Can you make out the electric lights of cities? How does it feel to be so far away from home?

THINGS
A well-described object can add great meaning and weight to your writing. Instead of just thinking about what something looks like, consider how your senses react to it, who owns it, whether it has a story behind it and how you or your character feel about it.

Extract from *Time for Bang-Up*
HM Prison Grendon

I was lying in my cell recently watching the news, when an item about a group of prisoners in Cardiff caught my attention. Apparently, they fashioned a small explosive device out of prison-issue whiteners for tea and coffee, and successfully detonated it. Thankfully, nobody was hurt. Upon hearing this, my first thought was that the whiteners are so foul they should all be destroyed in controlled explosions.

You see, each week we are issued a ‘tea pack’ containing some round paper sacks of dross masquerading as tea bags, sachets of a soil-like substance alleged to be coffee, some sugar, and the offending whiteners. The compounds arising from the addition of hot water to these noxious products take a bit of getting used to…

Coffee
HM Prison Castle Huntly

The smell of coffee
Horrible stuff
Reminds me
Of a teacher’s breath
Shouting and spitting
As I get
In to trouble

EXERCISE:
These entries are about hot drinks, but also tell us something about the narrator’s past or present. Describe an object through a memory. It could be a food you love or hate, or a smell or sound that transports you back to your childhood.

Extract from ‘Missing Home’
HM Prison Risley

I haven’t had toast now for over a year
Or walked down the street wearing new gear.
It’s funny in prison the things that you miss – McDonalds or BK right now would be bliss.

EXERCISE:
This writer conjures up a sense of home by telling us about the things that he misses. A lot of our entrants write about the foods they miss! Imagine that you’re far away from home, and write a love letter to the foods that you crave.

A Midnight Jar
HM Prison Wakefield

If I could capture midnight and put it in a jar
I’d keep it on my mantelpiece and view it from afar

When the world was sunny, altogether too much
I’d carefully take it down, and with the softest touch

I’d slowly open up the top and night would gently creep
across my wall and ceiling would silky velvet seep

Then, in inky darkness, from the clamour I’d retreat
to dwell a while in silence and drift happily to sleep.

EXERCISE:
Here, midnight becomes an object that can be stored away. Is there a time of day or a place that you wish you could keep for when you feel overwhelmed? Where would you keep it? What would happen when you opened its container?
FORM
Using different forms of poetry, like sonnets, haikus or limericks, can guide your writing by giving you a set of rules to follow. Experiment and see where it takes you…

Broken Robots
HM Prison Magilligan
Silver Award

Just, Broken Robots
Brought In For Repair; Waiting
To Go Home, Rebuilt.

Leap Year
HM Prison Dartmoor
Highly Commended Award

Not three sixty-six
Only the usual amount
It’s not a leap year

EXERCISE:
Haiku is a traditional form of Japanese poetry, with poems of three lines. The first and last lines have five syllables and the middle line has seven. They often feature an image, or a pair of images, meant to describe a specific moment in time. Read the haikus above and try writing one of your own.

Institutionalisation
Brecon South Wales Probation

Why does everything in jail end in TION?
Like, come on Boys, ur time for association.
Or if you get in trouble u get adjudication.
On your first day at work they call education,
I suppose it’s to get u to think about realisation
In the outside word on the way to probation
To keep u outta trouble and out the pig station.
You want anything you need an application,
Even when u add phone numbers they want verification.
Unlock in afternoon ‘last call for medication’.
It’s a bit of a **** when they change location

EXERCISE:
This writer has created a poem with the same rhyme at the end of every line. Pick a sound, see how many words you can come up with and create a poem around them.

Word Association Football
HM Prison Long Lartin
Commended Award

Jug of water,
Water ‘otter,
Otter, odder, pencil jotter,
Jot, iota,
South Dakota,
County, country, place.
Places raided,
Space invaded,
Freedom fighter,
One pound lighter;
Heavy weight,
I’ll be there late,
Taxi stand,
A two-piece band:
Sheet, seat,
Cover, neat,
Tidy, right,
I’ve seen the light;
Switch, titch, small and tall,
Family with sandy ball.
Uncle, Auntie, son and daughter,
Thirsty?!
Oh, look – jug of water.

EXERCISE:
Here the word association game goes in a circle, coming back to repeat the first line. Pick an object in your room and see where the word association takes you – can you get back to where you started?

DIFFERENT VOICES
The characteristic speech and thought patterns of a
narrator can make them stand out, letting the reader hear an accent or tone. These poems are written in a way that shows how each word sounds out loud, or use words that are specific to a way of speaking.

Jist tay let yi know
(Inspired by William Carlos Williams and Tom Leonard)
HM Prison Castle Huntly
Commended Award

Jist tay let yi no
I’m coming hame
I’ve hid enough a this jail game

In a want ma space
In the bed again
You’ve been lying there
awe these years
you and yir big floppy ears

noo get yer toys
and get tae ****
after awe yer only a dug

Extract from ‘Bad Timing’
Kent, Surrey and Sussex Community Rehabilitation Company
First-Time Entrant Award

I fort I’d ‘ave it sorted an’ by now be stinkin’ rich,
But som’ow that ain’t ’appened so I fink there’s bin a glitch.

Did wot I was spose’d ta do t’ make me life run smoove,
’n still me wheel of progress jus’ don’t sit right in the groove.

Don’t be fooled, I’ve ’ad me chances,
more’n I can count,
But all them doors I stepped fru don’t add up to no amount.

My Catz
HM Prison Long Lartin
Silver Award

My cat dem no kin teet,
my cat two cat dem no ramp fe eat.
My cat dem no ramp nar play,
my cat dem catch bout three mice ah day.
My cat dem bad an hard,
my cat dem no run from darg.

My cat dem cold hearted,
dem bad no-rartid.

My cat dem no yam food out’a tin,
my catz yam fish out’a sea whe swim
My cat dem no hitch nar gaze,
more time my catz dem garn fe days,
My cat dem big an fat,
one brown an white, one gray an black.

My cat dem cold hearted,
dem bad no-rartid.

EXERCISE:
Try writing a poem or story using a distinctive voice. Convey the pronunciation by changing spelling – do they have a strong accent or a lisp? Play with your choice of words, using slang or words that are specific to an area of the country, or the order you put them in. Maybe the character uses certain specific idioms or phrases?
IMAGES

Try using an image to inspire a piece of writing. It could be a photo, a view from a window or an illustration in a magazine. Here are some artworks from the 2018 Koestler Awards that could spark a story…

*The Therapy Journey*
HM Prison Warren Hill
Commended Award for Painting

Write a letter to your future self – what would you say?

*Family Tree*
HM Prison Shotts
Patrick Holmes Platinum Award for Painting

What is happening in this scene? Is it a dream? Imagine you’re the little boy – how did you get here? What happens next?

*How I Felt*
HM Prison & Young Offender Institution Low Newton
Lamberth Family Highly Commended Award for Needlecraft

Start a piece of writing with these words, or imagine that you’ve stitched them – who is this person?

*1805*
HM Prison Lewes
Painting

Who is walking along the beach? Where are they?
Finishing your work

After you have written your poem or story, remember that writers always write several versions of their work, making improvements each time until their writing is as good as possible.

Once you have finished your poem or story, read it aloud to yourself. Are there any phrases that are a mouthful to say or which sound out of place? Take a few minutes to change them. Read the piece of writing slowly, one sentence at a time. Are there any ways you could make the sentence more interesting or more precise? Are there any words you could swap for a more exact word?
AIM: This exercise will encourage students to edit and develop an existing piece of scriptwriting.

ACTIVITY: Ask students to pick one piece of scriptwriting that they are currently working on.

EXERCISE 1: STARTING POINTS
Ask students to think about the following questions:

• Who is the hero/heroine?
• What do they want?
• What action do they take?
• What conflict do they meet with?
• What is the climax of the piece?
• What is the resolution?
• Finally – what do you want to say with this piece?

EXERCISE 2: STRUCTURE
Script narratives should follow a basic structure of beginning, middle and end.

Ask students to breakdown their script into three separate acts and work through the following questions:

ACT I – BEGINNING – EXPOSITION
• Set up the protagonist and their world. Write what happens here in a few sentences
• Inciting Incidents – The catalyst for the story. It often provokes a change in the protagonist’s routine – something new they experience that could either challenge or encourage them. What is your inciting incident?
• Finish with something that drives the plot forward. What will happen here to drive your narrative forward?

ACT II – MIDDLE – CONFRONTATION/COMPLICATION
• Longest part of the narrative. Write what happens in the middle of the piece. What further complications occur? What raises the stakes?
• Ends with the biggest moment of crisis. What is this in your piece?

ACT III – END – RESOLUTION
• Conflict resolved/unresolved. How does your piece end? Does the hero succeed or fail?

EXERCISE 3: CHARACTER
Ask students to work through the following questions to develop the narrative around their characters.
SCRIPTWORKS REFRESHER (CONT.)
(KEY STAGE 3 AND 4)

- Who is your character? Write a character bio in a few sentences
- At the beginning of the piece, what is normal for your character? What does their day-to-day life look like?
- What does your character want?
- What do they need?
- What is their flaw?
- Why should we care about them?
- What do they learn?
- How do they learn it?
- Write down 20 things your character wants. Anything that comes into your head.
- Write down one interesting thing that happens to your character from birth to age ten, one thing from age ten to twenty, one thing from age twenty to forty, one thing from age forty to sixty and one thing from age sixty to eighty.

DIALOGUE
Dialogue is the first thing that gives away bad writing so take your time with it! Dialogue serves three main components in drama:

- Characterisation – great dialogue reveals who characters really are deep down, not who they try to portray themselves as
- Exposition – dialogue conveys information that the audience need to know. The best dialogue does both of these tasks invisibly
- Subtext – the best writing has meaning under the surface, when the truth lies beneath the surface of the meaning of the words.

Some key points to consider when writing dialogue:

- Dialogue does not resemble conversation – verbatim conversations are often muddled and not dramatically interesting. What good dialogue does is gives the illusion of conversation whilst moving the narrative forward and developing character
- Make every word of dialogue count. Often less is more and the less said can be more poignant
- Considering how your characters listen or don’t listen to each other, and respond or don’t respond to each other will enhance your dialogue
- Watch out for on-the-nose dialogue. In real life, people don’t always say exactly what’s on their mind or say what they mean and neither should your characters.

EXERCISE 4:
Reading through the dialogue of a script, students should think about the following questions:

1. Could it be more succinct?
2. Are they always saying exactly what is on their mind (bad writing) or is there subtext to what they are saying (good writing)?

3. What are they not saying to each other? Often what they are not saying is where some of the best writing shines, and when we can see what is going on under the surface of their words.

**FEEDBACK**

As a group, ask students to share a line of dialogue that they have edited. What changes have they made and how does this affect the piece?
AIM: To encourage students to write using concrete details and memory, mapping it out so they can visualise it and learn to value their experiences as material for storytelling. To encourage students to develop material based on their own intimate knowledge of a place – and to expand that knowledge outwards into fiction that both borrows from it and goes somewhere new.

ICEBREAKER: I'D RATHER BE...
The first person in the group comes up with a line: 'I'd rather be… than…'
The next person follows with the second line, with the last word of their pair rhyming with the last word of the first line.
So, for example:
Person 1: 'I'd rather be early than late.'
Person 2: 'I'd rather be a mate than a date.'
And so on, around the table…
'I'd rather be careful than profligate.'
'I'd rather be a fish than bait.'
Group members are knocked out of the game when they delay for too long, don’t manage a rhyme, or repeat a word, until eventually one person is the winner.

EXERCISE 1: MEMORY MAPS
Give each student a blank piece of A3 paper (and perhaps some coloured pens) and ask them to draw a map of a place/town/route from some distinct time in their past or present, one that is very familiar to them. This might be a place from their childhood, or the place they first lived, or where a relative lives, or school, or a place they went to on holiday… Ask them to label all the places of interest, and make the diagram as detailed as they can.

EXERCISE 2: EXPAND THE MAP
Ask the students to put people (real ones) onto the map and write small character sketches of them.
Next, ask the students to describe a few particular sights and smells on the same piece of paper. Ask them to imagine a stranger enters this place and to pen a dialogue with the stranger using everything they’ve written.
Feedback
Ask for all/some of the students to describe some of the points on their map/house plan and read out some of their writing.

EXERCISE 3: WRITING FROM MEMORY
Ask students to write about a memory which has been triggered by the exercise. You could tell them to write whatever they want however they want, or you may choose to give them a starting phrase such as ‘I remember when…’; or ‘The first time I…’; or ‘I’m going home, and I’m taking you with me…’ etc.

FEEDBACK
Ask students to read aloud their memories (show them they are in fact stories).
ADDITIONAL EXERCISE

Encourage students to rewrite the memory in a different tense.

‘Palm of My Hand’ by Soni Gurung, First Story Young Writer

The palm of my hand has four darker, thicker branches. If I look closely, I can see there are really many lines, twisted around each other, creating smaller branches, millions of them, all breaking and floating around my palm. The darker branches seem to represent the places I have lived in my life, those that are strongest in my memories, while the smaller branches, splitting and spreading out, creating more memories, some fading, some floating, are like the boundaries between the countries where I have lived. There are four lines. I have lived in three countries, so I guess the fourth must be in the future still. Switzerland, perhaps, or Australia or Japan. My palm doesn’t tell me.

The skin of my palm is yellow in the middle, and beneath the skin, I can the tiny blue and red veins that keep me alive; each one is a journey, a long road, a short road, steps I have taken. There is a lot going on in the palm of my hand. I stare at my fingerprint. Chakra, we call it. The wheel. I close my hands into a fist. Inside lies an entire world of restless lines. My fingers and thumb are hidden within the closed fist. I open them, one by one, each digit unfolding its story.

THE THUMB’S TALE

I blend in with the crowd now. I’m seventeen. It’s the last year of telling myself that I’m not an adult, of pretending I’m younger than I am because I don’t want to be an adult yet. There are a lot of things I haven’t yet achieved in my childhood. I’m tired of being dull, ordinary and invisible.

THE INDEX FINGER’S TALE

When I was young, I wanted nothing but my own home. I didn’t want to live in a hostel, or a harsh, lonely boarding school in Nepal. Everything at school was tightly controlled. Every day was exactly the same. Wake at six, get ready by seven, walk to the canteen, have breakfast, return to the hostel, change, then go to school, study all day, come back, change, have snacks, study, back to the hostel, change, break for ten minutes, study, then sleep. Every night after dinner, around 10 p.m., during study time, I craved sleep.

The school canteen stank and the food smelt of kerosene. I shut my nose one day and tried hard to swallow, but immediately I had to run to the washroom to throw up. My bones were peeking out from my shoulders, my ribs were almost visible outside of me, and my head looked out of proportion.

Showers were especially dreadful. I remember, in Year Two, the cold water ferociously beating down on my head. The maids scrubbed as fast as they could to be rid of us. They threw the towels at us. I remember longing for that moment when the shivering cold was wrapped up in the towel, and dreading the moment when the maids snatched the towel back and flung it at the next girl they’d just finished washing. The heavenly warmth froze in no time.

My mother called me sometimes, from far away. Father was scary. I never got to know him. He never seemed to love me, but something in his eyes made me feel so sorry for him. I cried when he came to pick me up one holiday, because I didn’t want him to take me away from my mother. I missed Mother so much. For months I only heard her voice on the phone, only saw her beautiful smile in a Polaroid photo. Sometimes I felt as if I had no one. I pictured my mother in my dreams as an angel who would come one day and rescue me from my pain and loneliness.

A bit later I moved to a smaller school closer to a new home. The canteen was tiny, compared to the one in my old school, but I was well fed here and the dumplings were delicious. I had five rupees for my lunch, with which I was able to buy four tiny dumplings. They never filled me up.
The new place was dirty. We slept on the floor at night with cockroaches crawling under our pillows and walking across our necks. Still, I preferred this ‘home’ to the hostel, because here I had my family close by, my mother’s sister, who was very kind and loving. My new school was strict, but not as strict as the boarding school had been. We had to wear our uniforms neatly ironed, our hair in two braided tails with red ribbons on the end, and our shoes shiny with black polish. The teachers inspected us every morning in assembly, and if something was wrong we got a beating; just a slap or two, if you were lucky.

THE MIDDLE FINGER’S TALE
From Year Five to Year Seven, you could say I was like a dead person. I was not living. I had no ambition. I had no targets. I hardly did anything, which is perhaps why I remember so little of that time. The first school I went to in Hong Kong was called a private school, but really it was just an apartment with four rooms. There were four other students in my class and three teachers overall. Exams were loud. Students cheated. The teachers cared nothing for our education. It was a school that wasn’t a school. Eventually I complained to Mother and asked her not to waste any more of her money, so she moved me to a government school instead. It was a Chinese school and we were the first mixed-race class. Some teachers struggled to speak to us in English. The first year went by without doing much more than making new friends. But Year Eight was different. There were pupils from six or seven different countries in my class, and we had cultural days with varieties of food, people wearing traditional clothes and dance performances. I learnt so many things that year. My class teacher, Mr Wu, was the loveliest, funniest teacher ever. He taught us history, and on our birthdays he brought us all cakes. I remember his big rabbity front teeth, his funny accent and his cute smile. I still miss him very much. My maths teacher, Miss Tam, was very focused and good at teaching, and because I understood at last, I grew more interested in the subject. I finally caught up with my studies, and in the end-of-year exams I came nearly top with 82 per cent, second only to my very clever Indian classmate Roshan, who got 83 per cent.

THE RING FINGER’S TALE
England was a huge change for me. For a long time, I disliked everything about it. I missed my friends so much that I cried every day on my way back home from school. I disliked the quiet too. The huge shift in culture was even harder to get used to. I found everything difficult. I don’t know how long that went on, or when that started to change, when I started to like this place even more than Hong Kong. It was school that made the difference, I think. I liked lessons because I learnt something. The teachers were wonderful. In school, I found something to do. I started having favourite subjects. Even if I was still mostly alone, in the library I always had somewhere warm and peaceful to sit. I started enjoying art and setting myself targets. I didn’t make close companions like those I’d had in Hong Kong, but I slowly managed to talk to people and make friendships.

THE PINKIE FINGER’S TALE
Through these five fingers I have unfolded, I reflect on my childhood and see how many years I have spent doing nothing. I see my palm, I see the comparison of the size, and I feel extremely down because there are so many things I have missed out on. I feel negativity pour in. My constant failures bring me down so much, I overthink and worry about everything. I feel that I am good at nothing and good for nothing. I have stepped into the wider world and realised that I am right at the bottom and can never get any higher than this.
Read the poem 'Mrs Midas' by Carol Ann Duffy, which you can find on the Scottish Poetry Library website here: https://www.scottishpoetrylibrary.org.uk/poem/mrs-midas/

This poem imagines the story of King Midas, who turned everything he touched into gold, from the perspective of his wife. For our poem, we’re going to do something very similar.

ACTIVITY
First, think of a famous story. It can be a fairy tale, myth, legend, film or book – anything you like. As a group, come up with as many as you can.

Next, for every story, discuss who the main character is, and who you are meant to sympathise with.

Finally, on your own, choose one of the stories, and see if you can tell the same story from the perspective of a different, perhaps overlooked, character.

You might want to write your poem in the voice of your character, as the example poem does, or you may want to write it as a third-person narrator and simply follow a different character.

Think about:
• Your character’s motivations
• Your character’s perspective – what they can see and what they know of what’s happening
• How they might feel about the events that happen in the story
• How they might feel about the traditional ‘main’ character.
‘Help’ is a poem written by Casia Wiliam, *Bardd Plant Cymru* (Welsh-language Children’s Poet Laureate), to celebrate #EarthHour, a world-wide movement which brings millions of people together to call for greater action on climate change.

**EXERCISE 1:**
Read the poem together.

*Help*

Children, children, can you hear me cry?
These are my tears streaking the sky.

Children, children, can you hear me roar?
The pain is searing, the pain is raw.

Children, children, can you feel me choke?
On all this plastic, all this smoke.

Children, children, can you feel me scream?
I miss icy oceans and grass so green.

Children, children, can you feel the heat?
It's burning all over; my face, my feet.

Children, children, can you promise me
that you will be different, will set me free?

Children, children, I'll be here forever
if you make a promise to make me feel better.

Children, children, if you give me your word
I will give you my all – I will give you the world.

**EXERCISE 2:**
Discuss the following:

a) Who is speaking in the poem? *(Planet Earth)*

b) What is wrong? Why is Planet Earth sad and worried? *(Conversation about climate change)*

What exactly are the issues? *(Discuss the cause and effects of climate change. You can find loads of great info and simple videos here: https://www.wwf.org.uk/what-we-do/area-of-work/climate-change-and-energy)*

What can we do to help? *(Visit WWF’s website – there are a number of very simple things that each of us can do today to help reduce climate change: https://www.wwf.org.uk/earthhour)*

**EXERCISE 3:**
Task the pupils with writing a poem in reply to Planet Earth, to explain what changes they are going to make to tackle climate change.

A National Writing Day resource created by Casia Wiliam and Literature Wales. To find out more about Literature Wales’s work, visit literaturewales.org.
Mae ‘Help’ yn gerdd mae Casia Wiliam, Bardd Plant Cymru wedi ei hysgrifennu yn arbennig ar gyfer #AwrDdaear, menter byd-eang sy’n dod à miliynau o bobl at ei gilydd i alw am ragor o weithredu yn erbyn newid hinsawdd.

CAM 1: Darllenwch y gerdd gyda’ch gilydd yn y dosbarth.

**Help**

Blantos Cymru, a welwch chi’r glaw?
Fy nagrau yw’r rhain, yn disgyn mewn braw.

Blantos Cymru, a glywch chi fy sgrech?
Mae’r salwch yn taenu i bob man fel brech.

Blantos Cymru, rwy’n peswch, yn tagu – yr holl fwg a’r plastig, mae’n anodd anadlu.

Blantos Cymru, rwy’n sgrechian mewn panig – rwy’n hiraethu am yr iâ a orchuddia yr Arctig.

Blantos Cymru, a deimlwch chi’r gwres?
Mae’n llosgi fy nghroen, dod yn nes ac yn nes.

Blantos Cymru, a fedrwnch chi addo bod yn wahanol – eich bod chi am drio?

Blantos Cymru, a wnewch chi fy ngwarchod?
Mae amser o hyd i ddad-wneud y difrod.

Blantos Cymru, os y gweithiwch ynghyd, fe rof i chi’r cwbl – fe rof i chi’r byd.

CAM 2:

Trafodwch y canlynol:

a) Pwy sydd yn siarad yn y gerdd? (Y ddaear)

b) Beth sydd yn bod? Pam bod y ddaear yn drist ac yn poeni? (cyfle i drafod newid hinsawdd)

Beth yn union yw’r problemau? (trafodwch achos ac effaith newid hinsawdd – mae llawer iawn o wybodaeth wych ar gael yma: https://www.wwf.org.uk/what-we-do/area-of-work/climate-change-and-energy)

ch) Beth fedrwn ni wneud i helpu? (Ewch draw i wefan WWF i gael golwg – mae llwyth o awgrymiadau a fideos cwil yno yn llawn syniadau am bethau bach y medrhyn ni gyd wedi wneud i daco newid hinsawdd: https://www.wwf.org.uk/earthhour)

CAM 3:

Gofynnwch i'r disgyblion ysgrifennu cerdd yn ôl at y ddaear, yn esbonio yr hyn maen nhw am ei wneud i daclo newid hinsawdd.
The idea behind this exercise is that we’re all of the heroes of our own stories… even if we’re the villain in someone else’s.

We would like students to write about a character who has done something most people would consider wrong, and the student to justify to the reader why it was actually okay for them to do it.

You can choose a small Wrong Thing (like hiding their partner’s ugly T-shirt), a huge Wrong Thing (like murder), or anything in between.

**EXERCISE 1: EIGHT-MINUTE FREEWRITE**

When you are told to start, write the words ‘So here’s how it happened’ and then carry on writing…

Don’t stop writing until the time is up!

Don’t worry about spelling, punctuation, grammar, sentence structure, handwriting or whether you’re going to get to the end of the story. Just keep going!

**EXERCISE 2: SHARING**

Find a partner and take it in turns to share your freewrites with each other.

While you are listening, think carefully about any lines which you particularly like and why.

Offer some feedback to your partner:

- What was it you particularly liked about the line or lines?
- Were they the same as your partner’s favourite lines?
- Do you think what the character did was understandable, or maybe even justified? Does your partner?

**EXTENSION: THE OTHER SIDE OF THE STORY**

Write about the events in your story from the point of view of the victim.

You can work with the victim of the Devil in your own story, or you can swap with your partner or with someone else in the room.

Try comparing the accounts of the two characters – your original character and the victim. Who do you think is in the right and who is in the wrong?
• **Arvon**: offer creative writing residential retreats for school groups and individuals.  
  Link: [www.arvon.org/learning/schools/](http://www.arvon.org/learning/schools/)

• **National Literacy Trust**: Learning resources, research, CPD and programmes which can be used to aid literacy in secondary schools.  
  Link: [www.literacytrust.org.uk/resources/?phase=secondary](http://www.literacytrust.org.uk/resources/?phase=secondary)

• **National Poetry Day**: Downloadable teaching resources and lesson plans.  
  Link: [www.nationalpoetryday.co.uk/education/free-education-resource-downloads/](http://www.nationalpoetryday.co.uk/education/free-education-resource-downloads/)

• **English & Media Centre**: Offer CPD sessions for English teachers working with secondary school students.  
  Link: [www.englishandmedia.co.uk/cpd-and-consultancy/courses/](http://www.englishandmedia.co.uk/cpd-and-consultancy/courses/)
OPPORTUNITIES FOR YOUNG WRITERS
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ONLINE LEARNING RESOURCES
• **BBC Writersroom**: Information about screenwriting courses, competitions and other opportunities.
  Link: [www.bbc.co.uk/writersroom/](http://www.bbc.co.uk/writersroom/)

• **BBC Script Gym**: A series of exercises to aid young writers with scriptwriting.
  Link: [www.bbc.co.uk/writersroom/writers-lab/script-gym](http://www.bbc.co.uk/writersroom/writers-lab/script-gym)

• **The Future Bookshelf**: Run by Hachette, The Future Bookshelf aims to demystify publishing and guide underrepresented writers through the process of writing, by providing a hub of creative writing advice and an open submissions opportunity.
  Link: [https://thefuturebookshelf.co.uk/](https://thefuturebookshelf.co.uk/)

• **Future Learn**: An Introduction to Screenwriting — free online course.
  Link: [www.futurelearn.com/courses/screenwriting](http://www.futurelearn.com/courses/screenwriting)

• **Young Poets Network**: Online resources and guidance for young poets.
  Link: [ypn.poetrysociety.org.uk](http://ypn.poetrysociety.org.uk)

• **Poetry School**: Online and face-to-face courses on various topics with established poets.
  Link: [www.poetryschool.com](http://www.poetryschool.com)

CREATIVE WRITING COMPETITIONS FOR YOUNG WRITERS
• **BBC’s Young Writers Award**: A competition for young writers aged fourteen to eighteen.
  Link: [bbc.lvis.io/bbcywa](http://bbc.lvis.io/bbcywa)

• **#Merky Books New Writers Prize**.

• **Betjeman Poetry Prize**: A competition for young poets aged ten to thirteen.
  Link: [www_betjemanpoetryprize.co.uk/the-competition](http://www_betjemanpoetryprize.co.uk/the-competition)

• **Goldsmiths Young Writer Prize**: A competition for young writers aged over sixteen.
  Link: [www.gold.ac.uk/young-writer-prize](http://www.gold.ac.uk/young-writer-prize)

• **Prole Laureate Poetry Competition**: For poets aged sixteen and upwards.
  Link: [prolebooks.co.uk/poetry%20competition.html](http://prolebooks.co.uk/poetry%20competition.html)

• **Young Muslim Writers Awards**
  Link: [www.ymwa.org.uk](http://www.ymwa.org.uk)

• **Poetry Rivals**
  Link: [www.poetryrivals.com](http://www.poetryrivals.com)

• **Tower Poetry competition**: For poets aged sixteen to nineteen.

• **Ledbury Poetry Competition**: The Young People category is for poets aged twelve to seventeen.
  Link: [www.poetry-festival.co.uk/ledbury-poetry-competition](http://www.poetry-festival.co.uk/ledbury-poetry-competition)

• **Foyle Young Poets of the Year Award**.
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NATIONAL OFFERS

- **Peter Pan Moat Brae Trust Young Writers Competition.**

- **Write Now:** Penguin Random House’s WriteNow initiative provides all the tools, information and access necessary for someone from an underrepresented background to get published.
  Link: [www.penguin.co.uk/company/creative-responsibility/writtenow/writtenow.html](http://www.penguin.co.uk/company/creative-responsibility/writtenow/writtenow.html)

- **National Novel Writing Month:** Provide support for writing a novel in one month.
  Link: [www.nanowrimo.org/](http://www.nanowrimo.org/)

- **Impact Arts:** ‘Creative Pathways’ creative writing course (training allowance provided).
  Link: [www.impactarts.co.uk/](http://www.impactarts.co.uk/)

- **NAWE Young Writers’ Hub:** A writer development agency and leading publisher of contemporary writing from sixteen to twenty-five-year-olds.
  Link: [www.nawe.co.uk/young-writers-hub.html](http://www.nawe.co.uk/young-writers-hub.html)

- **Slambassadors:** The national slam poetry competition for thirteen to eighteen-year-olds.
  Link: [slam.poetrysociety.org.uk/](http://slam.poetrysociety.org.uk/)

- **Apples and Snakes:** Regular spoken word events taking place across the UK for young poets to attend and take part in.
  Link: [www.applesandsnakes.org/whats-on](http://www.applesandsnakes.org/whats-on)

REGIONAL OPPORTUNITIES

**East Midlands**

- **Chesterfield Super Scribers:** Monthly creative writing workshops on Monday afternoons for nine to fourteen-year-olds.
  Link: [www.writingeastmidlands.co.uk/young-writers-groups/super-scribers](http://www.writingeastmidlands.co.uk/young-writers-groups/super-scribers)

- **Ashbourne Young Writers:** A monthly writing group at Ashbourne Library for primary and secondary school students.
  Link: [www.writingeastmidlands.co.uk/young-writers-groups/ashbourne-derbys](http://www.writingeastmidlands.co.uk/young-writers-groups/ashbourne-derbys)

- **The Writers’ Den:** An annual one-day festival of creative writing and performance for nine to fifteen-year-olds at Derby University.
  Link: [www.writingeastmidlands.co.uk/young-writers-groups/writers-den/](http://www.writingeastmidlands.co.uk/young-writers-groups/writers-den/)

- **Nottingham Young Writers:** For eleven to fifteen-year-olds. The group meets monthly on a Saturday morning at Nottingham Central Library.
  Link: [www.writingeastmidlands.co.uk/young-writers-groups/nottingham-young-writers/](http://www.writingeastmidlands.co.uk/young-writers-groups/nottingham-young-writers/)

**London**

- **National Poetry Library:** Free access to thousands of poetry resources.
  Link: [www.southbankcentre.co.uk/venues/poetry-library](http://www.southbankcentre.co.uk/venues/poetry-library)

- **Poet in the City:** An arts organization which promotes a love of poetry to new audiences through live events, projects, commissions and participation.
  Link: [www.poetinthecity.co.uk/](http://www.poetinthecity.co.uk/)

- **The Poetry Café:** Vegetarian cafe and regular poetry performance venue.
  Link: [www.applesandsnakes.org/whats-on](http://www.applesandsnakes.org/whats-on)
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- **Spread the Word**: London’s writer development agency.
  Link: [www.spreadtheword.org.uk](http://www.spreadtheword.org.uk)

- **Free Word Centre**: An arts venue that explores the power and politics of words.
  Link: [freeword.org/](http://freeword.org/)

- **Walker Books**: Offer work experience placements.
  Link: [www.walker.co.uk/about-walker/work-for-us.aspx](http://www.walker.co.uk/about-walker/work-for-us.aspx)

- **Hachette**: Offer work experience placements.
  Link: [https://www.hachette.co.uk/landing-page/hachette/work-experience/](https://www.hachette.co.uk/landing-page/hachette/work-experience/)

- **Barbican Young Poets**: A programme for young poets who have something to say and are searching for a new way to say it.
  Link: [www.barbican.org.uk/take-part/young-creatives/young-poets](http://www.barbican.org.uk/take-part/young-creatives/young-poets)

- **Royal Society of Literature**: Provides a regular programme of literary events.
  Link: [rsliterature.org/whats-on/](http://rsliterature.org/whats-on/)

**Hull**

- **The Writing Squad**: A development programme for writers aged sixteen to twenty-one and living, working or studying in the North of England.
  Link: [www.writingsquad.com](http://www.writingsquad.com)

- **The Warren**: A spoken word and creative writing group led by First Story Writer-in-Residence Joe Hakim.
  Link: [thewarren.org](http://thewarren.org)

- **Humber Mouth / Head in a Book**: Hull’s annual literature festival (October) provides writers with the opportunity to take part in workshops with professional writers and new writing commissions. The supporting Head in a Book cycle of literature events also provides opportunities to network with professional writers and writers at all stages of their careers.
  Link: [www.humbermouth.com](http://www.humbermouth.com)

- **Freedom Festival**: Opportunities for young writers to get involved with spoken word opportunities at this annual arts festival (September).
  Link: [www.freedomfestival.co.uk](http://www.freedomfestival.co.uk)

- **The Big Malarky**: Annual children’s literature festival with opportunities for students to get involved with spoken word, reading and performance opportunities.
  Link: [www.thebigmalarkeyfestival.com/](http://www.thebigmalarkeyfestival.com/)

- **Middle Child Theatre Company**: Offer an artist development programme that provides opportunities to develop while actually making work, along with a regular ‘submit a script’ window throughout the year.
  Link: [www.middlechildtheatre.co.uk/](http://www.middlechildtheatre.co.uk/)

- **Women of Words**: A collective of female performers of prose, song and drama, featuring open-mic slots and longer performance opportunities.
  Link: [www.facebook.com/womenofwordshull/](http://www.facebook.com/womenofwordshull/)

**South West**

- **Creative Youth Network’s Creative Futures**: Supports young artists (including writers) in

Find more resources at [www.nationalwritingday.org.uk](http://www.nationalwritingday.org.uk)  
#nationalwritingday
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- **Leeds Young Authors**: Helps young people to develop their artistic abilities as confident writers and live performers, supporting them on their path towards artistic, academic, professional and personal success and well-being.
  
  Link: [www.leedsyoungauthors.org](http://www.leedsyoungauthors.org)

- **Leeds Playhouse**: Provides training opportunities for young people in the creative arts including support for young playwrights.
  

- **Swindon**
  - **Prime Theatre**: ‘Writers Pad Workshop’, 5.30 p.m.-7 p.m. every Wednesday, for ages ten plus.
  
  Link: [www.primetheatre.co.uk](http://www.primetheatre.co.uk)

- **The North**
  - **Cast Theatre**: Young Leaders Programme offers hands-on experience in the delivery of a variety of creative activities, assisting arts professionals in dance, drama and theatre.
  

  - **New Writing North Young Writers**: A programme for young people aged twelve to twenty-five.
  
  Link: [newwritingnorth.com/nwn-young-writers](http://newwritingnorth.com/nwn-young-writers)

  - **Bradford Young Writers**: A weekly young writers group, and part of Ilkley Literature Festival.
  
  Link: [www.ilkleyliteraturefestival.org.uk](http://www.ilkleyliteraturefestival.org.uk)

  - **Bradford Literature Festival**: Bradford’s annual literature festival (June-July) with a programme of events for children and young writers, alongside a free Education Programme.
  
  Link: [www.bradfordlitfest.co.uk](http://www.bradfordlitfest.co.uk)

- **Northern Ireland**
  - **Fighting Words Belfast**: Run free creative writing workshops for children and young people aged between six to eighteen.
  
  Link: [www.youngatart.co.uk/write-club-duncairn](http://www.youngatart.co.uk/write-club-duncairn)

- **Scotland**
  - **Peter Pan Moat Brae Trust**: JMB Creatives group enables young people under twenty-six to get involved in a range of creative projects for the National Centre for Children’s Literature and Storytelling, such as volunteering or helping to organise events.
  
  Link: [www.peterpanmoatbrae.org/youth-forum/](http://www.peterpanmoatbrae.org/youth-forum/)

  - **Scottish Poetry Library**: Collection of contemporary poetry and offers a free lending service.
  
  Link: [www.scottishpoetrylibrary.org.uk/](http://www.scottishpoetrylibrary.org.uk/)

Creating new work including mentoring, money to make a new work, studio space etc.

Link: [www.creativeyouthnetwork.org.uk/pages/category/creative-futures](http://www.creativeyouthnetwork.org.uk/pages/category/creative-futures)

• Novel Nights: A monthly literary event in Bristol and Bath showcasing and supporting excellent writing and writers at all stages of their career.

Link: [www.novelnights.co.uk/programme/](http://www.novelnights.co.uk/programme/)

Swindon

• Prime Theatre: ‘Writers Pad Workshop’, 5.30 p.m.-7 p.m. every Wednesday, for ages ten plus.

Link: [www.primetheatre.co.uk](http://www.primetheatre.co.uk)

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