



# WRITING IN THE REAL WORLD

VIIème conférence pédagogique  
internationale dédiée à l'écriture créative

*7th EACWP Pedagogical Conference*

15-17 MAI 2025  
PARIS

European  
Association  
of Creative Writing  
Programmes  
EACWP

Les  
ateliers

A  
ALEPH  
ÉCRITURE

# 15 Thursday

## SESSION TITLES AND CONTRIBUTORS

### OPENING CONFERENCES

14:00 to 14:30	<b>WELCOMING AND OPENING ACT</b> Delphine Tranier-Brard, Pedagogical and operational director. Aleph-écriture. France Frank Tazelaar, President EACWP. The Netherlands
14:30 to 15h30	<b>INAUGURAL CONFERENCE</b> Leen van den Berg, writer, Belgium
16:00 to 17:30	<b>THE REAL WORLD: WHAT ANGLE?</b> Delphine Tranier-Brard, Aleph-écriture, France Marianne Jaeglé, Aleph-écriture, France Moderator : Danièle Pétrès, editor-in-chief l'Inventoire, France

## EVENING ACTIVITIES

**15**  
Thursday  
evening  
  
18H30  
PARIS TOUR

**16**  
Friday  
evening  
  
19h  
OFFICIAL  
DINNER

**17**  
Saturday  
evening  
  
19h30  
40 YEARS  
PARTY !

## WORKSHOPS

	<b>W1A. <i>Desertion as a Narrative and Personal Rebellion: a workshop on escaping the real world</i></b> Maurizio Amendola, Italy
	<b>W1B. <i>Teaching Creative writing in a Climate Crisis</i></b> Gale Burns, United Kingdom
09:30 to 11:00	<b>W1C. <i>Dire le travail : les ingrédients du récit</i></b> Blandine Bricka, Patrice Bride, Agnès Berthe du collectif Dire le Travail, France
	<b>W1D. <i>Tools for caring and creative peer-feedback</i></b> Katrin Girgensohn, SRH University, Germany
	<b>W1E. <i>Writing from the real : how to avoid the pitfalls</i></b> Leen van den Berg, Belgium
	<b>W1F. <i>¿Cómo puede ayudarnos la escritura a modificar nuestra realidad? (workshop in spanish)</i></b> Natalia Vázquez, Spain

## PANEL DISCUSSIONS

	<b>P1A. <i>Playing with Life and its consequences</i></b> - Anders Høg Hansen, Malmö University, Denmark - Jürgen Berlakovich, Austria - Dennis Gaens, xx, The Netherlands - Danny Denton, Ireland Moderator: Pablo Mazo, Spain
	<b>P1B. <i>Stronger Together: building a writing community</i></b> - Lori L Tharps, USA-Spain - Patrice Hutton, USA - An Leenders, Creatif Schrijven, Belgium - Frederike Luijten, The Netherlands Moderator: Gale Burns, United Kingdom
11:30 to 12:30	<b>P1C. <i>Interactive happening: Culture, Creative Writing Workshops, and Psychiatry (multilingual french/italian/english)</i></b> - Catherine Berthelard, Aleph-Écriture, France - Pierangelo Di Vittorio, Sofor, France - Fanny Lung, Sofor, France Moderator: Selen Serçen Larre, Sofor, France
	<b>P1D. <i>Innovative teaching practices towards a more experiential/collective learning</i></b> - Andrea Holland, East Anglia University, United Kingdom - Katherine Davis-Wright, England - Kay Are, Australia - Anna Apostolidou, Greece Moderator
	<b>P1E. <i>Empowering writers through creative-peer-feedbacks</i></b> - Katrin Girgensohn, SRH University, Germany - Anna Polonyi, France - César Requesens, Spain - Martin Cathcart Frödén, Malmö University, Sweden Moderator: Marie-Pascale Lescot, France
	<b>P1F. <i>About Ethics, on being a conscionable writer</i></b> - Helen Moore, United Kingdom - Delphine Tranier-Brard, France - Orhan Kipcak, Austria - Javier Sagarna, Spain Moderator: Caroline Brothers, United Kingdom, France and Australia

Time for lunch

## LECTURES

ROOM A	14:00	<b>L1A. <i>Writing Beyond the Comfort Zone: How Creative Writing is taught Amidst the Russo-Ukrainian War</i></b> Dmytro Raimov, Riba, Ukraine
	14:30	<b>L2A. <i>Multimodal Ethnography and Creative Pedagogies in Higher Education</i></b> Anna Apostolidou, Greece
	15:00	<b>L3A. <i>Digital literary archives in Creative Writing courses: Are they of any use?</i></b> Takis Kayalis, Hellenic Open University, Greece
ROOM B	14:00	<b>L1B. <i>The use of 'felt sense' in writing fictional realities</i></b> Danny Denton, University College Cork, Ireland
	14:30	<b>L2B. <i>Self and in the Environment</i></b> Jana Zilova, Czech Republic
	15:00	<b>L3B. <i>Real Individuals Brought to Life in Fictional Tales</i></b> Laura Martinez-Belli, Spain
ROOM C	14:00	<b>L1C. <i>Compétences et stratégies pour des retours bienveillants et exigeants</i></b> Ghislaine Burban-Giraud, Aleph-Écriture, France
	14:30	<b>L2C. <i>L'IA n'est pas littéraire</i></b> Isabelle Rossignol, Aleph-Écriture, France
	15:00	<b>L3C. <i>L'écriture et l'art : les installations narratives participatives</i></b> Manuela Ravecca, Scuola di Narrazione Melisirio, Italy
ROOM D	14:00	<b>L1D. <i>Persona: Psychopathological concepts applied to screenplay' character development</i></b> Lucian Georgescu, Augustin Cupsa, Romania
	14:30	<b>L2D. <i>Entêtement ou emplacement: place as part of the curriculum</i></b> Dan Anthony, Wales
	15:00	<b>L3D. <i>Supporting student's language and social-emotional skills in special needs classes</i></b> Veera Kivijärvi, University of Eastern Finland, Finland
ROOM E	14:00	<b>L1E. <i>Reality does not exist - Long live subjectivity</i></b> Hana Slavikova, Czech republic
	14:30	<b>L2E. <i>The Biology of Poetry: Why We Cannot Be Replaced by AI</i></b> Daniel Chacón, UTEP, USA
	15:00	<b>L3E. <i>Sully Media: The Age of Digital Enlightenment</i></b> Jürgen Berlakovich, Vienna poetry school, Vienna
ROOM F	14:00	<b>L1F. <i>An ethnographically-oriented qualitative study of Year 10 students' engagement with creative writing</i></b> Katherine Davis-Wright, England
	14:30	<b>L2F. <i>The Story Funnel: A new framework for crafting engaging stories that drive action</i></b> Anna Faherty, University of the Arts, United Kingdom
	15:00	<b>L3F. <i>The Journal Era: Literary Magazines from the Publishing World to the Creative Writing Workshop</i></b> Liam Harrison, United Kingdom

## WORKSHOPS

16:00 to 17:30	<b>W2A. <i>Translating Personal Realities into Collective Action through Creative Writing</i></b> Jocelyn Page, Goldsmiths, and Riley Tsang, Greenpeace, England
	<b>W2B. <i>L'écriture du réel / writing the real with Annie Ernaux (bilingual English/French)</i></b> Elise Hugueny-Léger, United Kingdom
	<b>W2C. <i>"Vous avez dit une scène ?"</i></b> Alain André, Aleph-Écriture, France
	<b>W2D. <i>Listening and writing as artistic research</i></b> Dennis Gaens, Netherlands
	<b>W2E. <i>AI and Us - an Experimental Role Play in the Real World</i></b> Nadja Sennewald, Germany
	<b>W2F. <i>Stepping Out: Creative Writing Beyond Our Own Rooms</i></b> Joanne Dixon, United Kingdom

# 17 Saturday

## SESSION TITLES AND CONTRIBUTORS

### LECTURES

ROOM E	<b>09:30</b> <b>L4E. <i>Creative skills: training translators to write in the era of AI</i></b> Dimitris Asimakoulas, University of Surrey, Netherlands Ana Guerberof-Arenas, Netherlands
	<b>10:00</b> <b>L5E. <i>Amplifying multilinguism</i></b> Jennifer Quist, Canada
	<b>10:30</b> <b>L6E. <i>A Poet and a Scientist Walk Into a Writing Workshop</i></b> Trevor Corson, NeuWrite Nordic, Finland
ROOM F	<b>09:30</b> <b>L4F. <i>All Might Be Well: Balancing Challenge and Comfort in L2</i></b> English Creative Writing Workshops Paul Graves, University of Helsinki, Finland
	<b>10:00</b> <b>L5F. <i>Multilayered Narratives: How a Reading and Writing Club Bridges Real Life and Fiction</i></b> Viviane Almeida, Escrever Escrever, Portugal
	<b>10:30</b> <b>L6F. <i>Creative Writing : Mind Your Voice and Voice Your Mind</i></b> Zineb Laadioui, Hungary

### PARALLEL WORKSHOPS

09:30 to 11:00	<b>W3A. <i>Rooted Flexibility in Writing Practices</i></b> Peter De Voecht, Belgium
	<b>W3B. <i>Challenging the real world inspired by the artist Sophie Calle</i></b> Sara Lamens, Belgium
	<b>W3C. <i>Écrire à la frontale</i></b> Valérie Mello, Aleph-Écriture, France
	<b>W3D. <i>From A to Z and beyond</i></b> Martin Cathcart Frödén, Sweden

## PANEL DISCUSSIONS

	<p><b>P2A. <i>Borderland : writing between fiction and reality</i></b> - Daniel Chácon, University of Texas El Paso, USA - Caroline Brothers, United Kingdom, France and Australia - Lucian Georgescu, Romania - Alejandro Marcos, Escuela de Escritores, Spain Moderator: Jocelyn Page, USA</p>
	<p><b>P2B. <i>How to maintain a consistent commitment to creative writing</i></b> - Franco Chiaravalloti, Escola d'Esriptura Barcelonès, Spain - Daniela Urquidi, Brasil - Sophia Pulls, Sweden Moderator: Dan Anthony, United Kingdom</p>
11:30 to 12:30	<p><b>P2C. <i>Négocier l'intimité : Le privé et le public dans les ateliers d'écriture créative</i></b> - Laura García de Lucas, Escuela de Escritores, Spain - Marie-Laure Rossi, Aleph-Écriture, France - Sara Lamens, Belgium - Manuela Ravecca, Scuola di Narrazione Melisirio, Italy Moderator: Camille Berta, Aleph-Écriture, France</p>
	<p><b>P2D. <i>The collective of authors: sharing manuscripts to energize writing (bilingual French/English)</i></b> - Astrid de Laage, Aleph-Écriture, France - Alain André, Aleph-Écriture, France - Renée Combal-Weiss, Aleph-Écriture, France - Catherine Berthelard, Aleph-Écriture, France Moderator: Alain André, Aleph-Écriture, France</p>
	<p><b>P2E. <i>Re-crafting creative writing teaching in the Age of AI</i></b> - Ana Guerberof-Arenas, Netherlands - Ben Fergusson, United Kingdom - Katharina Maria Kalinowski, Northern Ireland - Nadja Sennewald, Germany Moderator: Frank Tazelaar, ArtEZ, Netherlands</p>
	<p><b>P2F. <i>Censorship vs. truth-telling in times of uncertainty</i></b> - Gale Burns, United Kingdom - Javier Sagarna, Spain - Hanna Slavikova, Czech Republic Moderator: Marie-Pascale Lescot, Aleph-Écriture, France</p>

*Time for lunch*

## SESSION TITLES AND CONTRIBUTORS

### WORKSHOPS

	<p><b>W4A. <i>Writing through Lisbon: crafting Fiction from unexpected real life</i></b> - Conceição Garcia, Escrever Escrever, Portugal</p>
	<p><b>W4B. <i>Knockin' on publisher's door: A brief guide on how to finish and pitch literary projects</i></b> - Pablo Mazo Agüero, Escuela de Escritores, Spain</p>
14:00 to 15:30	<p><b>W4C. <i>De la note au poème</i></b> - Anne Baatard, Aleph-Écriture, France</p>
	<p><b>W4D. <i>Actually writing in the real world: dealing with time and reality in beginner's workshops</i></b> - Daniela Urquidi, Brasil/France</p>
	<p><b>W4E. <i>À mots nouveaux, nouveaux mondes</i></b> - Marie-Laure Rossi, Aleph-Écriture, France</p>
	<p><b>W4F. <i>¿Dónde acaba la no ficción y empieza la ficción? (workshop in spanish)</i></b> - Isabelle Pleskoff, Aleph-Écriture, France</p>

# SESSION TITLES AND CONTRIBUTORS

## CLOSING CONFERENCES

16:00 to 17:00	<b>Panel discussion</b> <b><i>Publishing: an other side of the real world</i></b> <b><i>How to develop connections between workshops and the publishing industry?</i></b> - Marianne Jaegle, Aleph-Écriture, France - Frank Tazelaar, ArtEZ, Netherlands - Leen van den Berg, Belgium Moderator: Pablo Mazo, Escuela de Escritores, Spain
17:00 to 17:45	<b><i>40 years later</i></b> - Alain André and contributors, Aleph-Écriture, France
17:45 to 18:00	<b><i>Closing Act</i></b>

19 H 30

**40 YEARS ALEPH ECRITURE**  
( 9 RUE SAINT PETERSBOURG, 75008 PARIS )  
**FESTIVE NIGHT / OPEN MIC**

**Location: FIAP, 26 rue Cabanis, 75014 PARIS**

**Contact: [info@aleph-ecriture.fr](mailto:info@aleph-ecriture.fr)**



## WORKSHOPS DESCRIPTIONS

### **W1A. *Desertion as a Narrative and Personal Rebellion: a workshop on escaping the real world*** - Maurizio Amendola

This workshop explores desertion as a personal and narrative act of rebellion against imposed realities. In an era where younger generations seek to redefine their place in the world, desertion emerges as a resonant theme. Using a teaching approach, I will share methods to help writers to explore the blurred boundaries between fiction and reality. We'll analyze storytelling examples on how desertion can inspire narratives that resonate deeply with today's challenges and aspirations.

### **W1B. *Teaching Creative writing in a Climate Crisis*** - Gale Burns

In an apparently collapsing society, how can we best equip our students to handle the challenges they will face and enable them to make a significant contribution as creative writers? This participatory workshop will explore the nature of the current challenge, demonstrate the use of listening structures to help students support each other, and as an example, explore the actions of poets and the medium of poetry as a response to these unnerving times.

### **W1C. *Dire le travail : les ingrédients du récit*** - Blandine Bricka, Patrice Bride, Agnès Berthe du collectif Dire le Travail

L'analyse du travail distingue le travail prescrit, pensé, rationalisé dans une illusion de toute puissance depuis des lieux d'élaboration, du travail réel qui engage des corps sujets dans une réalité matérielle, une temporalité qui génèrent tensions et dilemmes. Quand le travail s'incarne, apparaissent tous les ingrédients du récit. Qu'est-ce que ça fait à soi, aux autres, au texte de passer de l'écriture du prescrit à l'écriture du réel, où ce qui se raconte se lit et s'écrit entre les lignes?

### **W1D. *Tools for caring and creative peer-feedback*** - Katrin Girgensohn

In this workshop, I will share and test concrete methods for caring and creative peer-feedback that might help to mitigate problematic aspects of writers' workshops, like potential group conformity (Stukenberg, 2017) or "silencing writers" (Chavez, 2021). We will work together in small groups with feedback tools adapted from Peter Elbow and Pat Belanoff (1989) and DasArts (2013).

### **W1E. *Writing from the real : how to avoid the pitfalls*** - Leen van den Berg

As a writer, you are part of the real, today's world. It is therefore natural to write from and about this reality. However there is a great risk of intrusive or moralising writing when writing about something that affects you personally or that outrages you. This workshop will give you an insight into literary techniques that you can use to avoid this big pitfall.

### **W1F. *¿Cómo puede ayudarnos la escritura a modificar nuestra realidad?*** - Natalia Vázquez

In this workshop, we will explore writing as a powerful tool for creating desired future scenarios and gaining a deeper understanding of our emotional reality. After a brief introduction to research on the power of language from the field of neuroscience, as well as studies related to narrative therapy and narrative as therapy, we will dive into practical exercises that use writing as a means to better understand ourselves, while creating literary pieces based on autobiographical material.

### **W2A. *Translating Personal Realities into Collective Action through Creative Writing*** - Jocelyn Page, Goldsmiths, and Riley Tsang, Greenpeace

Can creative writing be used to translate the personal into communal reality in the real world? This workshop will centre considerations of self and community within the context of climate change. Participants will map their past encounters and attitudes toward climate change onto themes of home and hope. An iterative exercise will strengthen attendees' imaginative muscles as they draft text that complexifies inherent perspectives of subjectivity and objectivity vis à vis climate concerns.

### **W2B. *L'écriture du réel / writing the real with Annie Ernaux*** - Elise Hugueny-Léger

This bilingual (English-French) workshop proposes to engage with 'l'écriture du réel' with one of its foremost representatives: 2022 Nobel laureate Annie Ernaux, whose body of autobiographical works has opened new literary forms of representation of lived experience. Based on extensive experience as Ernaux scholar and creative writing tutor of non-fiction, this workshop will offer a series of activities stemming from Ernaux's writing practice, which are transferable in a classroom context.

### **W2C. *"Vous avez dit une scène ?"*** - Alain André, Aleph-Écriture

The workshop suggests exercises used in the teacher's sessions for Aleph-Écriture. Students are proposed to write a shortstory and share about two main questions : how does creative writing deal with the so-called "real world", either in Homer's Iliad or today ? What is a scene and how to elaborate it as a piece of art ? The workshop gives time for writing and sharing.



## WORKSHOPS DESCRIPTIONS

### **W2D. *Listening and writing as artistic research*** - Dennis Gaens

We often associate research with an objective, analytical perspective, no matter how much we tell ourselves that we want to maintain a more 'embodied' and (inter)subjective model. Listening—something different from merely hearing—can offer us that embodied, intersubjective practice of research. During the session, we will explore some listening exercises, take part in a soundwalk and create a textual phonography. The session is intended to present small assignments you can do with students.

### **W2E. *AI and Us - an Experimental Role Play in the Real World*** - Nadja Sennewald

The aim of the workshop is to immerse ourselves in an AI writing experiment. First, an eight-step model of the creative process will be introduced. In a second step, we will create text with the help of an AI. We will repeatedly check and note in our own words which sub-processes we may outsource to the AI - and which actions or steps we carry out ourselves. Last, we will review and discuss the results.

### **W2F. *Stepping Out: Creative Writing Beyond Our Own Rooms*** - Joanne Dixon

In this creative-critical workshop participants will take a hands-on approach to explore how emerging writers on our programmes can gain the tools needed to collaborate with the real world. The workshop combines the scholarly work of Westbrook & Ryan (2020) and Galleymore (2020) with creative writing activities designed to encourage students – and educators – to step outside of 'isolating [...] discrete physical spaces' (Westbrook & Ryan, 2020: 74) into creative engagements with the environment.

### **W3A. *Rooted Flexibility in Writing Practices*** - Peter De Voecht

In this practical workshop, Peter De Voecht will present an approach based on his book "Creatief Schrijven" published in March 2025, which places strong emphasis on a playful relationship between the craft of writing and the freedom contained in creative writing. This not only provides basic principles through which students learn to develop their own personal vision and idiosyncratic voice and language, but it also strengthens students' intrinsic literary skills and technical proficiency.

### **W3B. *Challenging the real world inspired by the artist Sophie Calle*** - Sara Lamens

Sophie Calle's artwork mixes fictional narratives with fictional overtones accompanied by photographic images. Calle is often both the author and the actor, using events of her own life but also has agency to create situations and transforms random people as main characters in the narrative. In this workshop we will use existing private communication (letters, chats, mails...) combining it with images and use the technique of observation to challenge private and public and facts and fiction.

### **W3C. *Écrire à la frontale*** - Valérie Mello, Aleph-Écriture

Témoins impuissants de guerres, de catastrophes et démesures en tous genres, comment écrire au plus juste ce qui nous étreint, comment dire l'émotion face aux clichés de presse, l'effroi face aux désastres. Écrire comme le photographe qui fige l'instant, le poète qui en fait trembler les contours, le reporter qui le cerne et creuse ? Des approches vous seront proposées pour « produire un choc, une onde nerveuse qui fait naître la pensée » : pour écrire des réels à la lampe frontale.

### **W3D. *From A to Z and beyond*** - Martin Cathcart Frödén

Spanning creative writing, personal history and urban architecture, this workshop examines the ways power and hierarchies might work in shared spaces, and how your history is not far from the present. It is a workshop which flirts with the situationists movement, inspired by where we are meeting, and in celebration of the beach hiding under the cobblestones. Our childhood beach under the cobbles of adulthood perhaps. We will work in stillness and in movement, in private and by sharing.

### **W4A. *Writing through Lisbon: crafting Fiction from unexpected real life*** - Conceição Garcia, Escrever Escrever

A multidimensional pedagogical experience walking through the City. Every month in Lisbon, I run a creative writing workshop based on different themes, exploring routes through the city. The structure, methodology, and dynamics are based on exercises flowing between the fiction and the unexpected of the context. In the first part of this workshop I will present examples, the planning, challenges and outputs. In the second part, the participants will experiment these writing strategies, applied to their own context.

## WORKSHOPS DESCRIPTIONS

### **W4B. *Knockin' on publisher's door: A brief guide on how to finish and pitch literary projects*** - Pablo Mazo Agüero, Escuela de Escritores

From our teaching but also emerging narrative publishing experience, in this workshop we'll try to gather and systematize a series of tips and advices related to the editorial proposal: from «finishing» a manuscript—basic correction and editing tips, how and when to make a sample—to the making of the editorial proposal—format and extension, pitching and knocking on the right doors—.

### **W4C. *De la note au poème*** - Anne Baatard, Aleph-Écriture

Comment accueillir la pratique du carnet, de la note au jour le jour dans l'écriture du poème et en faire l'expérience en atelier ? Nous nous appuyerons sur des observations de Salah Stétié et de Laura Vazquez.

### **W4D. *Actually writing in the real world: dealing with time and reality in beginner's workshops*** - Daniela Urquidi

Daily life smothers creative time. Since not all can hide to write the next great debut novel, how do we write in the cracks of time? At the beginning of careers, day jobs and family compete for attention with the will to write. We'll examine what strategies authors have found, what the room's experiences suggest, honesty by focusing on drafting, and then practice a 'back to paper' approach that allows beginners to write in snatches of time amounting to a prolific creative life.

### **W4E. *À mots nouveaux, nouveaux mondes*** - Marie-Laure Rossi, Aleph-Écriture

Les transformations technologiques ont été si rapides ces derniers temps que nous éprouvons parfois le sentiment que le réel nous échappe. Ce sont les mots que nous employons qui déterminent notre manière de donner sens au réel et d'influencer la marche du monde. Cet atelier permettra de mesurer le pouvoir évocateur des mots nouvellement entrés dans notre langue en cherchant à les définir puis à les employer dans une scène romanesque pour voir quels territoires de fiction ils font advenir.

### **W4F. *¿Dónde acaba la no ficción y empieza la ficción?*** - Isabelle Pleskoff, Aleph-Écriture

Isabelle Pleskoff imparte esta sesión en español, basada en el taller ya creado por otro profesor de Aleph-Écriture (Alain André) en el curso « Écrire avec les auteurs contemporains » (Escribir con los autores contemporáneos). Inspirada en una colección de un autora irlandesa, el taller brinda a los participantes la oportunidad de escribir un cuento corto y abordar dos cuestiones : ¿cómo capta la escritura lo «real»? ¿Qué es una «escena» y cómo se crea?

## PANEL DISCUSSIONS DESCRIPTIONS

### **P1A. *Playing with Life and its consequences***

This panel will explore how to play with personal, family and community memories in biographical genres also in contexts of war, massive migrations, political crisis, human violence and suffer, in general. What strategies can we use with this material? Can we take someone's memories, someone's life journey, and treat it like any other material? What are the consequences for people's lives and for the writer? To whom does our loyalty apply?

### **P1B. *Stronger Together: building a writing community***

In this panel, contributors will explore how writing communities can become a support network to help writers thrive in difficult times. Participants will discuss how the community model provides new networking opportunities from an alternative infrastructure to address issues of publishing, translation, financial sustainability and literary diffusion.

### **P1C. *Interactive happening: Culture, Creative Writing Workshops, and Psychiatry***

A visual performance lecture based on the book *Walls, Borders, the result of an action-research project*. This lecture will delve into creative writing as a tool for fostering a shared culture, offering a way to transcend societal norms. It highlights writing as both a personal expression and a collective act—a bridge connecting individuals to society. As a therapeutic tool for everyone. The lecture will be delivered in French and Italian, with an accompanying PowerPoint presentation in English. (Multilingual French/Italian/English)

### **P1D. *Innovative teaching practices towards a more experiential/collective learning***

Creative writing courses enable student writers to go beyond solitary practice to a broader understanding of its intrinsic and extrinsic value; recognising it as a dynamic, changing process as well as part of a larger social / connected practice. This panel aims to share and discuss innovative and collaborative approaches to explore the 'real world' into our students' writing fostering 'sustainability-mindset' skills including adaptability, solidarity, and tolerance for uncertainty.

## PANEL DISCUSSIONS DESCRIPTIONS

### ***P1E. Empowering writers through creative-peer-feedbacks***

Have you ever been told at a creative writing workshop that you should expect to cry? Would that be effective on the student's process? As creative writing teachers, how do we help students feel safe enough to experiment, yet still challenge them to grow? What do we mean by "creative feedback" and how may we, as teachers, explore it and diversify it in the context of our class / workshops? In this panel, we will discuss several feedback models, which pursue to be pedagogically inspiring: the Iowa Writers' Workshop method, the Critical Response Process, and tools adapted from Peter Elbow and DasArts, amongst others.

### ***P1F. About Ethics, on being a conscionable writer***

As writers, we're also world citizens living in polycrisis under oppressive systems with a responsibility to examine notions of truth, ethics and free speech. Yet socially constructed/ privileged silence and political correctness may cause us to ignore the connection between the personal, political and ecological responsibilities to self-censor. Through discussion and writing, we will explore in this panel how such issues can impact our practice. How might seeing ourselves as conscionable writers could encourage self-expression?

### ***P2A. Borderland : writing between fiction and reality***

The subject of this panel will be the interface between fiction and nonfiction when drawing material, people, characters and places from the real world. Does focusing on real world's issues denature or strengthen fiction? What are the challenges and responsibilities of the novelist writing novels based on in-depth reporting? As faith in journalism erodes and AI gains ground, will fiction be where readers turn to contrast and reconstruct their concept of "reality"?

### ***P2B. How to maintain a consistent commitment to creative writing***

Motivation is essential for succeeding in writing. How do we grow resilient writers able to hold their own in the literary industry? Through a long-term dynamic teacher-student and student-student relationship, how do we grow positive group dynamics by cherishing differences, focusing on process and encouraging independence? We will emphasize on instilling strong feedback practices to overcome obstacles and maintain a consistent commitment to creative writing in our students.

### ***P2C. Négocier l'intimité : Le privé et le public dans les ateliers d'écriture créative***

Comment gérer l'exposition personnelle des élèves dans leurs écrits ? Cette table ronde explorera les tensions de l'enseignement de l'écriture créative, abordant la frontière entre l'intime et le public. L'écriture impliquant chacun sur un plan personnel, en tant qu'enseignants, il est crucial de définir un cadre de travail précis. Quel est le rôle de l'enseignant dans l'écriture et le partage collectifs ?

### ***P2D. The collective of authors: sharing manuscripts to energize writing***

As a laboratory, autonomous writing collectives offer genuine creative support to CW teachers, who are often faced with the challenge of nourishing their own writing practice—not just that of their participants. As Aleph teachers and members of such a collective since 2017, we will examine the dynamics involved: stimulation and revitalization, as well as the risks and strengths of this framework, to foster a shared reflection on the challenges and benefits of this approach.

### ***P2E. Re-crafting creative writing teaching in the Age of AI***

The increasing skill of AI at reproducing creative writing may trigger conflicting cultural responses that mirror those of other artistic fields in the industrial age. As such, like ceramics or fine art pedagogy, creative writing teaching may become more rather than less craft focused in the age of AI. How these shifts should be supported and developed in the creative writing classroom? How AI can be turned into a creative-constructive tool by both teachers and students? On the contrary, what risks and side-effects should be observed and take into account?

### ***P2F. Censorship vs. truth-telling in times of uncertainty***

Censorship, no doubt, has experienced a counter-intuitive revival over the recent years when it comes down to controversial subjects. Beyond the censorship imposed by certain political regimes in authoritarian contexts, there is yet a higher, even more perverse danger taking place in apparently free-speech-democratic societies: self-censorship. How do artistic self-expression and truth-telling are affected by this new scenario? How can we as writers may raise awareness, undermine and break-through some of these contemporary fire-walls?

## LECTURES DESCRIPTIONS

### **L1A. *Writing Beyond the Comfort Zone: How Creative Writing is taught Amidst the Russo-Ukrainian War*** - Dmytro Raimov, Riba

The lecture will focus on the organization of learning, teaching, and the creative themes explored by students who write and study creative writing "beyond the comfort zone" in conditions of constant stress, social upheaval, and war. It will examine why crises lead thousands of people to creative writing and how programs, materials, and the themes of works evolve during such times.

### **L2A. *Multimodal Ethnography and Creative Pedagogies in Higher Education*** - Anna Apostolidou

This contribution explores the intersections of multimodal ethnography and creative pedagogies through the lens of Anna Apostolidou's book *Bodies That Mutter*, and its critical reception during an undergrad seminar at the Ionian University. It aims to highlight innovative approaches to creative writing and reading social reality, integrating multimodal methodologies to foster cross-disciplinary dialogue and enrich creative expression in higher education.

### **L3A. *Digital literary archives in Creative Writing courses: Are they of any use?*** - Takis Kayalis, Hellenic Open University

The recent proliferation of digital literary archives has caused a remarkable rise of interest in the use of primary archival material in teaching and learning. However, this trend does not seem to have reached the field of creative writing education. This lecture proposes ideas and practices for the use of material from authors' archives in creative writing courses, based on the example of the Cavafy Archive's Digital Collection (Onassis Foundation), which is freely available online since 2019.

### **L1B. *The use of 'felt sense' in writing fictional realities*** - Danny Denton, University College Cork

This lecture explores how life experience & writing as 'embodied' practice intertwine to produce fictional realities, and how this can be used in teaching fiction. Drawing on my own teaching & writing, as well as writing by Marc Augé, Dora Massey, John Dos Passos, Sondra Perl, Guy Debord & Lisa Clughen, I will explore how writers use felt sense & real experience to build senses of 'real' place in fiction, and indeed how the act of writing itself can form a fundamental core of that exploration.

### **L2B. *Self and in the Environment*** - Jana Zilova

In my lecture, I would like to analyse different approaches to environmental writing such as Karren Russell's *The Gondoliers* (from *Orange World and Other Stories*, 2019), Allegra Hyde's *Mobilisation and Disruptions* (*The Last Catastrophe*, 2023). I will complement my analysis with findings by the British professor Isabel Galleymore, from *Teaching Environmental Writing: Ecocritical Pedagogy and Poetics* (2020). I am aiming to have a vivid discussion with fellow teachers on this emerging topic.

### **L3B. *Real Individuals Brought to Life in Fictional Tales*** - Laura Martinez-Belli

How much fiction should be incorporated into a story that includes real historical facts and specific time periods? Is it permissible to invent and create fictional elements, how much is appropriate? Is it ethical to alter the life of a real person within a fictional context? In this lecture, we will address these aspects to assist students in their journey of writing historical fiction, making it an enjoyable and enriching ride.

### **L1C. *Compétences et stratégies pour des retours bienveillants et exigeants*** - Ghislaine Burban-Giraud, Aleph-Écriture

Cette présentation s'appuie sur une approche pédagogique valorisant créativité, interaction, autonomie, réflexion grâce à des retours bienveillants et exigeants pour soutenir les écrivains dans leurs projets. Comment co-construire un espace d'apprentissage pour permettre à chacun de progresser ? En combinant savoirs, savoir-faire, savoir faire-faire, le formateur aide à révéler les potentialités. Les retours, personnalisés, interactifs, favorisent apprentissage collectif et progression.

### **L2C. *L'IA n'est pas littéraire*** - Isabelle Rossignol, Aleph-Écriture

L'IA est entrée dans les ateliers mail. Certains participants recourent à Chat GPT pour écrire leurs textes. Comment se positionner face à cette nouvelle donne ? L'IA peut devenir un outil permettant d'interroger ce qu'est un texte littéraire, ce qui fait littérarité dans le texte.

## LECTURES DESCRIPTIONS

**L3C. *L'écriture et l'art : les installations narratives participatives*** - Manuela Ravecca, Scuola di Narrazione Melisirio

Cette présentation exposera des expériences de recherche de nouvelles formes et expressions interagissant les unes avec les autres de manière possiblement surprenante et inattendue. Elle explorera comment le mot devient à la fois un dispositif formateur et méta-réflexif, un signe et une trace graphique et comment, en contamination avec d'autres formes expressives et artistiques, il devient lui-même une forme d'art et un générateur de nouvelles écritures.

**L1D. *Persona: Psychopathological concepts applied to screenplay' character development*** - Lucian Georgescu, Augustin Cupsa

A screenwriting class delivered by two authors (one of whom is a psychiatrist) that utilises psychopathology concepts to create characters, dramatic situations, and film images that align with the protagonists' personalities. We focus on concepts such as the "role" (in narratology) or "persona" (from psychology), "patient" vs. "agent" (of the action), or "deed" vs. "narrative deed" based on Jasper's phenomenological approach: subjective description, empathetic understanding, causal explanation.

**L2D. *Entêtement ou emplacement: place as part of the curriculum*** - Dan Anthony

Physical space and our interaction with it has a new significance for creative writing students who won't part from their digital devices. Through a discussion of the importance of The Pompidou Centre as an emplacement for creativity, rather than a manifestation of capitalist urges (as Baudrillard suggested), it is argued that creating or embedding physical locations and processes through simple acts like library and museum visits have become, in the digital world, revolutionary acts.

**L3D. *Supporting student's language and social-emotional skills in special needs classes*** - Veera Kivijärvi, University of Eastern Finland

Study investigates the impact of creative writing intervention of 8–10-year-old students' with special educational needs. The intervention was executed in autumn 2024. Intervention consisted of 15 picture book-based creative writing lessons. In addition to presenting the intervention study, the lesson will include examples of exercises used with students. Observations on pedagogically sustainable approaches to teaching creative writing to students with special educational needs is also provided.

**L1E. *Reality does not exist - Long live subjectivity*** - Hana Slavikova

We grow up in systems that emphasize objectivity and measurability. Artificial intelligence generates words from probabilities and statistics. But is there anything more important to understanding the world than our unique perspective? Objectivity is an overrated illusion, the essential cannot be measured. Probability has never been the basis of breakthroughs, and the most interesting thing about statistics is statistical error. The performative essay as a path to true authorship.

**L2E. *The Biology of Poetry: Why We Cannot Be Replaced by AI*** - Daniel Chacón, UTEP

AI may write better than some of our students, but poetry is visceral and often starts in the body, before the brain even knows what we're writing. LLMs are called neural networks because they're programmed to process language like our brains. They write brain-in-a-vat poetry, well-crafted and elegant if you convert it into mathematical patterns, but it lacks the soul of art: Interoception and the body's interaction with the exterior. We'll explore the biology of poetry and ways to enhance focus.

**L3E. *Sully Media: The Age of Digital Enlightenment*** - Jürgen Berlakovich, Vienna poetry school

In a recent sfd-online-class titled "Sully Media", Jürgen Berlakovich examined the mechanisms and manipulation structures of contemporary social media platforms in order to subsequently create literary aphorisms in microblogging form. This lecture will address the necessity of proclaiming a new age of digital enlightenment. We will explore how Literature is uniquely equipped to expose digital manipulation, contextualize fact and fiction, and employ digital tools in a humanistic, global spirit.

**L4E. *Creative skills: training translators to write in the era of AI*** - Dimitris Asimakoulas, University of Surrey, Netherlands, Ana Guerberof-Arenas

As a consequence of recent technical developments, e.g. GenAI but also machine translation, the topic of creativity has moved centre stage. Acknowledging similarities between translation and creative writing, we present here a university module created on writing for translators. The role of technology is also problematised, indicating how skills can be augmented. This is done in a context where creativity can help students play a fundamental role in a rapidly evolving digital world.

**L5E. *Amplifying multilinguism*** - Jennifer Quist

My 2025 book, *Translingual Creative Writing Theory, Practice, and Pedagogy*, draws on the practices of celebrated writers from China and Japan (Ha Jin, Yoko Tawada, Xiaolu Guo, etc.) and on theories of Daoism to develop strategies for amplifying the multilingualism of postsecondary creative writing students, whatever their linguistic backgrounds. These include the superimposition of metaphors, homophonic translation, and methods based on Tawada's "microscopic reading" and "fictive ethnology."

## LECTURES DESCRIPTIONS

### **L6E. *A Poet and a Scientist Walk Into a Writing Workshop*** - Trevor Corson, NeuWrite Nordic

This talk will expand the question of diversity in the creative-writing workshop: What if diversity also means bringing in "non-creative" writers from the real world? The history, theory, & practice of the NeuWrite workshop--founded in NYC in 2009 to bring together creative writers and scientists, now with a branch in continental Europe, NeuWrite Nordic--suggests that we can integrate new craft skills and workshopping methods, and deepen diversity, by embedding with other kinds of writers.

### **L1F. *An ethnographically-oriented qualitative study of Year 10 students' engagement with creative writing*** - Katherine Davis-Wright

My research explored how students' experiences of creative writing affect their authorial identities. The National Curriculum and exam board specifications are key policies affecting how students are taught creative writing. At GCSE level, creative writing accounts for 25% of the final grade. Students are assessed on the content, organisation and structure of their work, and on technical accuracy. I look at authenticity and whether students are able to bring the 'real world' into their writing.

### **L2F. *The Story Funnel: A new framework for crafting engaging stories that drive action*** - Anna Faherty, University of the Arts

The Story Funnel is a new model of how readers and listeners respond to stories – from first attraction, through involvement and transportation, to new thoughts and behaviors. By helping students and writers think about how stories impact others, the Story Funnel shows what writers must do to engage their audiences and, when desired, to drive action. This lecture introduces the Story Funnel and its corresponding story ingredients, providing a simple framework that supports students new to storytelling, along with a clear rubric for assessment.

### **L3F. *The Journal Era: Literary Magazines from the Publishing World to the Creative Writing Workshop*** - Liam Harrison

This paper examines the role that literary journals and magazines can play across the worlds of publishing and creative writing pedagogy, by developing students' self-expression and knowledge of publishing practices. I will consider how literary journals can bridge the creative writing workshop and the publishing industry – drawing on prominent examples, experiences establishing my literary journal, Tolka, and how pedagogic practices can facilitate students to start their own publications.

### **L4F. *All Might Be Well: Balancing Challenge and Comfort in L2*** - English Creative Writing Workshops, Paul Graves, University of Helsinki

When creative writing workshops are also advanced second-language English courses in a non-fine-arts-centered university, what should participants' challenges be, and what their comforts or areas of safety? Which features are seen as freedoms, which as burdens? How much does the teacher manage the balance? How much responsibility can participants carry? Now, when student and teacher well-being are concerns, I'll discuss how the "creative" affects me and the diverse participants I engage with.

### **L5F. *Multilayered Narratives: How a Reading and Writing Club Bridges Real Life and Fiction*** - Viviane Almeida, Escrever Escrever

Introduce 'Mothballs' ('Naftalina' in portuguese), the online reading and writing club endorsed by Escrever Escrever. Detail the methodology applied and the results already achieved. Demonstrate how this club uniquely integrates both writing and reading activities. Elaborate on the edition dedicated to Nobel Prize-winning authors in Literature. • Emphasize the role of book clubs in creating safe environments that encourage self-expression and foster a community of reader-writers

### **L6F. *Creative Writing : Mind Your Voice and Voice Your Mind*** - Zineb Laadioui

My creative writing workshop fosters self-expression and connects students to real-world contexts. Through exercises like "Letter to Your Younger Self," stream-of-consciousness, and role-playing, students explore emotions and creativity. Projects such as sensory writing, ekphrastic poetry, and comic books develop critical thinking, collaboration, and presentation skills. This workshop nurtures emotional intelligence and creativity, providing students with practical, lasting skills.

## ABOUT THE SPEAKERS

**Viviane Almeida** is a PhD candidate in Cultural Studies and has a doctoral scholarship from the Foundation for Science and Technology, IP, under reference 2023.03741.BD .Since 2020, she has been collaborating with Escrever Escrever, leading writing workshops that particularly emphasize 'bite-sized' narratives.

**Maurizio Amendola**, at 22, while studying Philosophy in Pisa, he won a literary prize and questioned if he truly wanted to be a writer. Later, after attending Scuola Holden, he embraced screenwriting, learning from creators like Alan Ball and Aaron Sorkin. His career includes teaching, writing for film, residencies. He published his first novel in 2023.

**Alain André**. Former French literature teacher, he founded Aleph-Écriture in Paris in 1985. Former pedagogical director of the school (1985- 2015) and member of the EACWP Board, he is now teaching creative writing either online or in-person sessions in the French city of La Rochelle, where he lives. As a writer, he published novels, short stories and several essays about creative writing (goals, methods, teacher training).

*Ancien professeur de littérature française, il a fondé Aleph-Écriture à Paris en 1985. Ancien directeur pédagogique de l'école (1985-2015) et membre du conseil d'administration de l'EACWP, il enseigne aujourd'hui l'écriture créative en ligne ou en présentiel dans la ville française de La Rochelle, où il réside. En tant qu'écrivain, il a publié des romans, des nouvelles et plusieurs essais sur l'écriture créative (objectifs, méthodes, formation des enseignants).*

**Dan Anthony** has written scripts and sit coms from for Radio and TV, his novels for children explore his home country, Wales, whilst his fiction for adults often explore wider, European settings. He is Program Leader of the Creative and Professional Writing program at the University of the West of England (UWE). His research focuses on the relationship between Intellectual Property and the monetization of creativity and creativity and creative processes.

**Anna Apostolidou** specializes in experimental and multimodal ethnographic writing, with research interests in gender and sexuality, online refugee education, distance learning, and digital critical pedagogies. She is the author of Reproducing Fictional Ethnographies and other works on anthropology and digital education.

**Kay Are** is a multimodal writer and artist, living on Wurundjeri land in exurban Narm/Melbourne, Australia. Her poems, chapbooks and visual work have appeared in print and in online and exhibition spaces and can be seen at <https://beautiful-nuisance.net/>. She is an academic at the University of Melbourne, where she teaches poetry and research education and curriculum design.

**Dimitris Asimakoulas** is a Senior Lecturer in Translation Studies at the University of Surrey. He holds a PhD in Translation Studies and teaches modules on translation theory, intercultural communication and translation, advertising discourse and literary translation.

**Anne Baatard**. For many years a bookseller specialising in literature and the visual arts, she now runs writing workshops.

*Longtemps libraire spécialisée en littérature et en arts visuels, elle anime aujourd'hui des ateliers d'écriture.*

**Jürgen Berlakovich**. Author, musician, and sound artist, he writes, composes, and produces novels, essays, film music, radio plays, podcasts, audio cartoons, soundscapes and songs. Berlakovich studied German literature and philosophy at the University of Vienna. He developed the concept of Acoustic Poetics and currently teaches it at the Vienna poetry school and the Escuela de Escritores in Madrid.

**Camille Berta** is a graduate of the Institut d'Études Politiques in Grenoble. She coordinated communication and cultural services for local authorities before becoming an editor, designing collections and writing books in this field. She runs writing workshops at Aleph, at various universities and Grandes Ecoles, and for the Alliance Française in Los Angeles.

*Camille Berta est diplômée de l'Institut d'Études Politiques de Grenoble. Elle a coordonné des services dans la communication et la culture pour des collectivités territoriales, avant de devenir rédactrice, de concevoir des collections et d'écrire des livres dans ce domaine. Elle conduit des ateliers d'écriture à Aleph, dans différentes universités et grandes écoles et pour l'Alliance française de Los Angeles.*

## ABOUT THE SPEAKERS

**Catherine Berthelard** has been leading writing workshops for 25 years. She also trains future facilitators at Aleph and in the medico-social sector. She writes poetry and creates musical readings and podcasts based on her texts.

*anime des ateliers d'écriture depuis 25 ans. Elle forme également de futurs animateurs à Aleph et dans le secteur médico-social. Elle écrit de la poésie et crée des lectures musicales et des podcasts à partir de ses textes.*

**Blandine Bricka, Patrice Bride, Agnès Berthe du collectif Dire le Travail**

The speakers of the Dire Le Travail cooperative work to promote living work, through various mechanisms for collecting, shaping and publishing stories. They make the word of those who make the world heard.

*Les intervenantes et intervenants de la coopérative Dire Le Travail œuvrent à promouvoir le travail vivant, par divers dispositifs de collecte, de mise en forme et de publication de récits. Elles et ils font entendre la parole de celles et ceux qui font le monde.*

**Caroline Brothers** is an award-winning writer who trained in history and worked as a foreign correspondent with Reuters and the NYTimes, which inspired her first two novels, *Hinterland* and *The Memory Stones* (both Bloomsbury). *Hinterland* was adapted into an international stage production and she is now engaged in a work of historical fiction. She has a doctorate from UCL, teaches for the Arvon Foundation in Britain and is running a creative writing workshop on the Greek island of Hydra in June.

**Ghislaine Burban-Giraud**, is an Aleph teacher, she runs life story and professional writing workshops to develop creativity and writing skills. Her interactive pedagogy draws on the experience of diverse fields and research in communication, educational sciences, literature and linguistics.

*Animatrice d'Aleph, elle conduit des ateliers de récit de vie et d'écriture professionnelle qui permettent de développer la créativité et les compétences rédactionnelles. Sa pédagogie interactive s'appuie sur l'expérience de domaines diversifiés et ses recherches en communication, en sciences de l'éducation, en littérature et en linguistique.*

**Gale Burns** is a teacher and poet and has received two international awards for poetry. He's been a writer in residence at Kingston University and recently collaborated with the universities of Oxford and Dusseldorf. Gale is also a psychotherapist, a member of Poets for the Planet, and a consultant to Greenpeace UK on climate distress.

**Martin Cathcart Frödén**. Martin's first novel 'Devil take the Hindmost' was published in 2016, winning the Dundee International Book Prize, and his first poetry collection 'Light and other Observations' published by the National Trust for Scotland. 'A Circular Argument', 2021 is a hybrid form novel/creative nonfiction work reflecting on prison architecture. In 2023 he was shortlisted for the Canterbury Poet of the Year prize. Martin holds a PhD from the University of Glasgow (Creative Writing), with support from the Glasgow School of Art (Architecture) and the Scottish Centre for Crime and Justice Research (Criminology). He is currently the director of studies and senior lecturer in Creative Writing at Malmö University.

**Daniel Chacón** is an award-winning author and recipient of the 2014 Pen Oakland Award and the Tejas NACCS Award. His books include *Hotel Juárez: Stories, Rooms, and Loops*, *Kafka in a Skirt*, and most recently, *The Last Philosopher in Texas: Fictions & Superstitions*. He's a Professor and Chair at the University of Texas El Paso's Creative Writing program.

**Franco Chiaravalloti** is a teacher of narrative techniques and coordinator at the Escola d'Esriptura de l'Ateneu Barcelonès. He has published four books of short stories, the latest of which is entitled "El teatro perpetuo". In 2021 he received one of the scholarships awarded by Barcelona City Council, aimed at promoting literary creation.



## ABOUT THE SPEAKERS

**Renée Combal-Weiss.** Originally a teacher of modern literature and then a journalist for an international NGO, she has been running creative writing workshops for the last 15 years, focusing mainly on autobiographical writing.

*À l'origine professeur de lettres modernes puis journaliste pour le compte d'une ONG internationale, elle anime depuis 15 ans des ateliers d'écriture créative, principalement axés sur l'écriture autobiographique.*

**Trevor Corson** is director of NeuWrite Nordic, which he founded in Helsinki in 2023 after participating in NeuWrite at Columbia University in NYC, where he taught creative nonfiction and essay writing. He is a widely published author and essayist and former managing editor of the journal Transition.

**Augustin Cupsa** is a psychiatrist, screenwriter and writer awarded and shortlisted for major literary awards, including the European Union Prize for Literature. A resident writer in Graz, Vienna, Pécs, and Tirana, he was published internationally, while his shorts won in Angers and Brussels IFF.

**Katherine Davis-Wright** is a doctoral student at the University of Sheffield and teacher. Her thesis is on Year 10 students' experiences of creative writing and development of authorial identities. She is also a novelist, having written her first novel as part of her MA in Creative Writing.

**Peter De Voecht** is a novelist, short story writer and poet. He teaches Creative Writing in Belgium. On behalf of the organization Creatief Schrijven VZW, Katrien Verelst and he wrote the book "Creatief Schrijven" (2025), full of writing exercises and ways to boost creative thinking.

**Danny Denton**, is the author of the novels *The Earlie King & the Kid In Yellow* and *All Along The Echo*. His writing has also appeared in publications like Winter Papers, Granta, The Guardian, The Dublin Review and Tate, etc. He lectures on writing at University College Cork and is a contributing editor to The Stinging Fly.

**Astrid de Laage** est autrice et animatrice d'ateliers. Elle a créé à Lille et à Bruxelles différents lieux d'écriture (Le Jardin d'hiver, Le Coin Bleu). Par l'écriture, elle explore l'intériorité et la découverte de l'autre au-delà des apparences. Son dernier livre, *De la main d'une femme* (Grasset), a été sélectionné en 2024 pour le prix De livre en livre, organisé par l'Agence Livre Cinéma Audiovisuel de la région Nouvelle-Aquitaine.

Astrid de Laage is an author and runs creative writing workshops. She has set up various writing centres in Lille and Brussels (Le Jardin d'hiver, Le Coin Bleu). Through her writing, she explores the inner self and the discovery of others beyond appearances. Her latest book, *De la main d'une femme* (Grasset), was shortlisted in 2024 for the De livre en livre prize, organised by the Agence Livre Cinéma Audiovisuel of the Nouvelle-Aquitaine region.

**Pierangelo Di Vittorio** is a philosopher and writer, as well as a trainer and board member of SOFOR. The author of numerous works, he is actively involved with the Action30 collective, where he explores hybrid frameworks for cultural sharing. He teaches image anthropology at the IDEAcademy School of Graphic Design in Bari and has founded the platform "transverberA – artistic practices for the promotion of social connection."

*Pierangelo Di Vittorio est philosophe et écrivain, formateur et membre du conseil d'administration de la SOFOR. Auteur de nombreux ouvrages, il est activement impliqué dans le collectif Action30, où il explore des cadres hybrides pour le partage culturel. Il enseigne l'anthropologie de l'image à l'école de graphisme IDEAcademy de Bari et a fondé la plateforme « transverberA - pratiques artistiques pour la promotion du lien social ».*

**Joanne Dixon** is poet, senior lecturer & BA Program Leader Creative Writing at De Montfort University. 'Reading and Writing Index Cixous' is published in Writing in Practice (vol. 7) and Purl, a poetry collection, by Shoestring Press. She is writing about epiphany in contemporary women's poetry.

**Anna Faherty** is an Associate Lecturer at London College of Communication, University of the Arts London. A non-fiction specialist, Anna runs the Strategic Content consultancy, where she collaborates with institutions like the National Library of Scotland, the Natural History Museum, Wellcome Collection and V&A. Her diverse professional portfolio includes developing online learning resources for accountants and writing and co-hosting the 'Bookshapers' podcast.

## ABOUT THE SPEAKERS

**Ben Fergusson** is the author of three novels, which have won and been shortlisted for a range of awards (Betty Trask, HWA Debut Crown, Sunday Times Young Writer of the Year). He has published a non-fiction monograph on sexuality and parenthood, and also translates from German, winning a Stephen Spender Prize for poetry in translation in 2020. He is a Senior Lecturer in Creative Writing at Cardiff Metropolitan University, where his academic research focuses on the relationship between narrative, sexuality and genre fiction.

**Dennis Gaens** is a poet, sound artist and teacher of creative writing at both ArtEZ University of the Arts and the Rietveld Art Academy. He works a lot with sound in both his practice and his teaching.

**Laura García de Lucas** studied at the University of Valladolid and CELSA-Sorbonne IV. Her first collection of poems, *Vasija*, was awarded the Rey David Prize for Ibero-American Poetry in 2019. In 2023, her collection *Fuga Mundi* won the Álvaro Tejero Barrio International Prize for Critical Poetry. She holds a Master's degree in Didactics of Creative Writing from the University of Alcalá, works as a poetry teacher and is responsible for videoconference courses at the Escuela de Escritores in Madrid.

*Laura García de Lucas a fait ses études à l'Université de Valladolid et au CELSA-Sorbonne IV. Son premier recueil de poèmes, Vasija, a été récompensé du Prix Rey David de Poésie Ibéro-américaine en 2019. En 2023, son recueil Fuga Mundi, a obtenu le Prix International de Poésie Critique Álvaro Tejero Barrio. Titulaire d'un Master 2 en Didactique de l'Écriture Créative de l'Université d'Alcalá, elle exerce en tant que professeure de poésie et assure la responsabilité des cours par visioconférence à l'Escuela de Escritores de Madrid.*

**Lucian Georgescu**, Professor of Film (UNATC, UBB/Romania), is Co-Chair of the Screenwriters Research Network and Editorial Board Member of JMDP (Intellect). An awarded writer/director, his work explores road movies and alienation, the streaming's impact on AV language, and digital distribution in peripheral cultures.

**Katrin Girgensohn** is a professor of writing studies with a Ph.D. in cultural studies and a habilitation in higher education research. She teaches creative writing at SRH University, Berlin, Germany. She is also a fiction and academic writer and a researcher in writing and educational studies.

**Paul Graves** is a lecturer at the University of Helsinki, where he has taught Creative Writing for learners of English since 2009. He is the co-translator of *Apollo in the Snow: Selected Poems of Aleksandr Kushner*, and his translations of Russian poetry and Finnish folk poetry have appeared in many publications and recordings. He is working on a collection of poems.

**Ana Guerberof-Arenas** is an associate professor at University of Groningen. She has been awarded a ERC Consolidator grant for the INCREC project (2023-2028) that explores the literary and AV translation creative process in its intersection with technology.

**Liam Harrison** is a founding editor of the literary journal *Tolka* and a senior lecturer in creative writing at the University of the West of England. His writing has appeared in *The Irish Times*, *The Stinging Fly* and other publications.

**Andrea Holland** teaches Creative Writing at East Anglia University and is the author of two collections of poetry, *Broadcasting*, which won the Norfolk Commission for Poetry and *Borrowed*, a finalist in The Poetry Business Book & Pamphlet Competition. Individual poems appear in journals and anthologies, including *The World Speaking Back: poems for Denise Riley*. She is a contributor to *The Portable Poetry Workshop* (Palgrave/Macmillan).

**Anders Høg** Hansen has been engaged in magazines, table tennis, poetry, and educational projects, and has degrees in cultural studies from the UK. He has authored *Bob Dylan 1961-1967* (in Danish) and *Mix Tape Memories: Movement and Difference in Life Writing*, Palgrave. He works at School of Arts and Communication, Malmö University.

## ABOUT THE SPEAKERS

**Elise Hugueny-Léger (St Andrews)** teaches, researches and practises life-writing. She is the author of many publications on Annie Ernaux, autofiction, and translingual creative writing. She recently published a work of creative non-fiction ('Twenty twenty. Petites traversées franco-britanniques'). She runs the bilingual website : [www.annie-ernaux.org](http://www.annie-ernaux.org).

**Patrice Hutton.** Founder and Director of Writers in Baltimore Schools, a creative writing organization for youth, she co-developed the Teaching Writing in Baltimore Schools course for Johns Hopkins University, from which she holds an MA in creative writing.

**Marianne Jaegle** is a novelist and has been leading novel-writing workshops for 20 years. Her novel Vincent qu'on assassine (Gallimard 2016) was translated in Italian, Rumanian, Czech, and Japanese. Her latest novel, L'Ami du prince (Gallimard 2024), received the Orange Book Prize and the Madeleine Danielou Prize.

*Marianne Jaegle est romancière et anime des ateliers d'écriture romanesque depuis 20 ans. Son roman Vincent qu'on assassine (Gallimard 2016) a été traduit en italien, roumain, tchèque et japonais. Son dernier roman, L'Ami du prince (Gallimard 2024), a reçu le prix Orange du livre et le prix Madeleine Danielou.*

**Katharina Maria Kalinowski** is a postdoctoral Creative Writing & Environmental Studies scholar. She studied and taught at the universities of Kent, Cologne, Dublin, and Düsseldorf. Her research and writing interests are poetry, translation, and experimental poetics. She currently lives in Derry.

**Takis Kayalis** is Professor of Modern Greek Literature and Vice-Rector for Academic Affairs and Outreach at the Hellenic Open University, where he also directs a fully online MA course in Creative Writing. His latest books are Cavafy's Hellenistic Antiquities: History, Archaeology, Empire (Palgrave 2024) and Cavafy as World Literature (ed. with V. Fernandez González, Bloomsbury 2025).

**Orhan Kipcak** is an author, media designer and senior university lecturer for media-based forms of language art. He is a co-founder of the Institute for Language Arts in Vienna and has been closely associated with the Vienna Poetry School since 1997. He founded Atelier für digitale Medien and realized multimedia information systems and media scenographies for institutions such as the Venice Biennale, the Museum of Applied Arts in Vienna and ZKM. His most recent work as an author is "Aus dem Plotlexikon", literary fumetti with illustrations by Norbert Gmeindl (eight issues to date, several also released as audiobooks).

**Veera Kivijärvi** (MA, MEd) is a PhD researcher at the University of Eastern Finland. She is specialized in literary and creative writing education for children with special needs. She is also a pedagogical specialist at the Finnish national library for accessible literature and publishing, Celia.

**Lori L Tharps.** Award-winning author and creative writing teacher, she is originally from the United States. Now based in Spain, Tharps writes fiction and nonfiction, including book reviews and cultural criticism. Tharps is the founder of The Sanctuary, a community for women writers of color.

**Zineb Laadioui**, 26, is an English teacher at SEK International School Budapest. She studied creative writing at the University of Iowa and contributed to the Olive Writers Program in Morocco, organizing writing competitions. A poet and writer herself, Zineb holds a BA/MA in English Language and Literature with a minor in Postcolonial Studies and has worked as a poetry reader/editor at \*Counterclock Magazine\*.

**Sara Lamens** is a training coordinator at Creatief Schrijven (Belgium). As a visual artist and writer she explores the limits of photography and writing to tell her story or develop a concept, solo or in co-creation. She has taught creative writing and visual arts for years in several organisations (Wisper, MUS-E...) mainly focusing on the relation between text and image. She obtained a degree in Political Sciences at the University Ghent and IEP Aix-en-Provence and conducted research on discourse analysis. She worked and studied abroad in France, Croatia, Lebanon and Syria.

*Sara Lamens est coordinatrice de formation chez Creatief Schrijven (Belgique). En tant qu'artiste visuelle et écrivain, elle explore les limites de la photographie et de l'écriture pour raconter son histoire ou développer un concept, en solo ou en co-création. Elle a enseigné l'écriture créative et les arts visuels pendant des années dans plusieurs organisations (Wisper, MUS-E...) en se concentrant principalement sur la relation entre le texte et l'image. Elle a obtenu un diplôme en sciences politiques à l'université de Gand et à l'IEP d'Aix-en-Provence et a mené des recherches sur l'analyse du discours. Elle a travaillé et étudié à l'étranger en France, en Croatie, au Liban et en Syrie.*

## ABOUT THE SPEAKERS

**Selen Serçen Larre** is a sociologist and task officer at SOFOR. She works as an adjunct lecturer in several institutions in Bordeaux and occasionally serves as a Turkish language interpreter/translator.

*Selen Serçen Larre est sociologue, chargée d'études à la SOFOR. Elle enseigne dans plusieurs établissements à Bordeaux et intervient occasionnellement en tant qu'interprète / traductrice en langue turque.*

**An Leenders** is the founder and director of Creatief Schrijven, a Flemish organization that supports creative writers. With a deep passion for (Slavic) literature —her academic background— she built, together with her team, a range of support services for people who love to write. When she's not immersed in the literary world, she enjoys motorcycling, city breaks, and chasing the beauty in everyday life.

**Marie-Pascale Lescot**. She discovered writing workshops in the United States and has led literary and professional writing workshops. A former journalist and director of Aleph-Écriture from 2018 to 2022, she has also directed a creative documentary, *Le mollet de la danseuse* (2009), and is the author of an autobiographical comic strip, *Jambon d'épaule* (2016).

**Frederike Luijten** is a writer who looks for new forms and interdisciplinary collaboration with her work. She works for Creative Writing ARTEZ as a staff member and teacher in Zine Making. She's the owner of a seasonal literary zine and a part of writers collective Wildgewelf. In her writing she explores what it means to feel at home, whether this is in a body, in a city, or in a subculture. She's the eleventh city poet of the Dutch city Tilburg and will be releasing her collected city poems in July under the title *Er huist een kraai in mij*.

**Fanny Lung**, is a sociologist, director, and trainer at SOFOR. She is also co-responsible of the professional master's program in sociology, Intervention and Social Innovation, at the University of Bordeaux.

*Fanny Lung est sociologue, directrice et formatrice à la SOFOR. Elle est également coresponsable du master professionnel en sociologie, Intervention et innovation sociale, à l'Université de Bordeaux.*

**Laura Martinez-Belli** is born in Barcelona, has lived in Mexico, Panama, and Madrid. She is the author of seven historical novels and, for the last fifteen years, has combined her literary activity with her activity as a teacher of Creative Writing at several universities and cultural institutions, both in Mexico and Madrid. Her books are translated into English, Italian, Polish, and Serbian.

**Pablo Mazo** is a Spanish publisher and he teaches Creative Writing and Short Story workshops at Escuela de Escritores. In the Master's Degree in Narrative, he also teaches Editorial Proposal, which ends each year with a publisher's pitch of the students' projects. He also teaches Semiotics and Cultural Theory as an associate professor at the Department of Journalism and New Media at the UCM Information Sciences Faculty.

### **Valérie Mello**

After spending a great deal of time in various parts of the world, including several years in the United States, Valérie Mello spent twenty years teaching literature and drama, and accompanying secondary school pupils on their academic and creative journeys. The writing workshops she offers are at the crossroads of her passions: writing to get people to write, passing on and supporting.

*Après de longs séjours dans plusieurs coins du monde dont plusieurs années aux États-Unis, Valérie Mello a enseigné vingt ans les lettres et le théâtre, et accompagné des lycéens dans leur parcours scolaire et créatif. Les ateliers d'écriture qu'elle propose se situent au carrefour de ses passions: écrire pour faire écrire, transmettre et accompagner.*

**Helen Moore**. She is a British eco-poet and writer. She has published three Eco poetry collections, and collaboratively in 2017, INTATTO. INTACT: Eco poesia. Eco poetry. Helen curates ECOPOETIKON, an online showcase of global Eco poetries, and teaches part-time at two universities. *river / run*, an eco-poetic trilogy, was published by Cape Farewell Books in 2024.

## ABOUT THE SPEAKERS

**Danièle Pétrès.** Short story writer and expert in the short form, her publications include *La lecture* and *Tu vas me manquer* (Denoël). She is also the creator and editor-in-chief of the online literary magazine *L'Inventaire* since 2015.

**Isabelle Pleskoff** is a writing workshop leader at Aleph. She worked for many years at the Musée d'art et d'histoire du Judaïsme, where she was in charge of the media library. She ran public talks, including the 'Livres vivants' programme, writing workshops and themed guided tours of the museum. She lives between the Drôme and Barcelona.

**Anna Polonyi,** is a French-American writer and educator based in Nantes, France. She holds an MFA in fiction from the Iowa Writers' Workshop and a B.A. from Harvard. She is the co-founder of the Nantes Writers' Workshop and a former Fulbright fellow. She has taught workshops in university and community settings in the US, France, Spain and Germany.

**Sofia Pulls,** PhD, is an associate professor in literary studies with a specialization in creative writing. Pulls' research connects creative writing with questions of teaching and learning. Her work – in the field of creative writing as well as literary studies – often explores themes of subjectification and ideology.

**Jennifer Quist.** *Writing Theory, Practice, and Pedagogy: Daoism and Decentering Monolingual Workshops.* Her debut novel was long-listed for the Dublin International Literary Award. She holds a PhD from the University of Alberta where she teaches Creative Writing and English Literature.

**Dmytro Raimov,** is the Rector of the Writing Academy "Riba" and a clinical psychologist. In 2016, he founded a school of writing mastery, which in 2022 evolved into an academy with over 2,500 students and more than 100 instructors.

**Manuela Ravecca** is a story collector, autobiographical and biographical trainer and expert in documentary writing practices. In February 2023, she opened the Scuola di Narrazione Melisirio in Italy, a school for writing and storytelling in the mountains, thanks to a European project dedicated to the high plateaux.

*Manuela Ravecca est collectionneuse d'histoires, formatrice autobiographique et biographique, experte en pratiques d'écriture documentaire. En février 2023, elle a ouvert en Italie une école d'écriture et de conte en montagne : la Scuola di Narrazione Melisirio, grâce à un projet européen dédié aux hauts plateaux.*

**César Requesens** is a writer, journalist and Creative Writing professor. He founded the Master of Literary Creation at the University of Granada and directs the Literary Workshop of the Casa de Porras since its creation in 1995. In his courses and workshops he integrates his knowledge in gestalt and systemic psychology, family constellations and other disciplines of personal development. Author of several books, including 'Supermarket of the spirit', 'Phoenix', and 'Art against the death penalty', he is also a weekly columnist for the newspaper Granada Hoy, and Es radio.

**Marie-Laure Rossi** is a literature teacher and workshop leader. As a student, she ran workshops for the beneficiaries of a humanitarian association. At the same time, she conducted research into literature to understand the influence of the mass media on the writing of contemporary authors.

*Marie-Laure Rossi est professeure de lettres et animatrice d'ateliers. Étudiante, elle animait des ateliers pour les bénéficiaires d'une association humanitaire. En parallèle, elle a mené des recherches en littérature pour comprendre l'influence des médias de masse sur l'écriture des auteurs contemporains.*

## ABOUT THE SPEAKERS

**Isabelle Rossignol** is a writer and creative writing professor, in charge of Aleph-Écriture's remote workshops. A former teacher of French as a foreign language and author of the first thesis devoted to writing workshops - *L'Invention des ateliers d'écriture - analyse comparative de sept courants-clés*, Éditions L'Harmattan, 1997 -, she has also published several novels with Le Panseur, Éditions du Rouergue, Joëlle Losfeld, and many children's literature books.

*Autrice et professeur de création littéraire, responsable des ateliers à distance d'Aleph-Écriture. Ancienne enseignante de français langue étrangère et autrice de la première thèse consacrée aux ateliers d'écriture - L'Invention des ateliers d'écriture - analyse comparative de sept courants-clés, Éditions L'Harmattan, 1997 -, elle a également publié plusieurs romans chez Le Panseur, le Rouergue, Joëlle Losfeld, ainsi que de nombreux ouvrages de littérature jeunesse.*

**Javier Sagarna** is a Spanish writer and creative writing teacher. CEO of Escuela de Escritores, and former president of the EACWP, he has a long experience as a CW teacher and has collaborated with institutions all around Europe and Latin America.

He has published 2 novels, 2 short stories books and a novel for kids.

**Nadja Sennewald**, is Professor of Writing Studies at the SRH University of Applied Sciences in Berlin. She is passionate about teaching writing in all genres. Her current research interests focus on the intersections between writing studies and creativity research.

**Hana Slavíková** is a screenwriter, dramaturg, and performative essayist. Mapping the boundaries between documentary, fiction, performance, and visual art, focusing on unusual narrative perspectives. Lecturer at the Department of Screenwriting and Dramaturgy at the Janáček Academy of Performing Arts.

**Frank Tazelaar** is a Dutch publisher, (song)writer and director of independent literary production house Wintertuin in het Netherlands; he is also the head of the creating writing department at ArteZ university of the Arts Arnhem, Netherlands. He is founder and artistic director of the CELA project, and president of the EACWP.

**Delphine Tranier-Brard**. Her literary research is rooted in reality and explores the question of trace. The author of thirty biographies, including *Chercheur d'or bleu* (Cheminements), she has also co-written *Devenir Biographe* (Chronique sociale) and *Ma vie en récits* (Hachette), and is the pedagogical and operational director of Aleph-Écriture.

**Daniela Urquidi** writes short stories, novels, essays and books for children (all underway). She is a Brazilian editor, writer, journalist, teacher, and translator who has lived a nomad life in Europe for the last six years. She holds a Master's in Creative Writing (University of Hull) and Public Narrative training at Harvard.

**Leen van den Berg**. After writing scripts for television, books for children, she wrote novels for adults ('Vuurvader' - 'Father of the fire'), an historical novel in the setting of Congo in 1894, and 'Alles is krom' ('Everything is crooked'). Her work has been translated in thirteen languages. Leen van den Berg has a master in history and was trained as a psychoanalyst. She is a writing teacher in Belgium, and a guest lecturer in South-Africa (University of Capetown).

**Natalia Vázquez D.** is a journalist with a postgraduate degree in Literary Criticism and in Communication and Humanities, with research focused on Literary Journalism on the Internet. She writes for *latiradoradehilos.com*, leads writing workshops that integrate coaching principles, and facilitates coaching processes in which writing serves as a tool for self-discovery.

**Jana Zilova**, is a passionate teacher and writer, teaching creative writing at the Prague School of Creative Communication (VŠKK) and at the University of Amsterdam. She had previously taught at Sorbonne Nouvelle, Paris 3. She is also a co-chair of NECS Screenwriting Workgroup. Her work was published by Routledge, Campanotto.



## LES ÉCOLES MEMBRES DE L'EACWP



## NOS PARTENAIRES

