The Writing Wrongs Schools Programme

Report on Activities during 2017-18
And Proposals for Expanding the Programme

Funded by the Sigrid Rausing Trust

WARWICK
THE UNIVERSITY OF WARWICK

Writing Wrongs Schools Programme

LACUNA MAGAZINE
EXPOSING INJUSTICE

Acknowledgments

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The Writing Wrongs Schools Programme (WWSP) involves collaboration between a wide range of academics, professional writers and students. The following individuals have been particularly vital to the programme in 2017-2018. Many of them have been involved since the programme first began in 2015:

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Executive Summary

From July 2017 to June 2018, the Centre for Human Rights in Practice (CHIP) at the University of Warwick received £15,000 funding from the Sigrid Rausing Trust for the Writing Wrongs Schools Programme (WWSP). This funding was for CHIP to:

- Enhance and extend WWSP to the West Midlands area (previously it had operated only in Coventry)
- Explore the feasibility of, and interest in, a national network based on the WWSP model

This report (1) reflects on the activities undertaken over the last year; (2) sets out key findings from those activities; and (3) identifies proposals for how a national network could be further developed so as to build on this initial work.

The Writing Wrongs Schools Programme aims to:

- develop the writing and research skills of school students from disadvantaged backgrounds
- empower those students to produce their own pieces of writing on a social justice issue of their choosing
- give students from disadvantaged backgrounds important experiences and connections not usually open to them (e.g. access to professional writers, experiences of university life etc.)

Activities

Over the course of the year, CHIP has:

- Successfully completed the first Writing Wrongs programme for the West Midlands region. 47 students from 27 different schools participated in the programme during the year
- Held two inter-university workshops at the University of Warwick bringing together professional writers with representatives from Bath Spa University; University of Birmingham, University of Brighton; Bristol University; City, University of London; Essex University; Goldsmiths; University of London; Kingston University; Liverpool Hope University; Oxford University; Sheffield University; Southampton University and Worcester University. We also explored the possibility of expanding the project in Scotland by holding an event at the University of Strathclyde
- Worked with the University of Bristol and Goldsmiths, University of London to successfully pilot versions of the Writing Wrongs programmes in their local areas
- Designed a prototype 'curriculum' to assist universities who are looking to implement the Writing Wrongs programme
- Based on the findings of the Warwick workshops and the experience at Goldsmiths, looked at the feasibility and desirability of implementing WWSP directly into schools, thereby potentially reaching a far greater number of students and at younger age groups
- Created an outline programme and a draft set of materials that could be used by teachers in schools to teach WWSP
- Conducted focus groups with teachers to obtain feedback on the proposed programme and materials created for implementing WWSP directly into schools

Key Findings

- WWSP uniquely delivers important research and writing skills to school students from disadvantaged backgrounds while empowering and inspiring them to write about social justice issues they care about. It also gives those students access to professional networks and experiences of university life that are not normally open to them.
- All the university representatives encountered over the course of the year saw WWSP as a very attractive form of outreach for them to undertake with their local schools. For a variety of reasons, it was seen as offering significant benefits over some of the more traditional forms of 'widening participation' activity they currently undertake
- Focus groups with schools confirmed that there would also be a range of benefits for students and school teachers if WWSP could be implemented directly in and by schools. The draft materials produced were seen as extremely valuable for the realisation of the project aims; for developing a deeper understanding among young people of social justice issues; and for helping students to hone skills necessary for GCSE examinations
- There is, therefore, great appetite in schools and universities for rolling out the Writing Wrongs Programme on a much more widespread basis. Although there are resources and structures in both schools and universities that can be drawn upon, a centralised support programme is regarded as necessary to enable individual initiatives to succeed
- A national WWSP programme would create a wide range of important educational, social and professional benefits for students who normally lack such opportunities. It would also foster widespread writing about important social justice issues by young people from disadvantaged backgrounds.

Proposals for the Future

In order to maximise the continuing impact of the Writing Wrongs Schools Programme in schools and universities and to move towards the creation of a national programme, the following support is required:

1. Long term funding for a national WWSP co-ordination function which would:
    - Expand WWSP into new universities who wish to become involved in the network
    - Further hone and implement a Writing Wrongs Schools Programme *within* schools for younger age groups
    - Develop a range of educational resources for both universities and schools, building upon the resources that have already been developed, and further test and refine them
    - Offer ongoing support to universities and schools who wish to participate in WWSP including by; co-ordinating a national network of professional writers to participate in WWSP events; sharing evolving best practice from across the network; publishing the work of Writing Wrongs competition winners in CHIP's Lacuna Magazine; developing guidance around ethical and student welfare issues raised by participation in WWSP; undertaking further research into a range of pedagogical issues to help enhance the programme and further improve teaching practice
2. A fund to pay for professional writers to work with WWSP, allowing them to participate in workshops and other events in schools and universities.

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1. Background and Ethos to the Writing Wrongs Schools Programme

A. The Origins of the Programme

The Centre for Human Rights in Practice (CHIP) is home to the 'Writing Wrongs' programme which brings together academics, journalists, writers, artists, film-makers, activists and university students to develop, publish, exchange and share creative and engaging writing about issues of human rights and injustice. The flagship project of the Writing Wrongs programme is Lacuna Magazine where the best writing is published. There are also various university courses and *ad hoc* events associated with the programme.

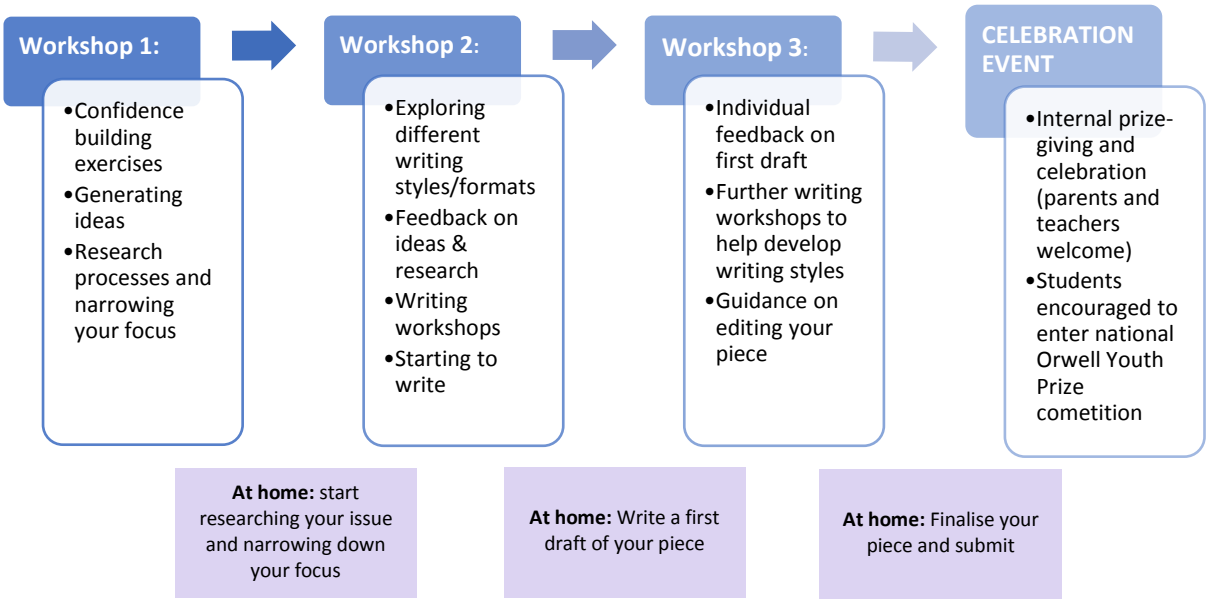
In 2015, CHIP launched a pilot for the 'Writing Wrongs Schools Programme' (WWSP) with 10 schools in the Coventry area. 25 Year 12 students (16-17 year olds) from disadvantaged backgrounds attended three intensive day-long workshops held at Warwick University where leading academics from a variety of disciplines (law, politics, creative writing, English, history) and professional writers provided students with advice and guidance on essential research and writing skills. The school students worked on their own writing and received extensive feedback from the Centre's writing team. At the same time, school students experienced a taste of university life and careers advice from a range of professional writers.

What is our definition of 'students from disadvantaged backgrounds'?

We target our advertising for WWSP at schools who have below national average GCSE and A level results and above national average take up of free school meals. We then give priority to students who meet at least one of the following six criteria:

1. First generation in family to attend university
2. Eligible for free school meals
3. Attend a school with above the national average entitlement to Free School Meals
4. Attend a school with below average performance at Key Stage 5
5. Live in a low participation neighbourhood
6. Have lived or are living in care

The aim was for the students to produce a piece of their own writing on a chosen social justice theme by the end of the programme. The students were encouraged to develop their own ideas about issues they wanted to write about, and to experiment with writing styles. They received extensive feedback from our writing team (see figure 1 below for a depiction of how the programme functions). At the same time, those students experienced a taste of university life and had exposure to careers advice from a range of professional writers. The programme ran again in 2016.



In both years WWSP was very successful. It met with excellent feedback from participants and teachers in the local area. A wide variety of innovative and exciting writing was produced. The students submitted their final pieces of writing and all received certificates and prizes. The best pieces of writing each year were published in Lacuna Magazine. The writers of those pieces received a paid summer internship with the magazine. All participants were given extensive feedback and encouraged to enter the National Orwell Youth Prize.

B. Rationale for the Programme

The rational for undertaking this programme is that there are no national writing programmes focusing on social justice issues for young people in the UK. There are essay and creative writing *competitions,* some of which encourage young people to write about human rights and social justice issues (e.g. Amnesty International Youth Awards). But they do not provide significant support to aspiring young writers.

Support for young people to equip themselves to write about social justice issues has never been identified as an important aim in schools. Changes to the national curriculum has also reduced writing opportunities, and professional early career development in local and national journalism is increasingly difficult to access. For all of these reasons, CHIP saw value in trying to extend the pilot that had been undertaken for selected students from schools in Coventry to a much wider number of students from disadvantaged backgrounds. At the same time, this wider engagement provided an opportunity to enhance the existing programme.

C. Funding from the Sigrid Rausing Trust

In 2017, CHIP applied for funding from the Sigrid Rausing Trust and received £15,000 funding for WWSP. This funding was for CHIP to:

- Expand of the WWSP programme to school students from disadvantaged backgrounds *in the West Midlands area*
- Enhance the programme to ensure that it provided maximum benefits to the students undertaking it
- Explore the possibilities of a national network based on the Writing Wrongs model.

This report (1) reflects on the activities undertaken over the last year, (2) sets out key findings identified as a result of those activities and (3) identifies proposals for how a national network could be developed which builds on this initial work.

The majority of this report sets out the activities undertaken over the past year. These activities are split, in the chapters which follow into:
Chapter 2 - Expansion into the West Midlands area and enhancement of the WWSP programme
Chapter 3 - Supporting other universities to run the WWSP programme and trialing the WWSP programme at the University of Bristol and Goldsmiths, University of London.
Chapter 4- Empowering teachers to teach WWSP in schools.

2. Expansion and enhancement of WWSP in 2017-18

A. Introduction and Overview

In 2015 and 2016, the WWSP programme had been advertised to a relatively small number of schools in the city of Coventry. In 2017, as a result of the funding from the Sigrid Rausing Trust, the programme was advertised to schools and school students more widely across the West Midlands area. This idea was to demonstrate the potential for universities to act as 'regional hubs' – bringing together school students who are passionate about writing on social justice issues from across their local areas to a single location. WWSP was also expanded and enhanced so as to include more course tutors and more one-to-one sessions with students so they could receive more detailed feedback on their ideas and their writing. The third workshop in the programme was co-organised with the Orwell Youth Prize (OYP) so as to give students first hand interaction with OYP and information about how they could enter the prize at the end of WWSP. The experience of this year's programme has provided ideas for how WWSP could be further enhanced in the future.

B. Preparation

The project was advertised to schools across the West Midlands containing high numbers of students from widening participation backgrounds through:

- The Warwick Law School's and Warwick's central Widening Participation Team's e-newsletters
- On campus events for teachers
- Promotional postcards posted to schools and handed out at events
- Talks in schools
- Twitter (Warwick Law School and Lacuna Magazine)

C. Selecting students

In previous years, schools had been responsible for selecting students and passing on information about each of the workshops. For the 2017-18 project we trialed attracting students who were interested to apply themselves (using a new online application form) and communicated directly with them throughout the project. By taking the onus off schools, this would encourage more applications. Communicating with students would also

ensure everyone had the correct information and address any concerns directly, therefore reducing the drop-out rate. Students were required to provide details of their school so as to keep them in the loop with how many of their students were on the programme and verifying any information provided by students.

Although applications were open to all sixth form students, WWSP was specifically promoted to students who were from under-represented groups. Priority was given to students who met at least 1 widening participation criteria:

1. First generation in family to attend university
2. Eligible for free school meals
3. Attend a school with above the national average entitlement to Free School Meals
4. Attend a school with below average performance at Key Stage 5
5. Live in a low participation neighbourhood
6. Have lived or are living in care

42 students applied. All students were offered a place as there was capacity to accept all who were keen to take part. 9 withdrew before the workshop and 2 students didn't participate. Of the 31 who actively engaged in the programme, 84% met at least one WP criteria (Figure). As recognized, in the conclusions below, more work is needed in terms of advertising and promotion in future years to increase that percentage up to 100%. Students came from 17 schools, mainly from across the West Midlands.

The final workshop was run in conjunction with the Orwell Youth Prize. A further 16 students, from 12 different schools were recruited to attend this workshop (see appendix 1 for a list of all schools who were involved). These were all students who were independently thinking about entering the Orwell Youth Prize and so had already begun work on the issue they wanted to write about.

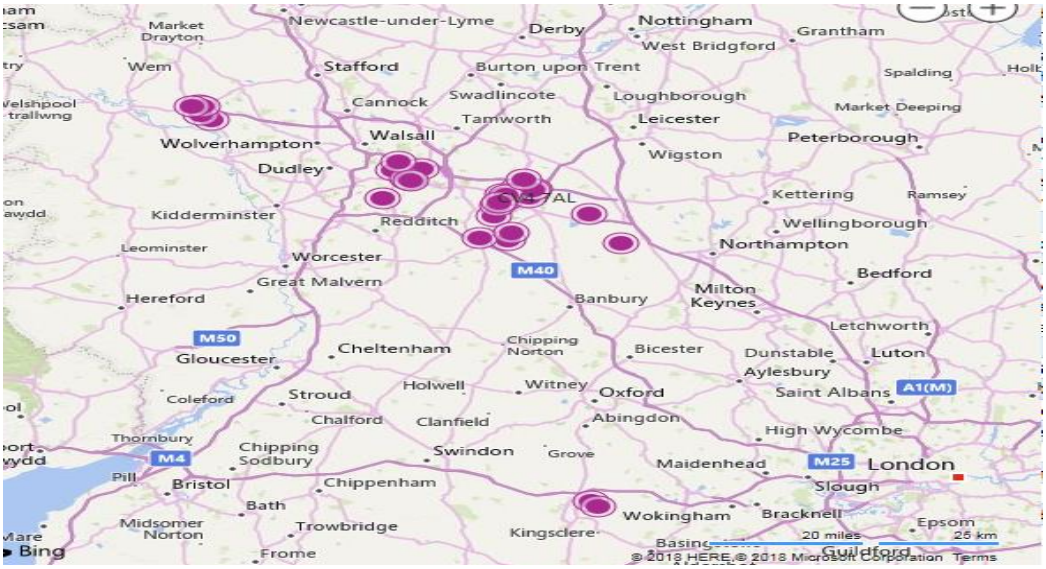


Figure 1: Location of participating schools

Student Demographics

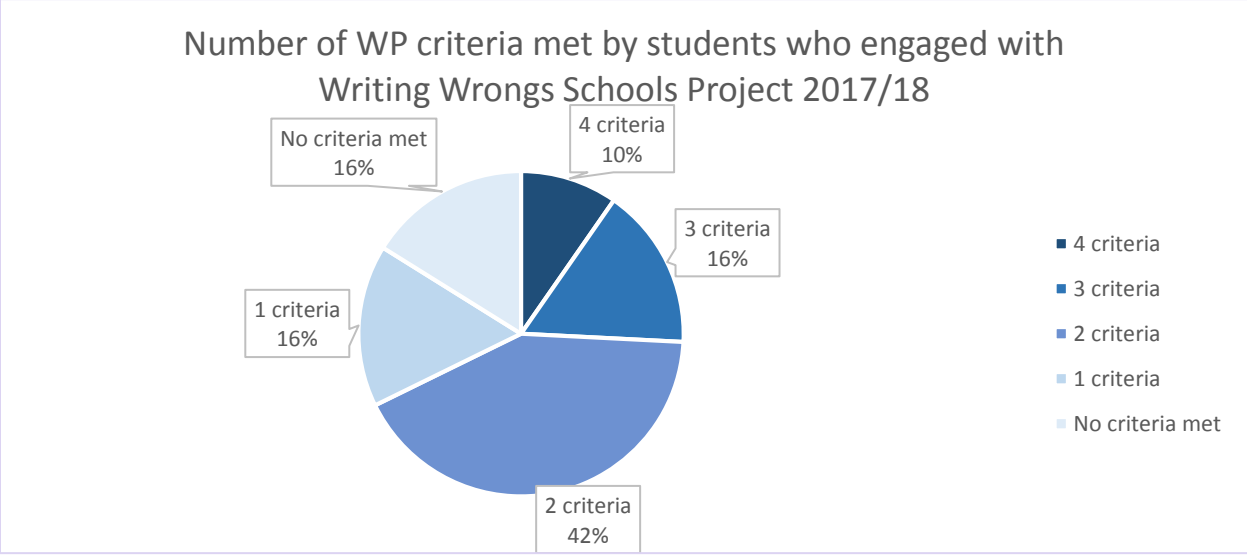


Figure 2: 84% of students who engaged in the programme met at least 1 WP criteria

D. The Workshop Programme

As in previous years, the main element of WWSP was three day-long Saturday workshops. The same basic components were included in the workshop as in previous years (see diagram 1 in previous chapter). But we recruited more academics, professional writers and PhD students to teach on the programme so were able to provide more 1 to 1 sessions and small group work. We were also able to spend more time inspiring students with examples of different writing styles they could utilise including journalistic feature writing, creative prose and poetry. Full timetables for each of the workshops can be seen at appendix 2.

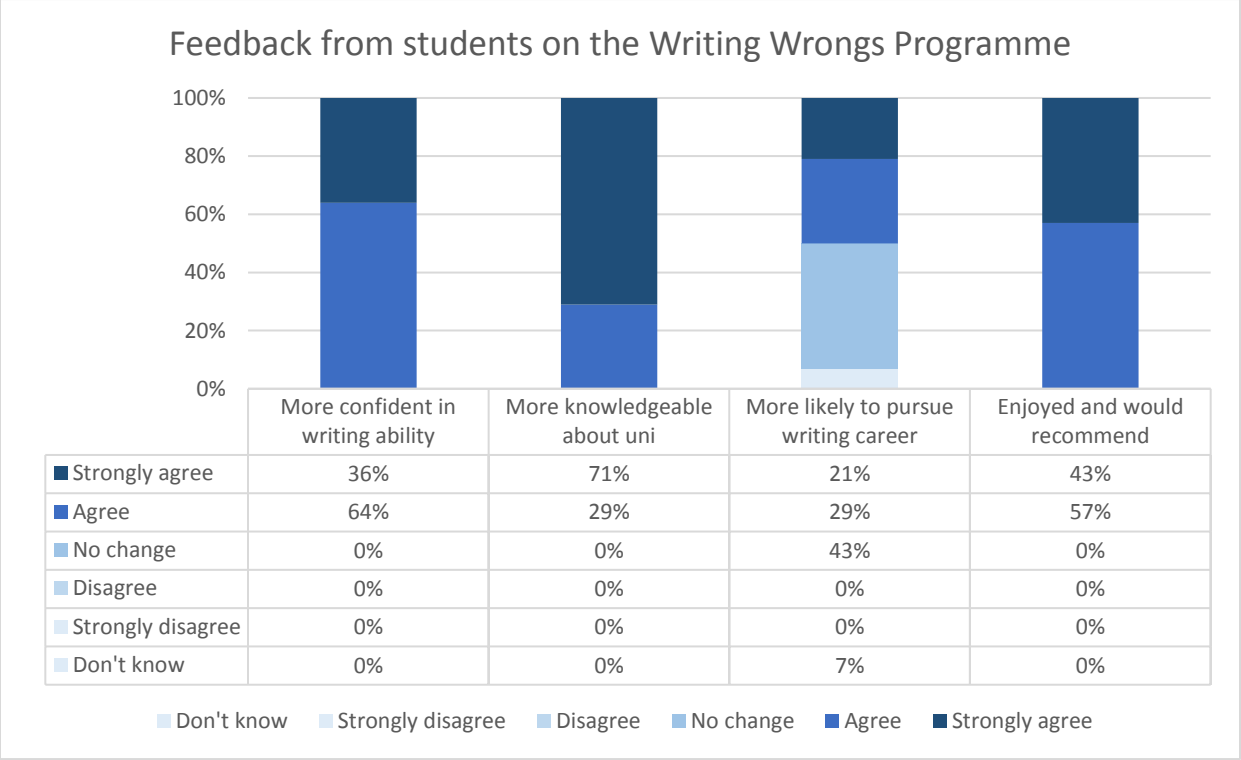
Talks and interactive sessions were delivered by a range of professional writers - Arifa Akbar (journalist and critic), James Bell (freelance writer and journalist) Mary Griffin (journalist), Rebecca Omonira (long form journalist), Preti Taneja (novelist), and Andrew Williams (non-fiction writer).

The one logistical (and unforeseeable) problem faced was the snow which hit the third workshop. This was rescheduled from early March to late April. Rescheduling workshop 3 meant that the deadline for submitting a final written piece for the end of programme competition was delayed until early May. These later dates meant the exam season was in full swing and so lower percentages of students attended the final workshop and submitted pieces of writing than in previous years.

The quality of the submissions received was still very high, including writing on a range of social issues from anxiety and mental health, poverty, identity, diversity and race, the impact of social media on self-esteem, hate crime, GM crops and the gender pay gap. It was impossible to separate the joint winners who both wrote about issues of anxiety and mental health amongst their own age group. Both of their pieces are reproduced in Appendix 3. Each of them will spend a week-long internship at Lacuna Magazine working with our professional writers. They will also have further advice and guidance so that they can hone their writing for publication in the magazine.

E. Evaluation

To measure the impact of the programme students were asked to complete an evaluation form at the end of the final workshop. Feedback was very positive - all students reported that they were more confident in their writing ability and more knowledgeable about university, and every student enjoyed the programme and would recommend to a friend (Figure).



	More confident in writing ability	More knowledgeable about uni	More likely to pursue writing career	Enjoyed and would recommend
Strongly agree	36%	71%	21%	43%
Agree	64%	29%	29%	57%
No change	0%	0%	43%	0%
Disagree	0%	0%	0%	0%
Strongly disagree	0%	0%	0%	0%
Don't know	0%	0%	7%	0%

Figure 3. Feedback from students on the 2017/18 Writing Wrongs Programme. 14 students completed the evaluation form given out at the final workshop.

Beyond these headline figures, there were a number of other positive elements to the feedback:

- Many wrote about the support through the individual feedback sessions and workshops which helped develop writing skills

- Many also wrote about being inspired by the professional writers they met
- All students thought it was a good use of their time.

Examples of Comments from Participants

"The different workshops have helped with the different stages of writing"

"The different workshops have helped, wouldn't change a thing"

"It was really good to have first-hand advice from tutors and journalists in the industry"

"1 to 1 was really helpful"

"Feedback was very useful, taught me how to write more creatively"

"All seminars have been very useful"

"Enjoyed meeting writers and students to gain information and ideas"

"I enjoyed the workshop fully and believe it has helped in my thinking of my piece. It has given me more confidence in what I have written and what I need to add to improve it"

"I enjoyed the talks and information we got given from journalists in the industry and got an insight into how a career in journalism would be"

"The seminars were extremely interesting and the speakers were informative"

"I enjoyed the discussions, very enjoyable sessions, very good tips for writing essays"

"It has a great support network"

"Today I enjoyed the support, feedback and personal stories that have not only motivated me but made me realise there is more to the world than Birmingham and the UK – thank you! I am so happy that I applied and I have learnt a lot in only one session ☺"

Informal feedback was also collected at the end of each workshop. Suggestions for improvements centred around the organisation of the workshops (directions, parking, food etc.) and whether or not to stay with the same group and tutor or alternate. There were also a few comments about including more small group activities/discussions and more time to listen

to writers, and to have a more varied field of writers, potentially a political writer, something we will consider for future years.

Our tutors also noted the improvement of students' confidence to interact across the sessions, as well as general improvements in the writing and presentation of their ideas and arguments.

The long term impact of the programme is more difficult to monitor. But students who have consented will be monitored to see if they progress to Higher Education using the HEAT (see http://heat.ac.uk/ tracker). The progression rate will then be compared to students from similar backgrounds who did not participate in the programme.

F. Conclusion

WWSP has been significantly expanded and enhanced over the last year. Student feedback shows that it is achieving its key objectives. The programme will run again next year, funded by the University of Warwick. Efforts to enhance the programme next year will centre upon seeking to engage more schools and students from disadvantaged backgrounds in the West Midlands area; diversifying further the group of writers who are engaged in the WWSP programme; and learning from the experience of other WWSP initiatives at other universities (see chapter 3 below).

3. Engagement and Support for other universities to run the WWSP programme

A. Rationale for other universities becoming involved

As discussed above, there are no national writing programmes focusing on social justice issues for young people in the UK. There are essay and creative writing *competitions,* some of which encourage young people to write about human rights and social justice issues (e.g. Amnesty International Youth Awards). But they do not provide significant support to aspiring young writers.

Support for young people to equip themselves to write about social justice issues has never been identified as an important aim in schools. Changes to the national curriculum have also reduced writing opportunities, and professional early career development in local and national journalism is increasingly difficult to access.

The pilot of WWSP in the West Midlands was operated as a test-case 'regional hub' to demonstrate to other universities that they could operate a similar programme in their area. Asking universities to play this role builds on an existing policy agenda; Universities across the country need to show they are doing outreach work with their local schools as part of the widening participation (WP) agenda which, in part, justifies their ability to charge tuition fees.

In widening participation terms, the potential attraction of this project to other universities include:

- extended engagement between school students, academics, university students and professional writers which is unusual in most other WP activities
- the development of skills for researching and writing about human rights and social justice issues which are transferable to other areas of study at school and university
- exposure to university life which will allow school students from disadvantaged backgrounds to make a more informed choice about whether university is the right choice for them.

B. Engagement with Universities over 2017-18 Academic Year

Over the course of the 2017-18 academic year, CHIP engaged with a wide range of other universities to gauge their interest in the WWSP programme. First we identified, through our professional contacts, academics at other universities (together with professional writers and school teachers) who would potentially be interested in this type of project. We then brought those individuals to a workshop in June 2017 at the University of Warwick to discuss

WWSP (see workshop report at appendix 4). University representatives who attended this workshop were from Bath Spa University, Bristol University; City, University of London; University of Essex; Goldsmiths, University of London; Liverpool Hope University, and Worcester University. A number of other universities expressed an interest in the programme but were unable to send representatives on the day including, Leicester University, Oxford University, Sheffield University, University of Strathclyde, Southampton University and University of Brighton.

After liaising with the academics who attended the workshop, and those who were not able to attend, we then arranged a further workshop on 21 March 2018 for university administrators in the form of WP professionals who would be the people primarily charged with implementing the programme in their own universities (see invitation at appendix 5). This workshop provided an opportunity for WP professionals to find out how WWSP could be implemented at their university and to receive resources to help with that endeavour. In particular, the following resources were shared

- A 'guide for universities' which enabled WP professionals to better understand how WWSP could be run and with which they could use to make the case for the programme at their universities, and (see appendix 6)
- A set of questions that WP professionals could ask themselves before embarking upon the programme (see appendix 7)
- A set of materials to assist in the teaching of the programme (see appendix 8 – these materials will be more fully explained in chapter 4 below).

Finally we also held an event on 30 April 2018 at Strathclyde University in order to gauge interest in the programme at Strathclyde, and more widely in relation to Scottish universities. This event was attended by university academics and administrators, as well as school teachers and others with an interest in teaching school students about writing skills and social justice issues. Similar resources were shared as at the 21 March event at Warwick.

C. Key Findings from the Workshops

Across all three workshops, there was general agreement from participants that there was real value in (1) individual universities running a version of WWSP in their own local area and (2) doing so collectively as part of a network, within which there would be some form of centralised resource to offer various forms of support to each university's efforts.

Some of the rationales for individual universities becoming engaged in such a programme were identified as:

- Universities already do significant outreach work and have developed contacts with local schools, particularly in disadvantaged areas, on which writing programmes could be built
- Writing programmes like WWSP have the potential to engage a wide range of academic departments across the social sciences, arts and humanities enhancing interdisciplinarity
- Although universities are making significant funds available for widening participation work, WWSP would provide something above and beyond many WP activities by developing writing and research skills of disadvantaged school students (which are vital for university study), and encouraging long term engagement with schools/students over the course of the programme
- Programmes of activities that focus on developing the writing and research skills of disadvantaged school students, particularly on social justice issues are rare, and so this project would be filling a gap in provision
- Extended exposure to the university environment will also allow school students from disadvantaged backgrounds to make a more informed choice about whether university is the right choice for them. WWSP also leads to engagement with various kinds of professional writers and so can also lead to opportunities to think about future careers.

Both academic and administrative participants were generally much more confident about getting involved in such a programme on the basis that they were doing so as part of a network and that there would be support for them in their individual efforts. A number of rationales were provided for this:

- Individual academics/administrators/writers may struggle to run programmes that engage meaningfully with a wide range of school students from deprived backgrounds in their local area, so co-ordination/collaboration between multiple individuals and institutions may enhance the chances of success
- By sharing expertise and networks (including access to professional writers), drawing on experience gained in initiatives already undertaken, clear benefits could be seen in developing a cooperative, national creative writing programme that can feed into a national prize focused on social justice issues
- The creation of a national network of universities which feeds into a national prize, such as the Orwell Youth Prize, would give a level of prestige that would be impossible for universities acting alone. The prestige of the network, if it became large enough, could also potentially allow for the development of a range of opportunities for school students who were particularly successful through the programme (e.g. through paid internships to media organisations, scholarships for study etc.).

At the same time, it was also recognised that there are limits to what can be achieved by following the WWSP approach including:

- The current WWSP model is designed for year 12 (sixth form) students; this excludes younger age groups, who would benefit from similar engagement; the earlier students can be inspired by interventions such as Writing Wrongs, the better the chances of such interventions being transformational in terms of improving their life chances
- Particularly in relation to younger school students, there was perceived to be a value in engaging school teachers directly and empowering them to teach about social justice issues. Participants identified a number of opportunities, for instance within the GCSE curriculum where this could be done (e.g. in relation to English Language and Citizenship classes). It was recognised that there was a need to think carefully about how this could be achieved effectively; simply producing a pack of materials might not be sufficient to create the kind of programme envisaged by workshop participants. It was recognised that other programmes had suffered when producing such packs and not engaging sufficiently with the teaching this encouraged
- There are many other school students beyond those defined by universities as from 'widening participation' backgrounds' who would benefit from this kind of programme. Students from other state schools also may lack writing skills and professional networks in the media industry. So there is also a need to think about how a programme could be extended to include this cohort
- There may be inspirations for writing which go beyond what have been considered so far. So for instance, music, art, film and theatre may be good sources of inspiration for future writing, and this could be encouraged within the programme
- Technology could be harnessed to create added value both in terms of expanding the forms of writing that school students engage with (e.g. would blogs or interactive computer programmes attract more boys to the programme?) and in connecting the programme to communities where writing was produced (e.g. through Apps that could create access to writing in local communities)

D. The Support Required to Encourage other Universities to take up WWSP

It was agreed that there was no reason why all programmes needed to be identical, and that different universities could adopt different programmes. Variations might include:

- More or fewer workshops being run by universities in any given year
- A focus on particular kinds of writing
- Universities in the same region collaborating together to run programmes together.

But there was general consensus that universities who were looking to set up their own writing programme in their own local area would benefit from various forms of support and collaboration. At the workshops, CHIP shared a range of materials which were intended to help with that endeavour (and see the next chapter of the report for how they have been used by Bristol University and Goldsmiths' to run programmes). These included:

- Full details of the plans for its writing workshops
- Publicity materials used to publicise the programme
- Online resources produced to support student learning including videos produced by writers and extracts from memorable writing
- Detailed cost estimates for the WWSP

There was also general consensus that there were a number of additional ways in which CHIP could support universities who wanted to run their own Writing Wrongs Schools Programmes. Most university representatives thought that there would be great value in CHIP having a national co-ordination function. This would work with universities who wanted to join the network to provide individual, tailor assistance to them in the setting up of their own programmes. The kind of assistance which they thought CHIP could usefully provide included:

1. Co-ordinating a national network of writers who could then be allocated to particular university programmes where they were needed
2. Sharing evolving best practice from across the network in terms of teaching methods, curricula, evolving practice which differed from existing approaches, what works and what doesn't etc.
3. Developing on-line resources to support programmes such as videos of professional writers, extracts of inspiring writing, a repository of exercises to help develop particular writing skills etc.
4. Publishing the work of Writing Wrongs competition winners in CHIP's Lacuna Magazine
5. Developing guidance around how to deal with students who are writing about their own personal experiences of social justice issues
6. Undertaking further research into pedagogical issues related to the development of writing skills to help hone the programme and further improve teaching practice

E. Pilots by other Universities in 2017-18

After the workshops for universities which were held at Warwick, we were keen to find other universities who were willing to pilot the programme. The timescales were very short, and given that the workshop for WP professionals at other universities was not held until March, there was not the time during the current school year for most participants in the workshops to start their own programmes. However, two universities, with support from CHIP did pilot WWSP.

i. The Experience at the University of Bristol

The University of Bristol undertook a pilot of the Writing Wrongs project during 2018. The work was led by an academic who attended the Warwick workshop and (Gareth Griffith) and the Faculty Engagement Officer for the School of Humanities (Hannah Walsh). CHIP assisted in the process by sharing a range of materials (including workshop plans, teaching materials, online resources etc.) and talking through a range of issues in relation to the planning and implementation of the workshop.

The programme was undertaken with school students from 4 of Bristol's local 'widening participation' schools. 25 school students participated. Despite only starting to organise the programme in January 2018, they managed to replicate the Warwick approach of three day-long workshops, culminating in the submission of students' writing in April 2018 (see diagram in chapter 1). This timescale meant that they were in time for students who wished to do so to submit their writing to the national Orwell Youth Prize. CHIP is now working with the school student who produced the best piece of writing from Bristol WWSP, so that her work is published in Lacuna Magazine.

"We're certainly very keen to run the project again next year as it's been really enjoyable and I think the students have got lots out of it. In terms of help from Warwick, to be honest I think all 6 points [see page 19 above] you suggest would be useful! We've used three great professional writers this year but it did take quite a while to find these three so it would be useful to be able to draw upon a wider network of writers who are willing to help with Writing Wrongs. Similarly, I think a discussion of pedagogical issues would also be useful to participate in.

I'd just like to say a huge thank you for all your support as well! We certainly couldn't have run the competition this year without the help of your detailed notes and suggestions about workshop content/plans etc. It's been a real pleasure to be involved in the project and I do hope that other universities are keen to start their own versions as well."

Hannah Walsh, Faculty Engagement Officer - School of Humanities, University of Bristol

ii. The Experience at Goldsmiths, University of London

A pilot was also conducted at Goldsmiths, University of London, during the 2017-18 academic year. Here the model was different. Francis Gilbert, from the Department of Educational Studies, suggested working with his PGCE English students who were training to be teachers and, as part of their training, were undertaking extended placements in schools. It was hoped that during their placements they could implement a version of WWSP. This would allow WWSP to reach a far greater number of students and would explore the possibility of the programme being used directly by school teachers, as suggested at the Warwick workshops.

Members of the CHIP team undertook an initial session for approximately 20 PGCE English students in which they explained what the WWSP programme entailed. As a result of feedback from the PGCE cohort, the CHIP team developed a set of teaching materials to help the PGCE students make the case for implementing the programme in the schools where they were teaching and to then aid them in the delivery of WWSP (see appendix 9). Because it was likely that WWSP would not be delivered in day-long workshops, but rather in shorter weekly sessions, the teaching materials were separated into individual activities that built up towards the end goal of getting the school students to produce their own pieces of writing on social justice issues of their choosing. This included the following key elements:

1. Introducing the programme
2. Confidence-building and engaging with examples of inspiring writing
3. Developing an idea and researching it
4. Practising writing and deciding on a writing style
5. Developing the writing produced by students
6. Celebrating the writing produced
7. Integrating inspirational sessions by professional writers.

Ultimately, by the time these materials had been developed and distributed (March 2018), it was too late in the year for most of the students to obtain the buy-in from their schools to run WWSP this year. A reduced version of the programme was delivered at Deptford Green School, with the assistance of a professional writer (Lacuna editor, Mary Griffin) supplied by CHIP. School students at Deptford Green were inspired to produce writing on a range of issues, with knife crime and mental health/anxiety problems among teenagers being the most common topics. By starting at the beginning of the next school year, we envisage being able to bring WWSP to a much broader range of schools through Goldsmith's English PGCE cohort.

"Goldsmiths PGCE found it very helpful to work with the project and learnt a great deal in the process. The PGCE students and staff benefitted from talking to expert writers and developing with them some detailed lessons plans that could be rolled out -- and were -- deploying the Writing Wrongs principles and materials from Lacuna Magazine etc.

Many students told the course leader about how inspired they were by the approach and the leaders/writers of Writing the Wrongs. The training sessions at university, led by James and another journalist, will inform teachers' practice for years to come.

The day at Deptford Green school where PGCE students, English teachers and pupils from deprived backgrounds worked together to learn more about writing feature articles on controversial and socially engaging topics proved to be very fruitful with many students writing more detailed journalism than they had ever done before. This will be published in a forthcoming anthology, Places of Power, which the Writing the Wrongs team can look at. We hope that we can continue to develop this partnership in the coming years as it has and could make a difference to young people's lives in many different ways"

Franic Gilbert, Head of the MA in Creative Writing and Education, Department of Educational Studies, Goldsmiths, University of London

E. Conclusion

There was great enthusiasm for the Writing Wrongs programme from all university representatives who attended the workshops held over the course of the year. CHIP has facilitated two universities piloting the Writing Wrongs programme in different forms. Several WP professionals from other universities are now actively seeking funding to be able to run the programme next year. Our experience gained from the workshops and from the pilots that have taken place is that, in order to facilitate more widespread adoption, other universities need levels of support from CHIP that are impossible to provide without additional resources. This issue is discussed further in chapter 5 ('proposals for the future') of this report.

4. Delivery of the Writing Wrongs Schools Programme directly into schools

A. Background

The workshops held at Warwick and the experience at Goldsmiths, University of London, all suggested that there is another way to deliver WWSP. Alongside running the programme at universities for a select sixth form cohort, these experiences suggested that there would be benefits in seeking to deliver WWSP directly in schools. The rationale behind such a move includes the following factors:

- By delivering the programme in schools, WWSP would potentially be made available to a much larger cohort of young people, including many who, crucially, might not think to take part in a programme delivered at a nearby university
- Establishing a connection with a younger – and more varied – cohort of students could be a means of raising aspirations of more young people earlier in their school life. Both in terms of future career prospects, and raising the chances of students meeting requirements of university study, such early intervention is seen as increasingly important
- School teachers we encountered through the WWSP programme and through other WP activity suggested that secondary schools are particularly keen to broaden both the academic and social horizons of their students, but often lack the time and resources needed to do so
- If WWSP were to be delivered in schools to a younger cohort of 14-16 year olds, this could offer a pathway towards those same students joining the WWSP programme offered at universities for the 17-18 year old cohort.

Our findings from the Warwick workshops and the experience at Goldsmiths also suggested that schools are most likely to engage with the programme if the school's commitment to teaching the curriculum is helped rather than hindered in the process.

Over May and June 2018, CHIP therefore employed Chris Davis to conduct a study of the desirability and feasibility of the implementation of WWSP within schools. The remainder of this chapter reports on that process. Chris was one of the tutors on WWSP in 2015-2016 while undertaking a PhD in the English Department at Warwick. He taught on the programme again in 2018. He also taught at a school in Derby for 2 years, where, inspired by Writing Wrongs, he designed and implemented his own 'Angry Writing' programme (see box below for description of this programme). Chris' knowledge of WWSP and his experience as a school teacher mean that he is uniquely positioned to investigate the degree to which WWSP could be successfully implemented in schools, and to develop methods and materials for carrying this out. The rest of this chapter describes the work he undertook, and sets out a number of recommendations that flow from that experience.

Angry Writing

"In 2016, I graduated from Warwick with a doctorate in English and Comparative Literary Studies. By then, I had been involved for a number of years with the Centre for Human Rights in Practice (CHIP), where I contributed at various stages to the development of some of its major projects – Lacuna Magazine and Writing Wrongs among them. Between 2015-2018, I took up a teaching post at a secondary school on the outskirts of Derby, where I had taught prior to my doctorate and where, as a member of the English department, I then developed a social justice writing programme of my own in 2017, one that shared significant crossovers with the Writing Wrongs programme.

I established the Angry Writing Prize, which was a social justice writing competition run with all year 9 students in the school. First I exposed students to engaging pieces of social justice writing that emerged in the wake of the Grenfell Tower fire. This gave those students a chance to work with reading material that they rarely had the opportunity to encounter otherwise. I then invited students to write pieces of their own on the same theme, which provided an engaging way of getting students to experiment with different writing disciplines. It emerged that there was a keen appetite among many young people to take part in activities that exposed them to social issues they had little prior knowledge of.

Angry Writing was designed and resourced in a way that made it accessible to all students in the year group, rather than just for a select few. The benefits of an inclusive project delivered in normal lessons is not only that all students are able to take part, but also that students who have had little experience of their work being celebrated can be selected for commendation. At the end of the two-week programme, each teacher nominated a number of entries from their group to be put forward for the Angry Writing Prize longlist, after which a shortlist of twelve entries was decided upon. These students, who were drawn from different ability groups but whose entries had been selected on merit, were celebrated in the end of year assembly.

Angry Writing ran concurrently with a series of other activities I arranged around the school that spotlighted social justice issues. Given the nature of the Grenfell tragedy, the general theme of the programme focused on the idea of "home", and related resources were shared among every form group each morning for the two weeks that the programme ran – artwork, music videos, short documentaries and so on. We also created an art installation for the school's open evening later in the year consisting of several hundred building blocks on which students had written a sentence about what "home" meant to them.

Other subjects were approached to take part too. The Art faculty ran its own prize alongside Angry Writing; Maths worked on human rights statistics; and Expressive Arts devised a short scheme of work looking at migration, in which students researched immigration centre protocols before performing an interpretation of them. The programme acted ultimately as a platform on which social justice could be explored performatively across the whole school – and it illuminated both how diversely and how enthusiastically social justice issues can be explored if an appropriate stage for them is created.

B. Teachers' experience informing WWSP design

Chris focused on the possibility of developing WWSP so that it could be taken on by schools in a way that provided the benefits set out in Section A above. He also utilised (a) his own experience as a teacher and (b) the views of other teachers to inform the design of the programme.

Chris' own experience as a teacher helped him to identify a number of other overlapping and complementary issues which a well-designed version of WWSP would need to address in schools:

1. WWSP, as currently taught to 17-18 year olds at university focuses on students with an existing interest in social justice issues and a desire to develop their writing skills. Aimed at a younger audience across a much wider number of students, the programme would have to account for the fact that far fewer students would have these interests already. It would therefore need to be designed to broaden students' awareness of social justice issues and to inspire them in relation to the writing process. Careful thought therefore needs to be given to tailoring the programme to be engaging and accessible to a much larger number of young people

2. If WWSP is only delivered as a voluntary and additional programme outside the standard curriculum, it will not easily reach the wider cohort of students we seek to reach. Key to convincing teachers that WWSP provides a useful function *within* the curriculum is that it provides school teachers with a bank of inspiring social justice-themed resources and teaching materials that could be used *as part of their curricular offering*.

3. One of the key tasks of a schools programme would be to alter young peoples' perceptions of the social function of writing. There are a large number of students who have narrow reading habits and, as a consequence, limited writing skills. Particularly in their later school years, when the demand on their time is heavy, some students encounter little more than exam texts when reading. English Literature texts are read at great speed in order to ensure all of them are completed. English Language texts, which

are often uninspiring pieces of writing chosen simply because they "work" as exam pieces, are analysed in a way that leaves students with either little time and/or inclination to discuss them candidly. By exposing students to engaging writing that has, for example, brought about some manner of social change or had a large impact on an issue familiar to the students, the programme would be able to energise participants by showing them the potential of writing. Vital to this endeavour would be to give young people the chance to hear from real writers about their own experiences as this is how writing is really brought to life.

4. A large number of secondary age students get little exposure to social issues – not only those issues that happen in faraway places, but also those on their doorsteps. Schools struggle to find ways to develop the social engagement of their students, not least because the provision currently in place for Citizenship and personal, social, health and economic (PSHE) courses seem to lack the capacity to gather much interest. A well-constructed WWSP programme could play a vital role here by presenting itself not only as a writing workshop for talented writers, but as a social justice programme that the whole student body can engage with in some way.

Chris built on his own knowledge and experience by sending round questionnaires (see full answers at appendix 10) to English teachers in schools around Coventry (English being the most logical subject through which to run a writing programme), in an attempt to get their observations on both the strengths and limitations of young people's writing, and on their understanding of social justice issues. The feedback received shows a number of trends that would seem only to strengthen the case for an extended Writing Wrongs programme.

Teachers often commented positively about their students' imagination and enthusiasm when it came to writing creatively, but also suggested that "a lack of cultural capital to draw from" can often impact heavily on the originality of their written work. "Students are limited by what they experience," one teacher noted, "and, as such, they struggle to draw inspiration from a reduced bank." As far as young people's awareness and understanding of social issues are concerned, again there was a consensus that, while a number of students engage deeply with the world around them, others show little inclination to do so – and are often hampered in situations where engagement of this sort is required in order to fully comprehend a text.

In certain cases, too, teachers found that, away from academic scenarios, students with partial and undeveloped worldviews are "often reliant upon stereotypes and can be judgmental towards the lower classes without even knowing what they're doing." This view is echoed elsewhere by teachers who worry that young people's engagement with current affairs and social issues is both accessed primarily through social media platforms, and unconducive to understanding "complexities and nuances". "Their understanding," one teacher responded, "is often gleaned from what they have read or heard elsewhere, rather than thought of independently."

Teachers suggest a direct correlation between students who read widely and excellence in English. Participants in the questionnaire also collectively lament the drop-off in reading among boys at the age of 13-14, as well as the tendency for many young readers to "read only one specific genre," something that appears to show a resistance to change or to widen reading habits. "I think students require a lot of encouragement to read more widely or to read different genres," one teacher commented. Perhaps unsurprisingly, there is also something of a correlation between students who read widely and who perform well in written tasks.

The problem that teachers often find is that, due to the condensed nature of the new GCSE course, the amount of time they are able to spend developing students' writing – which accounts for 50% of their overall grade in the exam – falls well below what they feel is sufficient. As such, when time is put aside, lessons tend to take a "somewhat scientific approach [that] can reduce enthusiasm and flair." One teacher commented quite simply that "we often focus on writing skills in relation to GCSE criteria." This would seem to support the view that students are rarely given opportunities either to see contemporary writing at its most powerful, or to produce work of their own that does anything more than seeking to satisfy an examiner. Students lack "engagement and don't see a reason for writing," one participant noted. They need help "understanding the power of writing."

C. Creating a Framework for how to implement WWSP in Schools

Building on his own experience and the observations of teachers set out above, Chris designed a framework for implementing WWSP in schools. He was guided in this by the fact that the programme should retain the aspects of it that make it successful in its current format. But if it was to reach a broader cohort of young people, it would also need to function as an adaptable and high-quality teaching toolkit that could be used in the classroom in such a way that schools would see it as a viable and valuable use of time. The most obvious place where WWSP would provide significant value would in their teaching towards the GCSE English Language exam. The 4 phase programme set out below was designed to combine these two objectives.

A Draft Programme for Running Writing Wrongs in Schools

Phase One	Phase Two	Phase Three	Phase Four
The programme begins with a half-day or full-day workshop run in school by Warwick academics and/or a professional writer and is delivered to a whole year group.	Schools are provided with a bank of teaching resources – reading excerpts, writing tasks, "how to" guides etc. – that can be worked through after the	The Writing Wrongs Prize is introduced to those keen on taking part. As with the sixth-form programme, the schools project will operate loosely in line with the	A number of students are shortlisted by the school – based on their own criteria – and are put forward to a final workshop / celebration day at Warwick.

The aim of the first session is to inspire students by getting them to think about what social justice writing – and writing generally – can accomplish. The workshop might include: a broad introduction to social justice; talks from the professional about the writer's craft and the process of writing; writing activities in breakout groups; question and answer sessions etc.	workshop, and which can be shaped to the needs and schedules of individual teaching groups and schools. These resources should cater to different abilities, different writing styles and so on, and should also be relatable to the GCSE Language course. The aim in this period is to develop *all* students' writing in some tangible way.	guidelines and scheduling of The Orwell Youth Prize, which has a category for years 9, 10 and 11 and has a 1,000 word limit. Participating students will probably work on their entries in school as an enrichment exercise, but guidance from academics at Warwick might be available at certain junctures.	At this point, the programme closely resembles the 16-18 Writing Wrongs project, with speakers and workshop activities taking place on campus, along with more general opportunities for students to experience a university environment. Writing Wrongs Prize is awarded along with other commendations.

The above schedule therefore seeks to engage with all students across relevant year groups and then to inspire a more select cohort to produce a piece of writing specifically for WWSP. Vital to the success of the first part of this endeavour is a creation of a set of teaching materials which could be used by teachers within their ordinary class room sessions to help teach the standard curriculum.

D. Teaching Materials

Appendix 12 explains a set of teaching resources which are then presented separately in a Teaching Resources Pack. Key considerations when designing these resources were to ensure that:

1. they cover much of the ground that is covered in the current Writing Wrongs programme and achieve the same objective of inspiring students to research and write independently
2. they offer school students something different and more inspirational than they are used to encountering in their ordinary English lessons
3. they help develop the skills students are required to use in the GCSE English Language course, as well as a range of cross-curricular skills which schools are keen for students to develop including self-reflection, evaluation, editing and critiquing written work.
4. they are tailored in such a way that higher ability students are suitably challenged, while lower ability students are not prohibited from accessing them

The resources in the Teaching Resource Pack have also been designed in a way that allows for schools to dip into them in whatever way they deem most appropriate. If the ultimate objective of the programme is for students to develop as writers and for them to engage with WWSP at the end of it, these resources provide an opportunity for schools to include all students in the programme by bringing it into the classroom, while also improve engagement with the GCSE course more broadly.

Briefly (see appendix 12 for a fuller explanation), the Teaching Materials Resource Pack contains the following key elements include the following key elements:

1. An Anthology of Reading Materials – The anthology of reading materials contains a range of largely contemporary writing about relatable social justice issues for teachers to use in the classroom
2. General Writing Resources – This part of the resources is designed to encourage students in developing key skills in relation to the writing process such as drafting and editing, locating reputable sources, avoiding plagiarism and so on.
3. Tasks Targeted to Reading Materials – In order that teachers feel able to justify spending time during ordinary classes working with the reading materials provided in the anthology, this aspect of the materials includes a range of different tasks that different class teachers might find useful to use either before, during, or after reading a text from the anthology.
4. Exam-Style Writing Tasks – This part of the resources provide students with readymade opportunities to write creatively about social justice issues, whilst also allowing teachers the opportunity to set writing practice tasks that are more likely to engage students, but which still resemble – and can be marked in line with – official exam tasks.
5. Year 9 Transition Scheme of Work: Black Lives Matter – The transition scheme of work developed here consists of nine individual lesson plans which can be taught over a three week period to engage students in writing at a key point in their school career where there is also space to work more intensively.

E. Soliciting teachers views about the Draft Programme and Teaching Materials

On Tuesday 29th June, a focus group meeting was hosted at the University of Warwick with a group of teachers from a range of secondary schools across Coventry, some of whose older students had already been involved with WWSP and some who had never encountered the programme before (a full report of the focus group can be found at appendix 11). At the event, teachers were presented with an overview of how the programme operates in its current form, and also with a provisional outline of how an in-school programme might look. Following this, the materials set out above were showcased and circulated for the teachers to assess their quality and suitability. The overall aim of the session was to assess the interest in a

Participating schools

Caludon Castle School
Coundon Court School
Ernesford Grange School
Finham Park 2
Lyng Hall School
President Kennedy School
Stoke Park School
West Coventry Academy
Westwood Academy

schools project and to see how teachers thought it would work best – both in general terms and specifically in relation to their school.

In the first place, it was agreed upon that the case for introducing Writing Wrongs as a programme in schools was strong. Teachers were enthusiastic about the potential benefits the programme could have in academic terms. There was also a unanimous sense that it also had significant potential to develop students socially. One group felt that the programme could "expose students to a 'bigger world' than they currently occupy" and also suggested that, particularly given some prejudiced and ill-informed beliefs that exist among their student body, Writing Wrongs could operate both as a platform on which BAME students could find a voice and a vehicle through which some of those prejudiced beliefs could be overhauled.

While there were different opinions put forward regarding the most effective way to run the programme – including conflicting thoughts about which year group would be best to target, for example – all participants felt that aiming it at a broad cohort would indeed be more beneficial than selecting a small number of interested students. They talked about the possibility of somehow integrating the programme into their long-term departmental plans and studying a Writing Wrongs-style module during the academic year. There was a significant appetite among teachers to work with the teaching materials, and we received a number of requests soon afterwards from senior teachers in a number of schools who have asked about the possibility of acquiring them.

While there was enthusiasm for the bank of varied and differentiated resources, there was particular interest in the potential for an anthology of reading materials. It was seen as being a versatile tool from which teachers could create a wealth of further resources, and also something that students could be encouraged to make use of in their own way too. Teachers generally tended to agree on the fact that too many school students are rigid and unadventurous in their reading habits, but cannot always find or access material that might well invigorate them. In this respect, a carefully devised anthology of reading materials that catered for different abilities and interests could be a powerful resource that both engages students and also provides them with inspiration for their own writing.

There were comments about the capacity of a programme such as Writing Wrongs to address the sense of disconnect young people can sometimes experience between writing and writers. Anecdotally, one participant talked in particular about lower ability students and their misguided sense that writing is taken from some historic past. They are often unable to see the function of contemporary writing. "So, is this writer dead then?" one student apparently asked about a modern piece of writing. "Especially some students from local, inner-city Coventry schools, whose worlds are no bigger than their street in some cases – they are the ones who are often poor writers." During this discussion, a number of teacher spoke of how "vital" it would be in this respect that the programme features some involvement with, or exposure to, a professional writer or academics who visited the school to talk about their work.

This led to talk about the appeal of being involved with a project that works alongside the university. Certain students in the city's schools have "such low aspirations," one person commented. She talked about a student of hers who "is in line for two As and a B at A-Level" and has an unconditional offer from Coventry University but had not considered applying at Warwick or any other red-brick universities. "It had never crossed her mind to," she said. The participant again stressed how valuable the link with the university – and the specific nature of the programme – could be in its capacity to build confidence in young people.

Overall, the session confirmed that there is great sense of interest in developing Writing Wrongs as a programme delivered in schools. What was particularly encouraging about the teachers' responses were that they seemed to acknowledge both the direct and indirect benefits that the programme might offer their students. That is, there was a clear sense that Writing Wrongs could operate as a writing workshop; a key part of the curriculum; a vehicle for raising aspirations of young people; and a means of broadening students' horizons and developing them as social beings.

F. Conclusion

The draft WWSP programme for use *within* schools set out above responds directly to a number of commonplace observations that teachers have about many young students: that their reading and writing habits are often narrow; that their engagement with the "bigger world" is often minimal and therefore their understanding of social justice issues is restricted; that they lack both the cultural capital to form a sophisticated understanding of the world they live in, and the necessary skills required to form a response to it; that good young writers don't have the platform on which to develop their talents and become great writers, and often lack enough opportunities to write with purpose; that disadvantaged students aren't given enough *engaging* opportunities to raise their aspirations; that students struggle to excel academically because of a lack of exposure to good writing; and that students' work is not celebrated nearly often enough. The WWSP developed above would respond strongly to all of these points.

There is undoubtedly an appetite among Coventry schools to participate in the Writing Wrongs Schools Programme outlined above. Teachers sense an important opportunity for all their students to develop both academically and socially through engaging with WWSP, whilst also seeing a chance for their most talented writers to develop under the guidance of professional writers and academics. The relationship with the university that schools would have by taking part has also been noted by teachers, who are keenly aware that it could help to raise aspirations of young people in the city's schools.

In order to develop this Writing Wrongs Schools Programme *within* schools for younger age groups, schools need to be chosen within which to pilot the programme. The programme and teaching materials which accompany it would then be reviewed, refined and expanded on the basis of this experience.

Ongoing and detailed engagement by the WWSP team is vital over this piloting process. Visits by Warwick's academics and their network of professional writers are important to inspire the students taking part in the programme. School teachers need to know that they have external support when adopting an innovative teaching programme. It is important that teachers are able to frequently discuss the programme with the WWSP team who could then respond to any observations or requests made.

The success of the programme also depends on schools' ability to run key elements of the programme in a way that works best for them. Teachers' thoughts on how best to incorporate Writing Wrongs into their timetable are varied, meaning the role that Warwick plays during this time is dynamic and open to change from school to school. Such experimentation will also produce benefits in terms of comparing and contrasting the strengths and weaknesses of different models.

5. Proposals for the Future

A. Introduction

The experience of this year's work on WWSP provides a strong rationale for expansion with a long term view towards creating a national Writing Wrongs Programme. This final chapter therefore provides a series of next steps which would build towards this long term objective.

B. The Rationale for Expanding the Programme

CHIP's work this year, as catalogued in this report, has confirmed that WWSP uniquely delivers important research and writing skills to school students from disadvantaged backgrounds while empowering and inspiring them to write about social justice issues they care about. It also gives those students access to professional networks and experiences of university life that are not normally open to them.

WWSP has been significantly expanded and enhanced over the last year. The activities undertaken have also demonstrated the potential to do a great deal more in the future:

- An expanded version of the programme has been run at the University of Warwick for students from disadvantaged backgrounds in the West Midlands region. Student feedback shows that it is achieving its key objectives. We have identified further ways in which it could be enhanced next year (see chapter 2).
- CHIP has organised a series of events which have brought together many university representatives interested in running the WWSP programme in their local areas. All these representatives saw WWSP as a very attractive form of outreach for them to undertake with their local schools. For a variety of reasons, it was seen as offering significant benefits over some of the more traditional forms of 'widening participation' activity they currently undertake. Two universities (University of Bristol, and Goldsmiths, University of London) have implemented WWSP locally. They have emphasised the importance of support from CHIP in doing this. Many more are keen to do so next year, or in future years (see chapter 3).
- Throughout the year, a number of individuals have advocated for CHIP to also consider bringing the WWSP programme into schools, particularly for younger age groups. Focus groups with schools have confirmed that there would be a range of benefits for students and school teachers if WWSP could be implemented directly in and by schools. Draft materials produced for use in schools were seen as extremely valuable for the realisation of the project aims and at the same time helpful for students to hone skills necessary for GCSE examinations (see chapter 4).
- On a longer term basis, there is certainly the scope for the programme *in* schools to be scaled up and delivered at a nationwide level, just as is envisaged for the programme *in* universities. CHIP would remain the lead organisation tasked with developing the shape of the programme, but it also could work with other universities to roll out the programme in schools local to them.

Overall, there appears to be a strong rationale for seeking to extend the Writing Wrongs Programme so that it operates on a much more widespread basis. There is great appetite in schools and universities to participate. Although there are resources and structures in both schools and universities that can be drawn upon, this report has identified the need for a centralised support programme to enable individual initiatives to succeed. The activities and resources which CHIP has already produced demonstrate a track record of success in providing such support. This can be built upon in the ways identified below.

C. Next Steps towards a National WWSP Programme

The long term objective is a national WWSP programme with universities and schools across the country participating. In order to make the next steps towards this longer term ambition, CHIP is seeking external funding to allow it to significantly expand and enhance the programme over the next few years. There are two key elements for which funding is sought:

1. **The creation of a national WWSP co-ordination function within CHIP**, funded for a significant period so that work could be undertaken with confidence that longer term objectives were achievable. Such a co-ordination function would concentrate on the following next steps:
    - Expand WWSP into new universities who wish to become involved in the network
    - Further hone and implement a Writing Wrongs Schools Programme *within* schools for younger age groups
    - Develop a range of educational resources for both universities and schools, building upon the resources that have already been developed, and further test and refine them
    - Offer ongoing support to universities and schools who wish to participate in a variety of different ways including; co-ordinating a national network of professional writers to participate in WWSP events; sharing evolving best practice from across the network; publishing the work of Writing Wrongs competition winners in CHIP's Lacuna Magazine; developing guidance around ethical and student welfare issues raised by participation in WWSP; undertaking further research into pedagogical issues related to the development of writing skills to help develop the programme and further improve teaching practice.

2. **The creation of a fund to pay for professional writers to work with WWSP**. In all CHIP's work with universities and schools across the last year, as documented in this report, the presence of professional writers in workshops and other activities has been vital to the success of the WWSP programme. Professional writers inspire students with stories of their writing and careers, bring the written word on the page to life, and are often the

catalyst which encourage students to seriously embark on their own social justice writing.

Many professional writers (journalists, novelists, poets etc.) come from the same backgrounds as the students with which we seek to engage. They are very keen to put something back into their communities and to inspire the next generation of writers. But sadly, much professional writing is not well paid. Most journalists, novelists etc. cannot afford to plan and deliver high quality workshops in schools without payment. By creating a fund to pay for professional writer to work with WWSP we would be ensuring the involvement of a diverse range of writers who can inspire the writers of tomorrow to follow in their footsteps.

Appendix 1 – List of Participating Schools in WWSP 2017-2018

1. Aylesford Sixth Form, Warwick
2. Caludon Castle School, Coventry
3. Campion School, Leamington Spa
4. Cardinal Newman Catholic School, Coventry
5. Chenderit School, Banbury
6. Coundon Court, Coventry
7. Green Spring Academy, Shoreditch
8. Haberdashers' Abraham Darby, Telford
9. Joseph Leckie Academy, Walsall
10. Kenilworth Sixth Form, Kenilworth
11. Kennet Secondary School, Newbury
12. KECH Girls School, Birmingham
13. King Edward VI Aston, Birmingham
14. Kings' Norton Sixth Form, Birmingham
15. Madeley Academy, Telford
16. Myton School, Warwick
17. Nicholas Chamberlaine Sixth Form, Bedworth
18. Parmiter's School, Watford
19. Pensby High School, Wirral
20. Phoenix Collegiate, Wet Bromwich
21. Rugby High School Sixth Form, Rugby
22. Southam College, Southam
23. St Bartholomews, Thatcham
24. The Westwood Academy, Coventry
25. Thomas Telford School, Telford
26. Waverley Sixth Form, Birmingham
27. West Coventry Academy, Coventry

Appendix 2 – Agendas for the WWSP workshops

Writing Wrongs Workshop 1

Time	Group Size, Subject and Presenter	What is covered and issues to consider
10.00am-10.30am	Plenary - Introduction to the Programme - James Harrison,	Introducing the students to how the programme will operate over the year, providing them with some inspiring thoughts about writing and its potential, and showcasing the online resources we will be creating.
10.30am-11.30am	Seminar Groups of 6-8 students – Discussion of "Revenge Killing"[1] – everyone involved	A facilitated discussion of the piece we have asked them to read in advance of the first workshop. Get them into small groups to begin with to help them start talking. For those students who have not read the piece, we put them all together in one seminar group and give them some extracts from the article to read there and then.
11.30am-11.45 am	Break	
11.45am-12.15pm	Plenary – An audience with Lacuna Writer in Residence, Rebecca Omonira-Oyekanmi	Rebecca reflects on her background, how she became a writer, and some of her journalism, particularly in relation to telling the stories of migrants entering Europe from Africa.
12.15pm - 1pm	Lunch	A more relaxed opportunity for us to mingle with the students and get to know them a bit.
1pm – 2.45pm	Seminar groups – The research behind your writing – everyone involved	In advance the students have been told the following: "Rachel [the author of Revenge Killing] is clearly angry about the issues she is writing about in Louisiana, USA. When you think about your own environment, experience and background, what social justice issue is it that makes you particularly angry? Please write down one issue on a piece of paper, together with three

[1] Rachel Aviv, 'Revenge Killing', *New Yorker Magazine* , July 6, 2015
http://www.newyorker.com/magazine/2015/07/06/revenge-killing

		justifications for why you have chosen that issue. You should try to make these reasons as convincing as possible, as you will be discussing them in groups at the workshop on 21st November." We ask them all to hand in their themes at the end of the first session. Then, we put people together in appropriate groups so they are discussing their ideas with people who have similar interests. We then get them presenting their issues to each other and attempting to justify those ideas. This should lead on to a discussion of what needs to be done to make their issues really compelling; The idea is to encourage them to think about the need to say more to really convince people of their arguments. But before they can say more, they need to research the issues in more depth. This is to reinforce the idea that good writing starts with good research – knowing your subject well. We allow them around 30 minutes to present and talk about the issues they have brought along, before we shift the focus to the research they need to do to prepare for the next workshop.
2.45pm-3pm	Final plenary	Bring them back together for some final rousing words and to explain what they will be doing in the next workshop – i.e. talking about the research they have done and developing their writing skills. We also want to know what online resources they would value.

Writing Wrongs Workshop 2

Time	Group Size, Subject and Presenter	What is covered and issues to consider
10.00am-10.15am	Plenary - Introduction (James Harrison)	Welcome and introduction to the day.
10.15am-10.45am	Plenary – An audience with an author	She introduces her work and talks about her experience in becoming a writer.
10.45am-11.00pm		Break
11.00pm-12.30pm	Writing workshop and 1-1 discussion (Tutors) and Q&A panel (Student Ambassadors)	Students split into two groups. One group provided with advice about writing craft from our guest writer. The other group provided with individual feedback on their work so far from Tutors and take part in a Q&A session with Student Ambassadors on university life.
12.30pm-1.15pm	Lunch	An opportunity to mingle with staff and student ambassadors and ask questions about university.
1.15pm-2.45pm	Writing workshop; 1-1 discussion (Tutors) and Q&A panel (Student Ambassadors)	Students split into two groups. One group provided with advice about writing craft from our guest writer. The other group provided with individual feedback on their work so far from Tutors and take part in a Q&A session with Student Ambassadors on university life.
2.45pm-3pm	Final Plenary	Wrap-up, evaluation and an explanation of the work students need to do before the next workshop and what will be done in the next workshop.

Writing Wrongs Workshop 3

Time	Group Size, Subject and Presenter	What is covered and issues to consider
10.00am-10.15am	Plenary (S0.11) - Introduction (James Harrison and representative of OYP)	Welcome and introduction to the day.
10.15am-12.30pm	Group work, individual feedback on draft essays, campus tours, and 'meet the Warwick University students' sessions	The cohort are split in half. One half do workshops with writers about very aspects of writing craft e.g. use of narrative voice, how to tell a story etc. The other half see their tutors in turn in half hour sessions to receive feedback on their draft essays. When they are not seeing the tutors, they go on campus tours and have sessions where there is the opportunity to ask our Warwick student ambassadors questions about life at university.
12.30pm-1.15pm	Lunch (Student Hub)	An opportunity to mingle with staff and student ambassadors and ask questions about university.
1.15pm-3.30pm	Plenary (S0.11) – Essay writing discussion	The cohort are split in half again. But they do it the other way round. Those who were with the writer workshops in the morning get one to one feedback etc. in the afternoon and vice versa.
3.30pm-4pm	Final Plenary (S0.11)	Wrap-up, evaluation, an explanation of the final essay submission process and further explanation about OYP.

Appendix 3 – Winning Writing of WWSP 2017-2018

The future of our children's' mental health

Our current education system is murdering our children. There's no easier way to say it. Yes it's a bold statement, one that those in power refuse to believe; they cover it with glazed over lies of how the system is only trying to prepare young people for the 'real world', a world where all that matters is the grades and the money you get from them. We see the news reports. We read the articles. We watch the TV. We witness how this attitude is damaging our future population and yet we do nothing about it because it doesn't personally affect us.

I first spoke with Lillian after being referred to her through a teacher at my school as when I mentioned the idea of creating an article on the effects of the education system on the mental health of young people, all fingers pointed to her. She was smiley. Her fingers ripped little pieces of skin off of the sides of her thumb and sometimes left them bleeding but besides that there was no way to tell what had happened to her. We sat together in a small history classroom and I asked her the question.

"So… how has your past year gone?"

The story that followed that question is the reason I am writing this for you now.

In our modern day 1 in 6 people experience a mental health problem at any one time in their life. 10% of young people also face such difficulties. The numbers speak for themselves.

When Lillian was 12 years old she developed a mild eating disorder; she tells me of how she counted the calories on the sides of packets and only drank diet coke to keep her energy up. After a few months of struggling she was forced to go to her local GP by her parents and was put on the waiting list for the Child and Adolescent Mental Health Services. She was told they would help her and her family. They said that she would be ok again. So she waited for the letter through the post for her first appointment.

Waiting lists for such organisations can range from few weeks to up to over a year due to the increasing number of children being referred towards their services. The department is bursting at the seams with children who have severe mental illnesses that take time and skill to deal with. There are so many underpaid, hard-working psychiatrists who put all of their time in to their work; but there is always more children coming through the door. Funding for services such as CAMHS has dropped by £50 million since 2010. Over half of English councils have frozen or cut their personal budget for mental health services in the last 7 years. This is fact.

A year later that letter finally came. Driving hours to the hospital, she was consulted and then diagnosed with numerous issues. As she lists them to me she has to count them out on her fingers to remember all of them: Generalised Anxiety, Severe Depression, OCD, systematic depersonalisation and suicidal tendencies. Lillian started CBT; a form of treatment that focuses on dealing with mental issues through the use of a psychiatrist and talking about the root problem of the illness. She had a singular 1 hour meeting every week and everything seemed to be going ok.

Those who live with mental health issues can "face poverty, homelessness and unemployment". They can be treated unsympathetically by those around them and can find themselves on the outskirts of their friendship groups. It has been proven that those with illnesses such as depression and anxiety are more

likely to smoke, drink and misuse drugs. It's also proven that early intervention prevents longer term treatment and future problems in adulthood… 70% of sufferers with mental illness have not received treatment at the correct time.

She recounts on how she fell into the darkest period of her life. Her school amplified the pressure on her and her fellow students due to the looming GCSE's and she tried to stay strong. "I just crumbled" she said "I… fell apart". What followed this breakdown was a period of self-harming and a suicide attempt that Lillian was too scared of recounting to me. Lillian speaks of how she was too ashamed to ask for support from her friends or teachers due to the heavy stigma that surrounds the issue of mental health. Her psychiatrist said to her mother that Lillian needed to be immediately hospitalised and she was a danger to herself. They called the local ward and informed them that Lillian would be moving there immediately; they replied that she couldn't. There were no free beds. So Lillian and her mother were sent home.

Teachers are not under a legal duty to identify/highlight mental health issues. Schools are not legally obliged to offer counselling for young people; these services may not be offered due to lack of school budget or lack of resources in the area. The children are then passed on to charities and independent organizations that are already overflowing. The endless cycle continues.

Lillian was locked in her home for 2 months with her mother. "I wasn't allowed to be on my own. My mother bought a safe; all the razors and knives and ropes and cords and pills were locked away. My parents hid the door keys from me. They stood in the bathroom whilst I showered. I wasn't allowed to shut my bedroom door just in case…"

There is a 50% increased risk of suicide in those who suffer with depression. In 2016 alone there were 5688 suicides. For every individual suicide, there are 15 attempted. 1 in 65,000 young people in the UK try and commit suicide.

Lillian attempted suicide twice; the 1st being trying to hang herself from a tree in her childhood garden in the middle of the night and the 2nd being her attempting to run out in front of a moving truck. She was locked away like a criminal in her own house, told that she just had to wait until the following Thursday so that she could go to her psychiatrist and they would do something about it. Lillian never missed an appointment… well apart from the time that she had starved herself so badly that she couldn't get out of bed in the morning.

One could argue that the main issue with mental health and its treatment is that it is not visible like a broken leg or operation scar; a friend of mine once said "If your ankle was broken, someone wouldn't force you to walk up the stairs. But people cannot tell if you have a broken brain" Suicidal children – both male and female - sit in the same class rooms as your own, smiling and completing the work whilst contemplating how much they truly hate themselves. The worst part is that the issue is growing.

With the help of her parents and surrounding family Lillian was able to pull through; she took her exams even though she had to be walked to the room just in case she ran away again. She lost large amounts of weight, her hair fell dead around her face and she was too scared to tell her friends the reason why she had been away when she came back for the final day of school to get her shirt signed. Lillian told them that she had received tutoring after her parents asked the school for more academic help; she informed me that even now, nearly a year later, they still believe the lie.

The number of children with diagnosed mental illnesses are skyrocketing whilst the funding and levels of support go in the opposite direction. I have personally sat in stuffy headteacher offices were the only excuse for not providing counselling for struggling teenagers is that there is not a large enough amount of

people for it to be worthwhile; people are oblivious to the facts. Children and young adults are now in an academic tornado of unrelenting pressure and high expectations and few are doing anything to change it.

Not everyone was as lucky as Lillian. Her head dropped forward and the picking of her finger became more frantic and irregular. A student had taken their life the year before the beginning of Lillian's struggle; the school did a 15-minute assembly on the importance of stress and placed a photo of the pupil in the hallway and then moved on.

The mentality is wrong. Schools were created to be places of education and for developing the brilliant and unique minds of our future leaders and politicians, so when did it become a feared prison were children are forced to push themselves over the age for the sake of grades? Is it not the duty of the teacher to present the students with all the ways that they can grow and explore the world rather than telling them that the only way to be successful is to get 5 A*'s? The only way to change the ingrained ideology of the chain is to take direct action from the top; bring in councillors to schools, create support groups, educate younger pupils on mental illness and how to support others. Begin telling children that all they must do to succeed is to try their best.

I shook Lillian's hand, opened the door for her and watched her shuffle down the corridor, blending in to the mass of blue jumpers and embroidered slogans. And only as she turned the corner did I realise that I was crying. I guess that the truth can be scary after all. Maybe it was the horrific story that she told me that caused the tears, or maybe it was the fact that I realised that what I read sometimes in the crumpled corners of the newspaper was an everyday reality for children up and down the country. In no way is it easy to come to terms with the fact that before we become adults we can hate ourselves so much. How terrifying to think that we are all reflections of our universal teachers and that this behaviour and attitude can only be taught. The fact that this is not a one-off encounter can keep you awake at night sometimes.

Although it is a common and frustrating phrase, I do not have the answers. I don't know if anyone will truly understand exactly how to fix the childhood mental illness epidemic without trial and error; however, I do know that this argument is not a strong enough reason to not try at all. I do know that there are thousands of children and young adults struggling as we speak. I do know that those people desperately need help. We must start somewhere. We must start now. If not for the sake of the others, then for your own children who will be walking in to an environment where they will be told that they can never be good enough unless they do an additional 5 hours of revision every evening. The kids who will learn to believe that all that matters about you is what degree you did at which university. Or the cycle will continue just like it has before, the story of Lillian will become lost in to the mass of accounts by other children and the hallways of schools shall be covered with the photos of those pupils who were never given the opportunity to love themselves for who they were rather than their results.

A Short Fictional Story About Anxiety

Eyes blurry; head spinning. She grabbed the wall to keep herself up. Her vision went black. She must have cut her hand as she fell because when she woke up her wrist was bandaged and pain was shooting through her finger-tips. A strange man in a white coat appeared before her, and she was afraid of his clipboard in his hands and the bright smile that overtook his face. The next few hours were a blur, and when she got home she still found herself trapped in that hospital room with questions filling her mind. The doctor had said that it had been a panic attack and a few months later she was diagnosed with anxiety. The word made her teeth itch and her fingers numb. Her parents avoided using it around her. It would often get uncomfortable, they tiptoed around her like she was an agitated child and treated her like a glass china doll that would break if mishandled. She no longer enjoyed the peace and security of her bedroom knowing that they paced the landing for hours, pondering on how to approach her- their own daughter- as if she was a stranger who had inhabited the body of their once lively and pink-cheeked little girl. Her skin had since lost its bright pigment and she has grown taller and more awkward as the years have passed- but the little girl still remained trapped within her mind. Sometimes she would break through the wall with an agitated cry. She would jump up, run before her parents, and scream at the top of her lungs, "IM STILL HERE!" A wave of euphoria would overtake her and she would collapse. But when she opened her eyes again, she would still be sat in the same position as earlier, except tears would be running down her cheeks and her fists would be clenched in anger. When she looked down she would see fingernail marks on the insides of her palms, and at that point she would go to the kitchen and eat a Mars bar, the one constant in her life as everything otherwise had seemed to have spiralled frantically out of control.

The worst part of her early morning was having to leave her bed, but the worst part of the afternoon was having to sit amongst a dozen other teenagers in a four-walled confinement whilst the hours passed by effortlessly and the world refused to stop for anything. But in the solitude of her corner she could daydream, hearing the inner frustrations of her peers; the laughter and the slamming of doors, tasting the saltiness of tears and the sweetness of vanilla ice-cream on a hot day. It only seems to magnify across the empty halls, where silence had no reign. She recalls sitting on her doorstep in the warm breeze of an August morning, yet she was shaking. She had stayed up all night, although it had made no difference to her exhaustion. By the morning, the bed sheets were in a knot and aside from short bursts vivid vertigo, she hadn't slept a wink. She had gone inside the house after the sun had set and boiled the kettle for perhaps the fourth time that day, already wired with caffeine although finding that she had to keep her hands busy or she would bite her nails that were already shredded down to the nub. Time seemed to be slowing down at a dismal rate. Silence hung in the air, but then the kettle went off and a muscle twitched involuntarily in the corner of her right eye, her mouth grimacing rigidly. With one arm folded tightly across her chest and one hand wrapped around the coffee mug that she had no interest in indulging in, her foot began to tap against the kitchen tiles furiously and she stared out of the grimy windows, waiting for something to happen although praying it never did. The fitfully dull evening would either rise to see the dawn of her new life or snap her dreams in half. The school bell rang and her eye twitched once again, her brain racing in an unhelpful frenzy. During all her years of preparation, reality was still alien when she had to return to it. She had sat in the same class in the same seat for two years, yet not a thing seemed familiar. The only thing that never seemed to change was the sky that accompanied her wherever she found herself in a vivid array of tone. A constant; that spoke to her through the colour spectrum.

The days when the clouds blocked the sun were the days that that her mind wandered back to that dangerous place that she had restricted herself from visiting for fear that she would lose her mind. But the hours passed by in a hurry and soon it was lunch. The sky was grey so she sat inside amongst a hundred people, but she was still isolated. Being raised as if she was a fragile made her feel like an ornament, a sign plastered overhead that stops people from approaching her. But she was glad. She wouldn't know what to say to them anyway- they spoke a different language.

The sky was grey so she sat inside amongst a hundred people, but she was still isolated. Being raised as if she was a fragile made her feel like an ornament, as if a sign was plastered over her head that stopped people from approaching her. But she was glad. She wouldn't know what to say to them anyway- they spoke a different language. She looked over at the table of people. The aliens laughed and smiled and paid no attention to the quiet girl sitting alone in the cafeteria, who was clenching the material of her skirt tightly in her fists as she desperately tried to ignore the villainous ramblings of the anxiety monster sat perched on her left shoulder. It accompanied her with streams of whispers, clouding fearful thoughts and irrational worries into her subconscious. If someone had to ask her how it felt, she would describe it as having her chest being compressed by elephants, or having drank three cups of coffee and suddenly feeling her hands shake and her mind spin uncontrollably with nowhere to channel her energy. Or her heart being trapped in a bird cage, and beating so fast her ribs began to ache and feeling like she was in a sauna, but she was frozen to the touch and her fingers were numb and her eyes glazed over, freezing in time like a statue. A victim to the constant array of defeatist notions and being unable to block them out. She felt a sweat bead stream down the side of her face, and her breath suddenly became the loudest thing in the room.

Head spinning, heart racing.
Stumbling down the hallway with one foot in front of the other.
Locking the stall door and collapsing onto the cold tiles.
Breathing slow, her chest heaving in a slow and steady pace.

Like a repetitive cycle, it was happening again.

A Writing Wrongs Workshop – How can universities support school students to write about social justice issues?

Report of an Expert Workshop

Centre for Human Rights in Practice, School of Law, University of Warwick

Monday 29 June 2017

1. Introduction

1.1. This report summarises the key discussions and proposals made at the Writing Wrongs schools workshop (WWSP). The workshop brought together academics, writers and a range of other individuals with (1) experience of teaching in schools and/or (2) organising activities for school students from disadvantaged backgrounds. The aim of the workshop was to:

- Share experience of programmes for school students involving writing on social justice issues.
- Consider how universities might create more opportunities for school students, particularly those from disadvantaged backgrounds, to become involved in writing about social justice issues.
- Discuss the attractiveness of a 'regional hub' model whereby universities across the country run workshops for school students in their own area, feeding into the national Orwell Youth Prize (OYP).
- Consider what forms of co-ordination and support would make the regional hub model feasible for universities who wish to participate.

1.2. The workshop was held under Chatham House rules meaning that individual comments are not attributed in the report that follows.

2. Key Conclusions and Proposals for Future Action

2.1. Key conclusions and proposals for future action were as follows:

- That existing experience from WWSP and OYP points to the attractiveness and feasibility of universities running writing workshops for students from disadvantaged backgrounds feeding into the national Orwell Youth Prize (section 4)
- That there is significant added value in a national network of universities offering opportunities for school students from disadvantaged backgrounds to develop their skills in writing about social justice issues (section 5)
- That the University of Warwick can assist universities who wish to pilot some version of the WWSP model over the next year in various ways including by providing materials used in the planning and delivery of the Warwick writing workshops, sharing information about the costs of WWSP, sharing contacts with writers who could participate on new programmes, and other bespoke forms of assistance as required (section 6).
- That there were a variety of other ideas for how the WWSP programme could be built on and expanded including more direct engagement with secondary school teachers,

engagement with other professional networks, use of music and theatre as inspiration for writing, and use of technology to help inspire and disseminate writing (section 7).

3. Workshop attendees

Anil Awesti	Centre for Lifelong Learning, University of Warwick
Michael Bailey	Department of Sociology, Essex University
Gonzalo Ceron Garcia	Department of English, University of Warwick
Francis Gilbert	Department of Educational Studies, Goldsmiths University of London
Gareth Griffith	Department of English, Bristol University
Alison Hall	Xaverian College and Political Studies Association
James Harrison	School of Law, University of Warwick
Becca Kirk	University College, Birmingham
Stephanie Le Lievre	Programmes Manager, Orwell Youth Prize
Carolina Matos	Department of Sociology, City University
Kate Mattocks	Department of History & Politics, Liverpool Hope University
Jack McGowan	Department of English, Warwick University
Rebecca Omonira-Oyekanmi	Freelance writer and journalist, Trustee of Orwell Youth Prize
Grant Phillips	Deputy Chair, Orwell Youth Prize
Lewis Smith	Department of History, University of Warwick,
Lucy Sweetman	Creative Writing, Bath Spa University
Andrew Williams	School of Law, Warwick, School of Law

4. Lessons from the experience of Warwick and OWP

The Warwick and OWP experience

4.1 Over the last two years, the Centre for Human Rights in Practice at the University of Warwick has been running the 'Writing Wrongs schools project' (WWSP). This brings together Year 12 students (first year sixth form) from disadvantaged backgrounds[2] in the

[2] We work with schools who have below national average GCSE and A level results and above national average take up of free school meals. We then encourage teachers from those schools to select students on the basis of disadvantage (e.g. students with parents who have not been to university).

Coventry/Warwickshire area to learn writing skills at a series of three workshops held during the autumn and spring. The aim is for the students to produce a piece of their own writing on a chosen social justice theme by the end of the programme.

4.2 Academics from a variety of disciplines (law, politics, English, history) and professional journalists and writers provide students with advice and guidance on essential research and writing skills. The school students work on their own writing and receive extensive feedback from the Centre's writing team. At the same time, school students experience a taste of university life and careers advice from a range of professional writers.

4.3 The students submit their final pieces of writing in March/April, all receive certificates and prizes and the student who is judged to have produced the best piece of writing has their work published in Lacuna Magazine (part of Warwick's Writing Wrongs Project). They also benefit from a paid internship with the magazine during the summer. All students are given written feedback on the final pieces of writing and encouraged to submit their work to the national OYP.

4.4 WWSP has a close relationship with the OYP. OYP aims to inspire and support the next generation of politically engaged young writers. OYP runs its own writing workshops in schools and regional workshops bringing together established writers/journalists with aspiring young writers, combined with a writing prize for 13-18 year olds to write in any form (poems, stories, plays and essays etc.). At the end of the year they hold a Celebration Day for entrants to the prize to come together for a day of writing, seminars and debate.

4.5 In 2017 Warwick and OYP ran a joint workshop as part of the WWSP programme. The Warwick cohort were joined by other school students from the Midlands for a workshop in which all school students received 1 to 1 feedback on their writing, participated in writing workshops with professional writers and spent the day with university students, academics and a wide variety of different professional writers.

Reflections and Questions about the Warwick and OYP experience

4.6 Tutors from the Warwick and OYP programmes reflected on the fact that 1 to 1 time between writers/academics and school students was a particularly important part of the programme. They felt that this created particular value for students who generally had never had this type of interaction before. They felt that skills workshops and the independent work school students were encouraged to undertake between workshops combined to help students develop important research and writing skills.

4.7 Also important to the programme was the presence of Warwick University students (from similar backgrounds to the school students) who acted as student ambassadors, facilitated discussions, talked about their experience of university etc.

4.8 Workshop participants were keen to know about the costs of the Warwick programme. The main fixed costs are publicity materials for the programme, the costs of employing student

ambassadors, transport and catering for the workshops. There was also the cost of the paid internship at Lacuna Magazine for the winner. University rooms are used free of charge. Some of the workshop facilitators and tutors are full time academic members of staff and were not paid, others are external to the university (e.g. professional writers) or are not on full time contracts (e.g. PhD students) and so are paid for their time in preparing for and running workshop sessions and providing feedback on school students' work.

4.9 School students are recruited by a widening participation officer who is already employed by the university, and used the university's existing network of contacts. He also administered all logistical elements of the programme. Overall, the fixed costs of the programme 3 workshops for 25 students was approximately £3,500 (transport, catering, publicity, Lacuna internships, payments to student ambassadors). But there are significant additional costs if staff need to be paid to administer and teach the programme.

4.10 Challenges identified for the future included:

- Encouraging more boys to participate in the programme and engaging with students from younger age groups
- encouraging a range of different types of writing (e.g. reportage, creative etc.) while at the same time ensuring that students were given detailed advice and guidance on the writing process

5. Rationale for other universities becoming involved

5.1. There are no national writing programmes focusing on social justice issues for young people in the UK. There are essay and creative writing *competitions,* some of which encourage young people to write about human rights and social justice issues (e.g. Amnesty International Youth Awards). But they do not provide significant support to aspiring young writers.

5.2 Support for young people to equip themselves to write about social justice issues has never been identified as an important aim in schools. Changes to the national curriculum has also reduced writing opportunities, and professional early career development in local and national journalism is increasingly difficult to access.

5.3. In this context, participants agreed that there was real value in bringing together universities, schools, writers, publishers, editors and the Orwell Youth Prize (OWP) to think about the potential of future co-operation/collaboration. By sharing expertise and networks and drawing on experience gained in relevant initiatives already undertaken, clear benefits could be seen in developing a cooperative, national creative writing programme that can feed into a national prize focused on social justice issues.

5.4 Some of the rationales for individual university departments becoming engaged in such a programme were identified as:

- Universities already do significant outreach work and have developed contacts with local schools, particularly in disadvantaged areas on which writing programmes could be built.
- Writing programmes like WWSP have the potential to engage a wide range of academic departments across the social sciences, arts and humanities enhancing inter-disciplinarity.
- Universities are making significant funds available for widening participation work. Programmes like WWSP provide something above and beyond many WP activities by developing writing and research skills of disadvantaged school students, and encouraging long term engagement with schools/students over the course of the programme.
- Programmes of activities that focus on developing the writing and research skills of disadvantaged school students, particularly on social justice issues are relatively rare.
- Exposure to universities will also allow school students from disadvantaged backgrounds to make a more informed choice about whether university is the right choice for them and engagement with various kinds of professional writers can also lead to opportunities to think about future careers.
- Individual academics/administrators/writers may struggle to run programmes that engage meaningfully with a wide range of school students from deprived backgrounds in their local area, so co-ordination/collaboration between multiple individuals and institutions may enhance the chances of success.
- The creation of a national network of universities feeding into the OYP would give a level of prestige that would be impossible for universities acting alone, and could potentially allow the range of opportunities for school students to be increased (e.g. through paid internships to media organisations, scholarships for study etc.).

5.5 It was also recognised that there are limits to what can be achieved by following the WWSP approach including:

- that there are many other school students, beyond those defined by universities as from 'widening participation' backgrounds' who would benefit from this kind of programme. Many school students from other state schools lack writing skills and professional networks in the media industry. So there is also a need to think about how a programme could be extended to include this cohort.
- the Warwick model, as set out above, is designed for year 12 (sixth form) students; this excludes younger age groups, who may be considered desirable groups to reach out to but who would require the application of different methods of learning. If such groups were to be targeted then there would be a need to learn from other programmes and

experiences (for instance Paper Nations – see http://papernations.org/) and think about alternative models (see section 7 below)

6. What forms of collaboration would be beneficial

6.1 There was general consensus that universities who were looking to set up their own writing programme in their own local area would benefit from various forms of support and collaboration. For those 'pioneers' looking to set activities up over the next year, the University of Warwick representatives (James Harrison and Andrew Williams) indicated they would be happy to share:

- Full details of the plans for its writing workshops.
- Publicity materials used to publicise the programme
- Online resources produced to support its programme
- More detailed cost estimates for the WWSP
- Contacts with writers who could teach on programmes developed by other universities.

6.2 Warwick representatives would also be happy to offer bespoke guidance and support to universities developing their own programmes. OYP could also potentially co-deliver workshops with individual universities. They could help with design and bringing in writers and school students who had shown an interest in entering the OYP. There would however be a cost to OYP involvement.

6.3 It was agreed that there was no reason why all programmes needed to be identical, and that different universities could adopt different programmes. Variations might include:

- More or less workshops being run by universities in any given year.
- A focus on particular kinds of writing
- Universities in the same region collaborating together to run programmes together.

6.4 There was also general consensus that, in the longer term, if universities were to be brought into the programme from across the country, there was great value in having resources for a national co-ordination function which would:

- Work with universities who wanted to join the network to help them in the development of programmes.
- Facilitate engagement between various actors (OYP, universities, writers etc.) and co-ordinate a national network of writers who could then be allocated to particular university programmes where they were needed.
- Share evolving best practice from across the network.
- Develop on-line resources to support programmes.

7. Ideas to enhance and expand future action on this issue

Beyond the ideas set out above, there was a range of other ideas that participants identified as potentially important mechanisms for engaging school students in writing about social justice issues:

- Particularly in relation to younger school students, there was perceived to be a value in engaging school teachers directly and empowering them to teach about social justice issues. Participants identified a number of opportunities, for instance within the GCSE curriculum where this could be done (e.g. in relation to Citizenship). It was recognised that there was a need to think carefully about how this could be done effectively, as simply producing a pack of materials might not be sufficient to create the kind of programme envisaged by workshop participants. It was recognised that other programmes had suffered when simply producing such packs and not engaging sufficiently with the teaching this led on to.
- There could be organisations beyond those so far identified through WWSP who could play an important role in future efforts to create a national programme of writing about social justice for school students. For instance, Teach First and other similar networks were identified as organisations through whom the word could be spread about the initiative.
- There may be inspirations for writing which go beyond what have been considered so far. So for instance, music, art, film and theatre may be good sources of inspiration for future writing, and this could be encouraged within the programme.
- Technology could be harnessed to create added value both in terms of expanding the forms of writing that school students engage with (e.g. would blogs or interactive computer programmes attract more boys to the programme?) and in connecting the programme to communities where writing was produced (e.g. Through Apps that could create trails about pieces of writing in local communities)

Appendix 5 – Invitation to Workshop at Warwick for Widening Participation Professionals

A Workshop for Widening Participation (WP) Professionals to learn about the project
12pm-3pm, University of Warwick, School of Law, Room S2.12

The Writing Wrongs Schools project (WWSP) provides school students from disadvantaged backgrounds with support from academics and professional writers to research and write on important social justice issues. Students enter their writing into local and national competitions and develop vital research and writing skills. Through a series of university workshops they also get a taste of university life and a chance to interact with university students and academics.

This workshop will provide an opportunity for WP professionals to find out how WWSP could be implemented at their university and to receive resources to help with that endeavour.

WWSP is run by the University of Warwick's Centre for Human Rights in Practice (CHiP), School of Law and Departments of English and History in collaboration with professional journalists and the national Orwell Youth Prize. It receives funding from the Sigrid Rausing Trust.

At the workshop, academics, writers and WP professionals from Warwick will present the project. They will explain how it is run, share teaching materials from the programme and explain the potential for exciting partnerships to be created between academics, professional writers, school teachers, school and university students.

Several other universities have now developed their own WWSP programmes, based on the Warwick model, adapting it to suit their own local context, and they will talk about their own experiences.

The Warwick team will be very happy to follow up after the workshop with further support and guidance to anyone interested in pursuing the project.

If you would like to register or have any questions please contact Becca Kirk, University of Warwick Law School WPO Officer at B.Kirk@warwick.ac.uk. We will send out a more detailed agenda to all those who register. Reasonable travel expenses will be covered by the project.

Appendix 6 – A Guide for Universities to WWSP

University of Warwick Writing Wrongs Schools Project – Materials to explain key aspects of the programme and support other Universities interested in adopting similar models.

Centre for Human Rights in Practice, University of Warwick

1. Introduction

The Centre for Human Rights in Practice (CHIP) at the University of Warwick is home to the 'Writing Wrongs' programme which brings together academics, journalists, writers, artists, film-makers, university and school students to develop, publish, exchange and share creative and engaging writing about issues of human rights and injustice.

Over the last two years CHIP has been running the 'Writing Wrongs Schools Project', in collaboration with the Orwell Youth Prize and various professional writers. These materials provide an overview of the Writing Wrongs Programme (section 2), its key aims (section 3), how we advertise the programme (section 4) how the overall programme has been operationalised at Warwick (section 5), a more detailed description of the workshops which are at the heart of the programme (section 6) and the associated costs (section 7). They aim to assist others who may be interested in embarking on similar programmes in their own universities. For any further information, please contact James Harrison (J.Harrison.3@warwick.ac.uk).

2. Overview of the Writing Wrongs Programme

CHIP is now commencing the third year of its Writing Wrongs Schools project with schools in the West Midlands area. Year 12 students from disadvantaged backgrounds[3] attend intensive workshops held at Warwick where academics from a variety of disciplines (law, politics, English, history) and professional journalists and writers provide students with advice and guidance on essential research and writing skills. The students work on their own writing and receive extensive feedback from our writing team. At the same time, those students experience a taste of university life and are exposed to careers advice from a range of professional writers.

The student who produces the best piece of writing sees their work published in the University of Warwick's Lacuna Magazine (which is also part of Warwick's Writing Wrongs Project). The winner also benefits from a paid internship with the magazine. All students are given written feedback on the final pieces of writing and encouraged to submit their work to the national Orwell Youth Prize. Representatives of OYP attend the final workshop and they organise for an

[3] We select students on the basis of the school which they attend. So we work with schools who have below national average GCSE and A level results and above national average take up of free school meals. We then prioritise candidates whose parents have not been to university.

additional cohort of students from the region to join our students. The project has met with excellent feedback from participants and teachers in the local area.

3. Aims of the Writing Wrong Programme

The writing wrongs programme aims to:

- Raising Attainment: offering students research and writing support to enable them to develop vital writing and research skills.
- Raising Aspiration: providing students with experience of a university environment with the aim of overcoming barriers to progression to Higher Education, and engaging them with a variety of professional writers to better understand the pathways to those professions.
- Encouraging social awareness and engagement with social justice issues.
- Bridging the Gap between A Level and University: learning essential university study skills and meeting university students from similar backgrounds to their own, thus facilitating students' transition from school/college to possible undergraduate study.
- CV Enhancement: presenting students with access to extra-curricular activities and work experience as a means of supporting the development of their CVs and university application forms.
- Giving a voice to young people: by encouraging them to write about issues of importance to them, enhancing their ability to express themselves and giving them the confidence to submit their work to a prestigious national writing prize.

From a writing perspective, there is no other comparable programme in the UK. There are essay and creative writing competitions some of which encourage young people to write about human rights and social justice issues (e.g. Amnesty International Youth Awards). But they do not provide significant support to aspiring young writers in the way that this programme does.

4. Selecting School Students for the Programme

In the first two years of the programme 25-30 students were selected for the writing wrongs programme. In the third year, it is envisaged this will rise to 40-50 students. (An additional cohort of around 30 students attend the final workshop each year through the efforts of OYP, as described in section 5 below).

The programme is advertised to schools who meet specified WP criteria (performance at GCSE and A level and number of students receiving free school meals) in the local area. This is done primarily through emails to existing school teacher networks, follow up telephone calls, a teachers' event at Warwick where teachers learn about a range of WP activities the university

provides, and various other networking and communication processes. There are also efforts to engage directly with students through social media. Students apply through an online form (the form as well as an advertisement for the programme can be found at https://www2.warwick.ac.uk/fac/soc/law/research/centres/chrp/writingwrongs/schools).

5. The Overall Programme

Each year, the Writing Wrongs programme involves the following key components:

- Three workshops for all students enrolled on the programme. In these, we teach a variety of writing skills and explain how to research and write about issues of human rights and injustice.
- The development of online skills-based materials to assist students with writing and better understanding issues of (in) justice and human rights and email communication through which students can raise issues throughout the programme
- The submission and marking of the essays by the project team.
- A Prize giving event where all students are given feedback and certificates, winners and runners-up receive prizes and all students are encouraged to enter the national OYP.
- A paid internship for the winner and publication of their essay in Lacuna

We aim to have sufficient tutors on the programme so that each tutor is responsible for between 6-8 students. Ideally tutors will see the same groups of students throughout the programme, thereby building up trust and confidence. So it is a good idea to get tutors to commit to dates early in the academic year. We run workshops on Saturdays so we are not taking students away from their studies. In our model, tutors each have a student ambassador with them during group work so as to help them work really closely with individual students. Later in the programme, there are 1 to 1 sessions between each student and the tutor, and student ambassadors sit down separately to talk to school students about university life and give campus tours (see workshop agendas at appendices 1-3 for more details on this).

6. The Workshops

The writing workshops are the most important component of the programme. They are where students develop their writing skills, become inspired about the writing process, learn about a range of social justice issues and meet and interact with academics, professional writers and students from similar backgrounds to themselves.

Our model which includes 3 workshops is set out below. But it is certainly not the only possible model. For instance, other universities may decide to make a lesser commitment, particularly in

the early days of developing a programme. They could decide for instance to run a single workshop. We can see how this would work and are happy to discuss different models at any time with interested parties.

In the Warwick model, before the first workshop, all students on the programme are sent a link to a piece of writing to read in advance (a piece is chosen on a social justice issue that is accessible, but not something that they are likely to write about themselves – to avoid the temptation that they copy the piece we have given them in their own writing! - For instance in the first year, it was a piece from the New Yorker magazine about racial discrimination and capital punishment in the US).

Students are also asked a question which they need to think about before the first workshop and will form the basis of their own writing. This question is related to an annual theme chosen for the OYP national writing competition, so that their writing fits within the scope of that competition. But we turn it into a simpler question which focuses them on their own experience. We find that this is the best starting place to encourage confidence in their own writing. So for instance, in the first year, the question was phrased as follows:

"Rachel [the author of the New Yorker piece] is clearly angry about the issues she is writing about in Louisiana, USA. When you think about your own environment, experience and background, what social justice issue is it that makes you particularly angry? Please write down one issue on a piece of paper, together with three justifications for why you have chosen that issue. You should try to make these reasons as convincing as possible, as you will be discussing them in groups at the workshop on 21st November."

The first workshop (which takes place in November) includes the following key components:

- An introduction to the programme and its aims, the tutors, the student ambassadors and each other
- Small group discussions of the piece they have read in advance of the workshop to get them thinking about the writing process
- An inspirational talk from a professional writer with a similar background to their own talking about his/her career and how he/she writes.
- Small group discussions of their own ideas related to the question they have been given in advance (e.g. 'what makes you angry?')

In appendix 1, there is an annotated timetable for the day with notes about what each session entails. As you will see from the timetable, in the afternoon session of the 1st workshop, students work in small groups and discuss the question they have been asked in advance of the day (e.g. 'What makes you angry?'). These discussions are intended to help them to narrow down the theme they want to write about. They are also intended to provoke the idea that they need to do more research to understand their topic properly. At the end of the day we give each student a (relatively expensive and therefore nice-looking!) notebook to write down the

research they have done (their notes, articles, books etc. they have found, notes of interviews they have undertaken etc.) and bring to workshop 2.

Workshop 2 (which takes place about a month after workshop 1 in December) is intended to get them to start thinking about the process of writing itself. Again we invite a professional writer, who talks about her background, and then does a workshop session on 'writing craft' to talk about different kinds of writing styles and approaches. While half the students are with the professional writer, the other half of the students are having one to one feedback on the research they have done with their tutors, who also help them plan the kind of writing they now want to go away and produce for workshop 3. See appendix 2 for a timetable of the day for workshop 2.

Workshop 3 takes place in February. A week before the workshop students are asked to submit a draft of their piece of writing so tutors can read it in advance of the session (the students don't all do this – some bring writing along on the day – the tutors have always managed to work with this). OYP advertise this workshop and they also bring a cohort of students who are thinking of entering the youth prize, and have a draft piece of writing/ideas about what they want to write. The two cohorts mingle during the day. At the workshop, students all get extensive 1 to 1 feedback sessions with tutors as well as various writers' workshops, a tour of the university campus and the opportunity to attend other meetings (e.g. on financing university education).

We set a deadline for writing to be submitted in March, and then our tutors produce written feedback on each of the submissions. Collectively we decide on a winner and a couple of runners up. At our final prize-giving event, the focus is on making sure that all students receive praise for their efforts and we make it clear that all students have the potential to go on and submit their work for the national Orwell Youth Prize. We tell them the written feedback they have received is to encourage them to do this, and we offer them the opportunity of a further chat with a tutor if that will help them.

7. The Costs of the Programme

Costs will vary depending on how much you can draw upon in-house resources and how much you need to buy-in external resources. The main fixed costs are publicity materials for the programme, stationary costs, the costs of employing student ambassadors, transport (most of our students make their own way) and catering for the workshops. For us, there was also the cost of the paid internship at Lacuna Magazine for the winner. We use university rooms free of charge.

Some of the workshop facilitators and tutors we use are full time academic members of staff and work with us on a voluntary basis. Others are external to the university (e.g. professional writers) or are not on full time contracts (e.g. PhD students) and so are paid for their time in preparing for and running workshop sessions and providing feedback on school students' work.

School students are recruited by a widening participation officer who is already employed by the university, and she uses the university's and department's existing network of contacts. She also administers all logistical elements of the programme. Overall, the fixed costs of the programme for 3 workshops for 25 students was approximately £**** (limited transport costs, catering, publicity, payments to student ambassadors). But there are significant additional costs if staff need to be paid to administer and teach the programme. External speakers also need to be paid if you use them. There are also the costs of whatever prizes you give (our internship costs approximately £800 per year). OYP can bring in school students from the local area and arrange for writers to speak at events. They charge for the administration of this. We can provide details of costs if this is of interest.

Appendix 7 – Questions for WP Professionals

Writing Wrongs Schools Programme
Key Issues for Discussion

Below are a number of key questions which those who are considering taking up the Writing Wrongs Schools Programme may want to ask before starting to design and implement the programme:

1. Designing a Programme

- Will it take place at your university or in local schools?
- Will you run it on the basis of the 3 workshop model (as done at Warwick) or are you considering another model?
- Will it run at weekends or during the week?
- Who will make decisions about the design of your programme (see section 2 below on engaging academics to help with this)?
- What are the key skills and experiences you want your school students to acquire through the programme?
- What will be the balance between inspirational talks, skills-exercises, working with students on their own writing and giving them wider experience of the university environment?
- How much 1 to 1, small group and large group work do you want to include?
- Do you want to have a prize/prizes at the end of the programme to inspire students? What should this prize be?

2. Getting the funding to run the programme

- What resources will you need to implement your programme in terms of the numbers of academics, students, professional writers etc.?
- How much of this do you have 'in-house' and how much will you have to bring in from the outside?
- How much will it cost to run?
- Where will you get the funds to pay for your programme?
- How will you make the case to your university/department/faculty or other funder that they should pay for the programme?

3. Engaging key people to help run the programme

- What should the roles of academics, administrators, students and professional writers be in making the programme work?
- Where/how do you find academics who might take a role in implementing the Writing Wrongs programme? How do you encourage them to take part? What are the qualities you are looking for in academics?
- What roles can students play within the programme (phd/undergrad/postgrad)? What qualities are you looking for in the students you select?
- How do professional writers help you, and how do you get them involved? What are the qualities you are looking for in professional writers?

4. Advertising the programme, selecting and communicating with the students

- How do you advertise the programme to students?
- What are the best methods of attracting students to participate?
- What are the selection criteria you might want to use to ensure WP students participate?
- How do you select students to participate on the programme?
- How do you communicate with the students throughout the programme?

5. External support and assistance

- What kind of external support and assistance would you value in the future from the Centre for Human Rights in Practice at Warwick?
- Could CHRP play a useful role in terms of e.g. helping to bring in external speakers, designing and sharing teaching and other key materials (e.g. through an online portal), bringing together universities who are undertaking the Writing Wrongs programme to share experiences, holding regional events, providing any other support to individual university efforts?
- How might we/you co-ordinate with the Orwell Youth Prize?
- Is there interest in having OYP involved at your events?
- Is the national OYP competition an important target for students to aim for, beyond the end of your local programme?

Appendix 8

The Writing Wrongs Schools Project
Teaching Materials for Implementing the Programme
Centre for Human Rights in Practice, University of Warwick

A. Introduction

The Centre for Human Rights in Practice (CHIP) at the University of Warwick is home to the 'Writing Wrongs' programme which brings together academics, teachers, journalists, writers, artists, film-makers, university and school students to develop, publish, exchange and share creative and engaging writing about issues of human rights and injustice.

Over the last three years CHIP has been running the 'Writing Wrongs Schools Project', in collaboration with local schools and the departments of law, English and history at Warwick, the Orwell Youth Prize and various professional writers. These materials provide an overview of WWSP and its key aims (section B), and a series of teaching materials to guide others who wish to take up the project (section C). They are designed to be used by school teachers teaching students in schools, and by university professionals, organising workshops at their universities for school students from their local area. For any questions about these materials or further support implementing the project, please contact James Harrison (J.Harrison.3@warwick.ac.uk).

B. Aims of the Writing Wrongs Schools Project

CHIP is currently running the third year of its Writing Wrongs Schools Project with schools in the West Midlands area, and at the same time working with universities and school teachers in other areas of the country to pilot their own schemes.

In the Warwick version of WWSP, sixth form students from disadvantaged backgrounds[4] attend intensive workshops held at the university where academics from a variety of disciplines (law, politics, English, history) and professional journalists and writers provide students with advice and guidance on essential research and writing skills. The students work on their own writing and receive extensive feedback from our writing team. At the same time, those students experience a taste of university life and are exposed to careers advice from a range of professional writers.

[4] We select students on the basis of the school which they attend. So we work with schools who have below national average GCSE and A level results and above national average take up of free school meals. We then prioritise candidates whose parents have not been to university.

All students are given written feedback on the final pieces of writing, with the winner gaining a paid internship with the University of Warwick's Lacuna Magazine (which is also part of Warwick's Writing Wrongs Project). They are also encouraged to submit their work to the national Orwell Youth Prize. The project has met with excellent feedback from participants and teachers in the local area.

The key aims of WWSP are:

- Raising Attainment: offering school students research and writing support to enable them to develop vital writing and research skills.
- Raising Aspiration: overcoming barriers to progression to Higher Education, and encouraging career progression though engagement with professional writers.
- Encouraging social awareness and engagement with social justice issues.
- CV Enhancement: presenting students with access to extra-curricular activities and work experience as a means of supporting the development of their CVs and university application forms.
- Giving a voice to young people: by encouraging them to write about issues of importance to them, enhancing their ability to express themselves and giving them the confidence to submit their work to a prestigious national writing prize (the Orwell Youth Prize).

From a research and writing perspective, there is no other comparable programme in the UK. There are essay and creative writing competitions some of which encourage young people to write about human rights and social justice issues (e.g. Amnesty International Youth Awards). But they do not provide significant support to aspiring young writers in the way that this programme does.

C. The Teaching Materials

At Warwick, WWSP is taught via three day-long workshops at the university. We aim to have sufficient tutors on the programme so that each tutor is responsible for between 5-8 students. Ideally tutors will see the same groups of students throughout the programme, thereby building up trust and confidence. The agenda for these workshops is set out at appendix A. However, there is no reason why WWSP has to be undertaken in this format. If undertaken in schools, for instance, it may be taught in shorter individual lessons, at lunch times and/or in after-school classes. So, in the materials that we have set out below, we have broken down what we do into the key elements of the programme. Each element addresses an important part of the process of developing the skills and confidence of school students to be able to produce and hone their own piece of writing on a social justice issue that they are inspired to write about. The key elements we address in the following sections are:

1. An Introduction to the programme
2. Confidence-building and engaging with examples of inspiring writing
3. Developing an idea and researching it.
4. Practising writing and deciding on a writing style
5. Developing the writing produced by students
6. Celebrating the writing produced
7. Integrating inspirational sessions by professional writers

In each section we set out what we are trying to achieve, some activities that could be undertaken to achieve those goals, and the outcomes you are aiming for by the time each element is completed. Throughout we give examples and insights from our own experience of running the programme at Warwick.

1. An Introduction to the Programme

Aim: For students to understand what WWSP will involve.

Activities: Introduce the students to WWSP and how it will operate. In particular the following key aspects should be explained:

- That you will work with them to develop a piece of writing of their choosing on an important social justice issue. For us, that means a piece of writing that is in a style of their choosing – e.g. creative, reportage, feature, essay – and is no more than 1,500 words, as this is the word limit for the Orwell Youth Prize for 6th formers. There is a lower limit for years 9-11 (1,000 words). We align our process with the Orwell Youth Prize so they can submit their writing to both without significant re-writing.
- That through this process they will also develop their writing and research skills which are vital study skills at both school and university and in a range of professional jobs.
- What the main milestones of the programme are, including how many sessions you will be running. We have always found that a prize at the end of the programme incentivises students (for us it's a paid internship with Lacuna Magazine – we can discuss with you other suitable prizes). We also highlight the Orwell Youth Prize and say that we will be encouraging the students to enter it, and providing them with feedback on their writing to strengthen their entries.
- That they will get to meet professional writers who will share their skills and experience, and help to inspire them with their own writing (again, we can help to arrange professional writers to come into your own WWSP sessions).
- That there are a set of online resources which are being developed to help them with the writing process and to help inform them about ideas for careers in writing. These are available at

https://warwick.ac.uk/fac/soc/law/research/centres/chrp/writingwrongs/schools/resources

- Provide them with some inspiring thoughts about writing and its potential for social change . You could point to a specific piece or pieces of writing that have done this. There are many examples. For example you could use:
    - 'Revenge Killing' by Rachael Aviv - https://www.newyorker.com/magazine/2015/07/06/revenge-killing. Its about racial discrimination and capital punishment in Louisiana in the US (see section 2 below for more detail about this piece). The death row prisoner in the case that is described in the article, Rodricus Crawford had his sentence overturned and the prosecutor decided not to re-run for office citing "national media coverage". See https://www.newyorker.com/news/news-desk/a-death-sentence-overturned-in-louisiana
    - Or there is this interview with Jodi Kantor, a NYT investigative journalist who worked on the Harvey Weinstein story with another reporter for years before it exploded last year. This story might resonate for people because we're still seeing repercussion. https://www.nytimes.com/2017/10/05/us/harvey-weinstein-harassment-allegations.html
    - Or you might prefer to use a British example. For instance, the thalidomide campaigns led by the Sunday Times in the 70s and 80s exposed the harmful side effects of a drug prescribed to pregnant women with morning sickness. http://www.pressgazette.co.uk/top-scoops-british-journalism-all-time-thalidomide-sunday-times-1972/
    - If you would prefer to draw on something very current, you could could cite the Financial Times article about the President's Club. See https://www.ft.com/content/075d679e-0033-11e8-9650-9c0ad2d7c5b5. The club the reporters wrote about actually closed down, here's the Guardian on the reporting on the impact of the story. https://www.theguardian.com/uk-news/2018/jan/28/ft-presidents-club-scoop-attitudes-changed

Outcome: The students understand the key elements of the programme, and feel they will be supported and inspired throughout the process to follow.

2. Confidence-building and engaging with examples of inspiring writing

Aims:

- To break the ice,
- To make the students feel more confident about taking to you and each other,
- To get the students thinking about social justice issues and the writing process.

Activity: It's often less challenging to start by thinking about, and discussing other peoples' writing rather than your own. With this in mind, all students on the programme are sent a link to a piece of writing to read in advance. A piece is chosen on a social justice issue that is accessible, but perhaps not something that they are likely to write about themselves (to avoid the temptation that they copy the piece in their own writing!). Ask them to read the piece and be prepared to discuss what they think of it. You can use more than one if you have time. They are all intended to be engaging pieces around social justice issues in a range of different styles. One approach is to use pieces from students their own age as these are likely to be the most inspiring pieces for their own writing:

- There are all the previous Orwell Youth Prize winners set out on their website at https://www.orwellfoundation.com/the-orwell-youth-prize/abouttheyouthprize/previous-winners-youth/ Selecting one of these pieces is a good choice if you are encouraging them to enter the prize. It also shows the students what someone of their age can produce. For instance we like the piece by Yasmin O'Mahoney. It is short, comes from the kind of personal experience that often provokes the best writing in the students and it is really well told. See https://www.orwellfoundation.com/the-orwell-youth-prize/abouttheyouthprize/previous-winners-youth/2017-winners-2/different-yasmin-omahoney/
- You could also use 'Smuggled and Exploited: Human Trafficking and Refugees' which was a winner of the Warwick Writing Wrongs Prize in 2016 (the winner then worked on it with our editors as part of her paid internship with Lacuna Magazine – so it is significantly more polished and longer than it was when she first entered it) - https://lacuna.org.uk/migration/smuggled-exploited-human-trafficking-refugees/

Alternatively (or in addition) you could use one of these pieces written by outstanding adult writers:

- For us the most successful piece we have used is a piece from the New Yorker magazine about racial discrimination and capital punishment in the US – Revenge Killing by Rachael Aviv - https://www.newyorker.com/magazine/2015/07/06/revenge-killing. It's long, but engaging and we found it provoked really interesting discussions. Some students loved it, others found it was not sufficiently objective (which in itself provokes really interesting discussions about the role of the writer in telling important social justice stories).
- Alternatively, here's a short example of effectively combining news reporting with feature writing by the late Sue Lloyd Roberts for the BBC - http://www.bbc.co.uk/news/health-18900803

- If you would like a more creative piece you could try Namaste by Nikesh Shukla in the edited collection called 'The Good Immigrant' – you'll have to buy a copy of this and scan/photocopy.
- There are a number of articles in the WWP's own magazine (Lacuna Magazine) that we have used successfully in teaching classes like this before – for instance The Foodbank Dilemma by James Harrison https://lacuna.org.uk/food-and-health/the-foodbank-dilemma/ about the reasons for the rise of foodbanks in the UK or 'How mental health services fail young people and what can be done about it' by Rebecca Omonira-Oyekanmi https://lacuna.org.uk/food-and-health/how-mental-health-services-fail-young-people-and-what-can-be-done-about-it/
- This short feature (1,000 words) by Peter Lykee Lind in the Guardian is about the human story behind a product we're all familiar with.
- https://www.theguardian.com/global-development/2016/dec/08/madagascar-152m-vanilla-industry-soured-child-labour-poverty
- This 3,000 word feature by Jennifer Williams in the Manchester Evening News is a good example of local reporting getting under the skin of a national/international issue, breaking it down into easily digestible chunks and, importantly, inspiring action https://www.manchestereveningnews.co.uk/news/greater-manchester-news/can-ever-end-homelessness-manchester-13051592
- This report into discrimination against Roma people in Glasgow by Billy Briggs won the UK-leg of the EU Journalist Award and came third overall in Europe to take the bronze prize out of more than 800 entries http://www.billybriggs.co.uk/pursued-by-prejudice.html

The most important thing is to find a piece that you feel comfortable discussing so that you can facilitate a discussion of it. Depending on your overall numbers, we found it's good to get them into small groups of 4 or 5 so they all get to have a good chance to contribute. For those students who have not read the piece in advance, we put them all together in one group and give them some extracts from the article to read there and then discuss (so you need to choose an extract in advance).

Then it is simply a question of getting them to discuss the piece. You can use the piece (or pieces if you have time) you have chosen both to provoke a discussion about (1) the issues the author is discussing (2) their effectiveness in making the reader think about those issues (3) what work the author must have done in preparing to write the piece and (4) the style in which they have written it. These are all issues that are relevant to the writing they will be embarking on. Some questions you might want to throw into the discussion in relation to those themes are:

- Why do you think the writer wrote the piece and what issue were they trying to address?

- What did you think of the piece? Did it move you/make you angry/make you want to take action on the issues raised?
- What sources (e.g. interviews, reports, newspaper articles, personal experiences etc.) do you think the author used to inform his/her writing?
- What did you think of the style in which the author wrote the piece? Do you think the style made it an interesting/enjoyable read? Did it help to persuade you of the author's point of view? Was it persuasive? Did it present a fair and balanced picture of the issues?

Outcome: The students should feel more confident about sharing their thoughts and ideas with you and the other students. Hopefully, they are also inspired by the writing they have discussed and they are starting to think about the choices they will need to make as they develop their own writing.

3. Developing Writing Ideas and Researching them

Exercise 1

Aim: To get students to come up with an idea they want to write about.

Activity: (This can be used as a preparatory activity before you meet or done in a classroom setting) Students are asked a question to provoke them into thinking what they write about. We deliberately frame the questions so they are open-ended and therefore allow the students to choose a topic that is going to be particularly important and/or relevant to them. We also frame it in such a way that it encourages them to think about their own experiences. We have found this is an empowering way for them to start the writing process. It encourages them to think about their own background and knowledge as important and valuable and their own ideas as ones they can express through the writing process.

We have therefore used minor variations on a theme (see examples below). This also allows our students' writing to resonate with the annual OYP writing topic (for instance this year's theme is truth and lies):

- "When you think about your own environment, experience and/or background, what social justice issue is it that you want to tell the world about? What important truth or lie do you want to expose? Please write down one issue on a piece of paper, together with one or more reasons for why you have chosen that issue, and one or more reasons for why you think it is important."
- OR (previously) "When you think about your own environment, experience and/or background, what social justice issue is it that make you particularly angry? Please write

down one issue on a piece of paper, together with three reasons for why you have chosen that issue and one or more reasons for why they think it is important."

You can also frame it to connect with the piece of writing you discussed in the opening session. So for instance:

"Rachel [the author of the New Yorker Revenge Killing piece] is clearly angry about the issues she is writing about in Louisiana, USA. When you think about your own environment, experience and background, what social justice issue is it that makes you particularly angry?..."

Outcome: All the students have identified an issues that they want to write about.

Exercise 2

Aim: To increase confidence in the topic they want to write about, and to help them to recognise that they will need to find out more about their topic before they are ready to start writing.

Activity: Get everyone to present the ideas they have developed through exercise 1 in groups (groups of 4-5 work best we have found). Before the presentations, you can tell everyone else in the group that they should be ready to respond to the person presenting with (1) any further information they know about that issue, and (2) any further reasons why they also think it might be important. People can also bring in related ideas if they wish to.

Alternatively, or in addition to this exercise you can also get each of the students to think about the following questions to get them thinking about the further research they might need to do in relation to the topic they want to write about. Ask them to think of the issue that they want to write about and then think about what they know about this 'something'.

- Where does this knowledge come from? How reliable is it?
- Then ask them to think about any questions they have that haven't been answered by the knowledge they have. Where would they look to find the answers to these questions?

This should lead on to a discussion of two issues that will drive the further work that comes at the end of this activity:

1. **Research:** You can lead a discussion to get students to think about what needs to be done to make their issues really compelling, to make them something that people will really want to write about. The idea is to encourage the students to think about the need to know more to be able to write well and to really convince people of the importance of their issues. So they need to undertake some research so that they know the issues in more depth. This is to reinforce the idea that good writing starts with good

research – knowing your subject well. Research should be understood broadly. It will probably mean going away and reading sources like newspaper articles, web sites, reports and/or books. The sources that will be most useful to the students will depend on the subject they want to be writing about. You could point them to some of the 'useful social justice resources' we have set out on the Writing Wrongs research page - https://warwick.ac.uk/fac/soc/law/research/centres/chrp/writingwrongs/schools/resources. But it is important to point out that research is mostly context-specific. So a google search is also a good place to start. Just talk to them about being careful to check that the sources they find are credible. For instance they should treat the website of a national newspaper or that of a well-known campaigning organisation (e.g. Amnesty International) very differently from someone's personal blog.

Research will often mean going and finding people to talk to (and interview). Sometimes this interview might be with the very person who inspired them to think about writing on their topic in the first place. Sometimes it might be with someone else more knowledgeable than them about the issues. It might be someone they know personally (a member of the family, friend etc.) or it might be a person (or people) that they don't know, and would need to approach for an interview. You can explain that the interviews they do with people can be used to add colour to their writing as well as providing vital information about the issue (get them to think about how compelling writing often includes a range of voices).

2. **Focus:** Most students will start with a very broad focus (bullying in school, attitudes to immigration, sexual identity etc.). We have found that if they start trying to write on such a broad theme they are unlikely to be able to say anything very meaningful within the 1,500 word limit. It can really help to get them to focus their ideas and to narrow down the topic. This can be done in a number of ways. For instance focusing in on a narrow physical location (their school, local area etc.) and/or a particular incident (e.g. moving from attitudes to immigration generally to a particular situation faced by specific migrant persons that raises broader issues of concern). The more they can start narrowing down to a more tightly defined issue, the better chance they have of writing something that will engage people and hasn't been said already. You can use the examples of writing provided earlier as a way of thinking about this.

Outcome: All the students are starting to think about how to take their initial idea forward and make it into something more concrete and tangible. It is important to stress that they now need to go and think about/research their issues further in order to make progress. So either give them some time before the next session to do some research, or if you are seeing them regularly, for a couple of sessions just get them to report back on their evolving research efforts, and give them feedback, encouraging them to do more and hone their ideas further. We have found that giving them a nicely-bound notebook for them to write/stick etc. their

ideas in has proved popular. And it means they keep their ideas together all in one place. It's a bit retro, but it seems to work!

4. Practising writing and deciding on a writing style

Alongside getting the students to think about what they want to write about, it is also important to get them to think about *how* they are going to write. Most students will be used to a single essay writing style. They will have seen other forms of writing but they will probably not have thought about writing in those styles themselves.

Aim: The aim is therefore to open their eyes to a wide range of writing styles and to get them thinking about the possibilities open to them and give them confidence to try something different.

Activity: There are various resources you can give them to open the students' eyes to different kinds of writing styles. A first important issue you can prompt them to think about is their place within the story they want to tell – i.e. how they are going to narrate the story. For instance, will the student appear in their own piece of writing, and if so as a protagonist or narrator? To prompt them to think about these issues you can give them resources where people explain these different styles. Two very simple sources to prompt them to think about this are:

- 'The 7 Narrator Types: and You Thought There Were Only Two!' http://bekindrewrite.com/2011/09/09/the-7-narrator-types-and-you-thought-there-were-only-two/
- '6 major narrator types' https://www.nownovel.com/blog/major-narrator-types/

You can also get them to think more generally about the tone and style of their writing. One source we have used is Exercises in Style written by Raymond Queneau. It is a collection of 99 retellings of the same story, each in a different style. In each, the narrator gets on the "S" bus (now no. 84), witnesses an altercation between a man with a long neck and funny hat and another passenger, and then sees the same person two hours later at the Gare St-Lazare getting advice on adding a button to his overcoat. Looking at the differences between the styles of the different stories can really inspire the students to think about how they can tell them same story in lots of different ways.

When you have discussed these different writing styles, you can then get the students to start thinking about their own piece of writing and the different styles they could adopt in writing it. This could involve discussions like this:

- Think about how you want to tell someone about the 'something' that is important to you which you want to write about. What voice are you going to adopt: first person, second person, third person? What tone are you going to adopt?
- Think about someone you know who's much younger than you, say 14 years old, reasonably intelligent for their age. How would you begin to tell them about your 'something'? What might you say to capture their attention?
- Now write that first sentence of your piece of writing. And then change the style of writing and adopt another style and see what difference it makes when you write the first sentence again.

You can extend this to writing a whole first paragraph if you have time or even do the following exercise to help students get their writing flowing:

- Write down a first sentence – think about the entry point, perhaps describing something that relates to your topic or something that has happened which has prompted you to choose that subject. Then write in accordance with the following rules:
- After the first sentence, write for 1 minute going into more detail about any aspect of that first sentence: tell us more by using description: remember the sense (sight, hearing, smell, touch, taste)
- Stop – then for another 1 minute advance the writing –go on to the next stage – link it to what you've just written but take the story forward
- 1 minute to deepen the story again
- 1 minute to advance
- 1 minute to deepen

Other writing exercises

If you have time, and you want to spend more time with the students getting them to practise their writing styles and the writing process you could try any of the following exercises.

1. Think of something that you care passionately about– then think how you would have reacted as an 8 year old child: imagine using the language and vocabulary you had then. Now write about the issue.
2. Write about a time in your life when you struggled with a choice and made the right one.
3. The Victorian exercise: describe to someone born in 1800 these things: (a) a motor car (b) twitter (c) Brexit.
4. You can save one *thing* from your home: write about what that might be and why you would save this above all other things.
5. On a subject that makes you angry: write a twitter feed of exactly 140 characters – then 280 characters. What do you include in the second? Now try again – this time 280 characters and then down to 140.

6. Pair up and look at the photograph below. Think of words that are provoked in you by this photo – take it in turns to write down a word each, one after the other. It doesn't matter what it is.

5. Reviewing Students' Writing

Aim: To get the students to hone the writing they have produced and to show them that writing gets better the more it is worked upon and thought about.

Activities: It is at this stage that the students require feedback on the writing they have produced. This has always been one of the most valuable parts of the WWSP programme. The key is to be hugely positive about their efforts, recognising that for many of them this is a new and challenging endeavour. But at the same time, encourage them to further develop and hone their writing from whatever stage they are at. Our experience has always been that students will be at very different stages of the writing process when you review their work. For this reason we have found that 1:1 feedback sessions work best at this stage. We ask the students to submit a draft of their piece of writing in sufficient time so tutors can read it in advance of

the session (the students don't all do this – some bring writing along on the day – the tutors have always managed to work with this). You can then give them ideas about how to strengthen their writing. Some of the things we have found that students really benefit from thinking about are:

- Are they trying to do too much in their writing? Are there too many themes and do they need to pare the writing back to the single idea/theme/question which they are most concerned about and interested in to make the writing really hold together?
- Can they make the writing more vibrant? The advice here will depend on the type of writing they are trying to produce. But, for instance, could they add some different voices into the writing to make it more interesting? Could they provide more interesting and colourful descriptions of people and places in the story to make it come alive?
- What are they trying to say with their piece? Sometimes at this stage students struggle to turn their research into a coherent piece of writing and to organise their thoughts. It helps to remind them of their initial focus during the first workshops, where they narrowed down their ideas. Just asking the question, 'what do you want to say' can be helpful.
- Structure. Encourage them to think ruthlessly about editing, to feel happy moving sections around to create a more effective piece of writing. Encourage the habit of filing away particularly good-but-off-topic bits of writing to revisit for another piece of writing. That gets them thinking about continuing to write for themselves once the WWSP process has finished.

Outcome: All the students feel like they have had someone who has engaged with their writing seriously and helped them to improve it.

6. Celebrating the writing produced

Aim: All the students feel like they have benefitted from their time on the programme and that their work is being celebrated.

Activity: The students submit a final piece of writing by a specified date. Tutors read all the writing and produce written feedback for each student. There is a prize for the winner, and possibly for runners up as well (for us, this is an important part of incentivising the students to take part in the programme in the first place). The tricky part is that you want everyone to feel like their work is being celebrated, and having a 'winner' can make everyone else feel a bit flat. We try to get around this by arranging a prize giving that seeks to make everyone feel special and valued for their work. So some of the key elements for us are:

- It is quite a formal event. We invite parents and teachers to attend. We get a professional writer in (see more on this in section 7 below) to give a keynote address.
- Our team of tutors talk about all the writing that has been produced. We don't name the authors of the pieces, but we make sure that something positive is said about every

piece of writing so that the author can recognise the praise that is directed at them (e.g. "there was a piece of writing about the treatment of Polish migrants in Coventry where the author had clearly spent a great deal of time and effort going to speak to members of that community and the voices of that community really spoke powerfully in her writing…").

- All the students are given a fancy certificate to mark their achievement in completing the programme. We give them a copy of George Orwell's 'Why I Write' as well.
- All the students are given written feedback along with their certificate which has praise about their writing and areas they could improve upon.
- We time our prize giving event so it is a few weeks before the deadline for the Orwell Youth Prize. We encourage them to use the feedback we have given them to strengthen their writing and then to enter OYP.

7. Inspirational Talks from Professional Writers

Aim: To inspire the students through meeting a professional writer and to give them extra ideas about the writing process.

Activity: All of the activities set out above can be run by school teachers and academics. But bringing in a professional writer (a journalist, novelist, poet etc.) can be a way of inspiring the students ('one day this could be you'), giving them fresh and interesting ideas for their own writing, and letting them hear from other voices who are different from those they hear from in the rest of the programme. At Warwick, we have various professional writers involved throughout our programme. If you look at the workshop timetables set out in appendix one you can see the various points in the programme we have engaged them. You can then choose when you might bring a professional writer into your own programme. We are very happy for people to get in touch with us to help them arrange this (we can't promise to make it happen, but we will do our best!).

You can ask a writer to do a combination of a talk to the students about (1) their own background and some of the writing they have produced and (2) a workshop in which they work interactively with students on any part of the writing process, depending on what stage you are at when you ask the writer to come in. In terms of the talk they might give, we have found that the following elements particularly resonate with students:

- Talk about their background (particularly if it is similar to that of the students) and how they got into writing, and what their career involves. This can inspire the students to think that such a career is not out of reach for them.
- Explain how they produced a particular piece of writing – the fact that many of the things you are asking them to do in this programme are what professional writers do in producing their own writing will help to reinforce the ideas you are trying to get across.

- Provide any tips they can about writing craft – what do they think makes their own/other peoples' writing interesting, compelling, colourful etc.

Appendix 9

Questionnaire for Teachers

1. What are your general observations on students' strengths and limitations when it comes to writing creatively?

"Students struggle to write creatively in detail. They are limited in their ideas as they often do not respond imaginatively and resort to tried and tested clichés and basic vocabulary."

"A lack of imagination and a lack of cultural capital to draw from."

"Difficulty in generating original content, lack of engagement with variety of materials"

"Often unable to use techniques for effect."

"Strengths – imagination, drawing on personal experiences.
Limitations – narrow vocabular; over-familiarity with common idioms and metaphors; lack of life experience and emotional maturity."

"Students are limited by what they experience and, as such, struggle to draw inspiration from a reduced bank."

"Students have a broad imagination but struggle to tailor it to a specific topic. They often have a limited vocabulary and are unsure how to structure their ideas in writing."

"Students seem to enjoy writing and engage with a variety of texts. Students struggle to create plots for stories and structuring narratives."

2. What are your general observations on students' understanding of social justice issues?

"Students struggle with developing a knowledge of issues in the wider world."

"Students' engagement varies – some are very engaged and others not at all. Social media is often students' main source of information."

"Students are relatively aware of topical issues, but comments they make are often based on parents' views."

"Students are generally well-informed about topical issues from social media, but do not have developed opinions or understanding."

"Year 9 are notably more engaged than years 7 and 8, especially where they perceive injustice."

"Mixed. Sometimes students are surprisingly well informed on certain matters but ignorant on other large issues."

"Often reliant upon stereotypes and can be judgmental towards the lower classes without even knowing what they're doing."

"Varies greatly. You can clearly identify students who have discussions on current topics at home. A minority struggle to hold an opinion on anything at all, while others struggle to see anything other than their own viewpoint."

"Limited. Their views are very binary – this is good and bad they very rarely think of complexities or nuances. Their understanding is often gleaned from what they have read or heard elsewhere rather than thought of independently."

3. Anecdotally, what do you notice about the reading habits among your students?

"This depends on whether reading is encouraged in the home. If students do read, they have often failed to move on from texts they enjoyed at primary school."

"There is a notable drop off at Key Stage 3 – particularly among boys."

"Those who read for pleasure excel in English. Often students want to read books that are 'comfortable' rather than challenging."

"A large number of students don't read outside school. When students do, they often read texts that are challenging and above their ability level. Students will read if they are in a situation where they feel they have no other choice. Parents don't always actively encourage reading or don't know what to do if their child won't read"

"Relatively enthusiastic – routines and programmes in school have delivered positive ethos and less resistance."

"Generally positive. We read daily at school but focus on fiction. We do not find students accessing non-fiction much other than online."

"Reading habits occupy extreme ends of the spectrum. Those who do read do so voraciously, while some show no interest at all. There is very little middle ground."

"Students rarely read at home. I teach very few keen readers."

"Not many read for pleasure. Many read online only."

"Some students find reading a natural interest and can read and comprehend quickly. Others just look at the pictures and don't comprehend."

"Students tend to read only one specific genre or will prefer to access material online. I think they require a lot of encouragement to read more widely or to read different genres."

4. How much time are you able to make available with your teaching groups for developing the students' writing skills?

"Not enough. Difficult to carry out extended writing in the classroom as the setup can be lengthy."

"Restricted compared to reading skills. Often a somewhat scientific approach can reduce enthusiasm and flair."

"Increased in recent years, but certainly less time than is spent at primary school."

"Focus for the last few years has been more on analytical writing and exploring quotes, looking forward to embedding more writing and creative writing skills within the study of texts."

"Not as much as we used to or we would like – the curriculum is packed with content, especially literature."

"I would like to spend more time developing creative writing skills."

"Lessons will be dedicated to writing and the split is around 50/50."

"As an English department we spend a lot of time focusing on writing skills."

"We often focus on writing skills in relation to GCSE criteria."

"As an English teacher, may lessons are devoted to improving writing skills."

5. Among the students you already consider to be excellent young writers, what particular skills and/or experience would you hope for them to gain by taking part in a project like this?

"Increased awareness of social issues and an increase of cultural capital."

"Exploring how to be more original in their writing."

"Increased confidence in their own ability. Being able to use sophisticated and subtle ideas in their own writing."

"To expand and develop their ideas whether it is using their imagination for creative writing or using discursive skills in non-fiction formats."

"Wider perspective, giving a variety of styles, encouraging students out of established clichés."

"Writing for an external audience and appealing to strangers. Broader life and cultural experiences. Competing on a bigger stage."

"Greater awareness of social issues that, in turn, informs their writing through an understanding of culture and society."

"A clearer awareness of the usefulness of cultural capital in writing as a result of reading."

"Being more knowledgeable of the wider world to help them with their non-fiction writing. Being able to support their ideas with originality."

"Narrowing their skills into a niche topic that they are passionate about writing about – something that is personal to them."

"I would hope that students gain a greater knowledge of essay writing, structure and referencing."

6. Aside from the students mentioned above, what skills and/or experiences do you think other students might gain from the project?

"Greater tolerance and greater awareness."

"To develop confidence to talk about their own ideas."

"A more considered and open-minded perspective on the world. Critical engagement."

"Engagement and seeing a reason for writing – understanding the power of writing."

"They would gain skills to enable them to explore a greater of texts and, consequently, structure their own essays and writing more fluently."

"Thinking critically. Gaining knowledge of topics and issues that they know nothing about."

"Gain an understanding of the wider world and be able to respond to it."

"General writing skills that gifted writers might take for granted."

"Develop rudimentary writing skills that are grounded in relatable issues."

7. In your experience, what are the main barriers standing in the way of making good writers into great writers, and non-writers into writers?

"Good writers > great writers > Lack of knowledge / access to anecdotal information etc.
Non-writers > good writers > Lack of technical accuracy and control."

"Non-writers have a preoccupation with technical skills which prevents their writing developing. Good writers often show overconfidence and a lack of reflection."

"Lack of confidence. Great writers are willing to take risks and experiment by have the confidence to do this. A barrier to this might be the lack of exposure to challenging texts."

"The amount students read and the amount of time they have to practice the skills."

"Enjoyment of reading and the freedom to write imaginatively and creatively."

"Not enough time to work on these skills. Not enough time or willingness of students to expose themselves to great writing."

"Non-writers require the skills to be grounded in something that they understand or can apply to real life. Good writers need passion and good feedback on their work ti improve."

"Motivation and willingness to 'put themselves out there.'"

"Lack of a thematic approach to learning generally. Students see English as English and History as History, as separate entities."

"Lack of confidence in students. A fear of not having good writing and so not wanting to get ideas written down."

"The main barrier is confidence, but also drafting, editing and re-writing effectively."

8. In what other ways do you think that the Writing Wrongs Schools Project could be of benefit to your school?

"It would improve the confidence of aspiring writers and improve their skills."

"It will go beyond writing skills and encourage greater empathy in students. And planning skills."

"Helping students in being able to better express their views."

"Increasing societal awareness of students."

"It could develop in students social empathy and passion for contemporary causes."

"Hopefully moving students away from being passive and wanting to be 'spoon fed' towards them having the confidence and willingness to think for themselves."

"Introducing more varied ideas which can be translated more broadly into a pastoral setting."

"Provides students with opportunities to explore social issues through writing, rather than just through talking. Provides them with 'real world' scenarios for writing, which is very powerful. Could build confidence of some students. Encourages students to become fantastic citizens."

Appendix 10

Writing Wrongs Schools Project, Focus Group

Tuesday 19th June 2018

Dr Christopher Davis and Professor Andrew Williams

The event was hosted in order to gauge interest in a potential expansion of the project into secondary schools across Coventry, and to assess how teachers from those schools felt such a project might function best. The meeting was also a chance to showcase a growing package of teaching materials and resources that schools could have made available to them as part of the programme. It was attended by English teachers from seven schools across the city: Coundon Court, Stoke Park, Lyng Hall, Caludon Castle, Finham Park 2, West Coventry Academy and President Kennedy School. A brief presentation was given by Andrew Williams about the current format of the Writing Wrongs programme, which works with sixth-form students in the local area, before I spoke about the potential directions a broader project could be taken in. Thereafter, the participants were shown the teaching materials and resources before being asked to discuss the following questions.

1. What case is there for introducing a programme like Writing Wrongs in schools?

It was suggested by one group that the programme could "expose students to a 'bigger world' than they currently occupy." There was talk of the way in which it could "respond to the interests and the preoccupations of BAME students by addressing some prejudiced and ill-informed beliefs" that exist in some schools. The format of the proposed programme, which would provide schools with engaging materials focused on social justice issues, could secure "high levels of engagement but also address low levels of knowledge." Finally, one participant commented on the notion that the nature of the programme could help build resilience in young people. In the other group, there was more talk of the resources schools would receive by taking part in the programme – which seemed to be an appealing prospect…

2. How feasible do you feel it would be to target a broad range of students through the programme, rather than aiming it only at a selection of keen young writers?

One group commented that a broader approach is actually "easier than a targeted approach". They suggested that it could be integrated as "a half-term scheme of work addressing writing skills, something that all students need to work" on in preparation for their exams. The second group talked about how the resources provided would need to be tweaked in order to make them appropriate as curricular teaching materials.

3. Might there be an argument for introducing year 9 students to Writing Wrongs in the form of social justice-themed GCSE transition project to be taught at the end of KS3?

Comments were made about the usefulness of a year 9 scheme of work, and it was felt that it would "help with general knowledge as well as skills." It was also suggested that it would "help students mature as readers and would help engagement at the end of the school year." Indeed, this group were particularly keen on using materials with year 9 students at the end of the academic year, not least because of the greater flexibility teachers have with time during that period – before the GCSE course starts in earnest in year 10, that is. The other group talked about running something as an introductory unit at the very beginning of year 10, something that "would start the year with a bang and start their GCSE courses with something highly engaging."

4. What might be the benefits to that larger group of students if such an approach could work?

One participant suggested that, "All students write better when they care about their work. Additionally, it gives a really positive opportunity to address prejudice regarding social issues." As with some of the responses to the questionnaires that were issued in the weeks leading up to the meeting, there were further comments here about the benefit of students gaining "cultural capital". In terms of the programme targeting a broader cohort of students, one participant mentioned that "these are universal issues that will be applicable to all students, and therefore it would seem silly only to select certain students." More generally, it was noted that the provision of reading material alone would "broaden reading habits" and "expose [students] to different styles of writing."

5. What help do you think schools would require in order to make the project viable in terms of time, resources and so on?

There was agreement over the "vital" need to kickstart the project with some sort of inspiring event and/or workshop delivered in school by a professional writer – something that would engage students. Thereafter, there was talk about the possibility of having "regular contact" with the university – for various reasons – and talk of "providing updated resources" as time goes on. One participant mentioned that having electronic access to teaching materials would make it much easier for teachers to adapt resources to suit their classes.

6. What thoughts do you have on the way that the project would have to be resourced?

Both groups suggested that the creation of an anthology of reading materials would be hugely beneficial to students and teachers in a number of different ways. There was a particular interest in the in-lesson resources that were showcased and a sense that, by actually teaching formal lessons with some inspiring reading materials, students would naturally develop as writers in the process. Some of the more scaffolded resources – created with lower ability students in mind – were earmarked as being particularly useful. There were a couple of question marks over the way in which the overarching focus of the project on writing might, if it were taught in normal English lessons at Key Stage 4, take away time needed to work on reading skills, although it was suggested elsewhere in the room that the reading materials were presented in such a way that made them easy for teachers to adapt them to GCSE reading texts. [Again, I put forward the importance of pushing for an anthology of texts that could be used by schools in any way they saw fit.]

7. How do you imagine the programme would run most effectively in a logistical sense?

One group suggested running the programme as "a whole year scheme of work at the beginning of year 10, particularly given that an appropriate level of challenge is built into the programme", after which "students who could go further might attend as an extra-curricular / enrichment activity" ahead of the Writing Wrongs and Orwell Youth Prizes. Again, there was talk of requiring some sort of "launch" in order to gather momentum early in the programme. Equally, the other group wondered about the possibility of "running Writing Wrongs as a scheme of work for a whole year group" in the interests of making it viable.

8. What potential hurdles do you perceive in implementing Writing Wrongs?

There are slight reservations about the accessibility of certain reading materials, particularly among lower ability groups. Participants spoke of "differences in reading ability" and the need to try and cater to "students for whom English is a second language." This view was noted by both groups.

9. Any other comments

It was noted that the resources were "well chosen" and there were positive comments about "the holistic approach of the anthology, including a mixture of poetry, prose and non-fiction to explore the same issue."

There were comments about the capacity of a programme such as Writing Wrongs to address the disconnect young people can sometimes experience between writing and writers. Anecdotally, one participant talked in particular about lower ability students and their misguided sense that writing is taken from some historic past. They are often unable to see the function of contemporary writing. "So, is this writer dead then?" one student apparently asked about a modern piece of writing. "Especially some students from local, inner-city Coventry schools, whose worlds are no bigger than their street in some cases – they are the ones who are often poor writers." This led to talk about the appeal of being involved with a project that works alongside a university. Certain students in the city's schools have "such low aspirations," one person commented. She talked about a student of hers who "is in line for two As and a B at A-Level" and has an unconditional offer from Coventry University but had not considered applying at Warwick. The participant again stressed how valuable the link with the university – and the specific nature of the programme – could be in its capacity to build confidence in young people.

At the end of the session, there was a broad consensus that participants would be very keen to trial some of the resources at the earliest opportunity, and they seemed confident that Writing Wrongs could unquestionably form an important strand of their approach to teaching writing in their schools.

Appendix 11- A Guide to Teaching Resources

A. Anthology of Reading Materials

Journalism

1. Revenge Killing, Rachel Aviv (*The New Yorker*)
2. Men Only Inside , Madison Marriage (*Financial Times*)
3. Less than Zero, James Bloodworth (*The New Statesman*)
4. Escape from Sarajevo, Maggy O'Kane (*The Guardian*)
5. If Preventable Deaths, David Lammy (*The Guardian*)
6. The Devil's Highway, Ed Vulliamy (*Amexica: War Along the Borderline*)
7. From Africa to Kent, Daniel Trilling (*The New Statesman*)
8. Inside the Grim World of the Gangmasters, Hsiao Hung Pai (*The Guardian*)
9. Different, Yasmin O'Mahoney (*Lacuna*)
10. How Mental Health Services Fail Young People, Rebecca Omonira-Oyekanmi (openDemocracy)
11. The Cop, Jake Halpern (*The New Yorker*)

Poetry

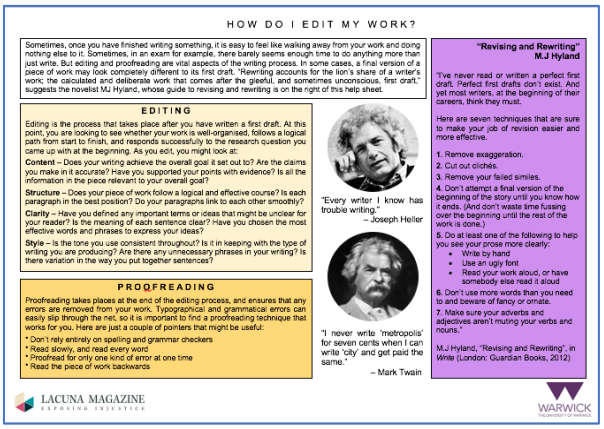
12. Grenfell Tower, 14th June 2017, Ben Okri (*Financial Times*)
13. 14th June 2017, Father Alan Everett (*The Guardian*)
14. Morning Prayers, Laila Sumpton (*Lacuna*)
15. Who Will Survive in America, Ashley M. Jones (*Track Four Journal*)
16. The Ballad of Ferguson, Missouri, Frederick Seidel (*Paris Review*)

Explanation: The anthology of reading materials contains a range of largely contemporary writing about relatable social justice issues. Material is drawn from various sources, assumes different styles, takes different approaches to the writing process, varies in difficulty and length, but is always engaging in some way to a young reader – because of its style, its content, or a combination of both. Material is included that might appeal to a young male audience ("Amexica", "Inside the Grim World of the Gangmasters"), shorter and more accessible articles for less able students ("Escape from Sarajevo", "Different"), longer journalistic pieces that challenge stronger and more willing readers ("Less than Zero", "From Africa to Kent"), and a number of pieces about similar issues but written in a variety of literary forms. The presentation of the anthology is formatted so that it was user-friendly for students, who are often used to studying texts made up of short sections and containing line numbers. This way, there will be less resistance and confusion among students, and there will also be a greater likelihood of teachers being able to make good use of the articles in the classroom.

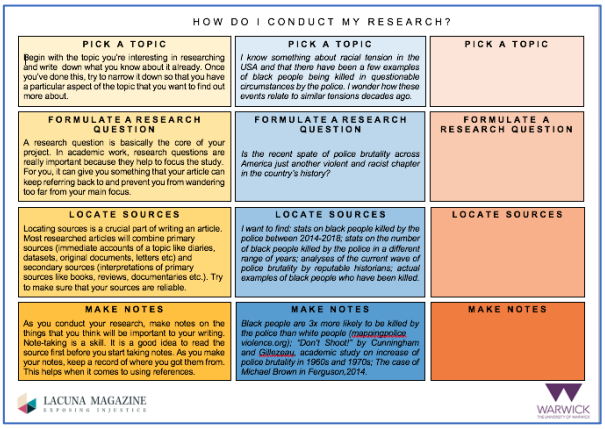
B. General Teaching Resources and Guides

1. How Do I Research?
2. How Do I Write?
3. How Do I Edit?
4. Differentiated Structure Strips for Writing Tasks

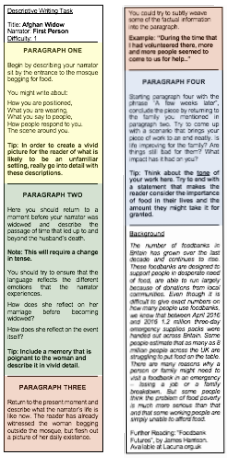
Explanation: This part of the resources is designed to encourage students in developing key skills in relation to the writing process such as drafting and editing, locating reputable sources, avoiding plagiarism and so on. The development of a series of "how to" guides, are intended for students to be able to refer to during any piece of extended written work, but particularly in the latter part of the programme when they are working on their final pieces for submission.



The aim of these guides is to provide something that schools would not necessarily already have at their disposal, and which introduce school students to university-level skills. Anecdotally, there is also a lack of time and attention given to developing the skills included in these resources - Students aren't regularly tasked with editing or re-drafting their work, nor are they familiar with how best to locate supporting materials when conducting research.



Alongside the 'how to guides' there are also a number of guided writing tasks that assume the form of structure strips, which can be placed against a piece of paper to guide students through a page-and-a-half piece of writing both in terms of its structure and its content. The coloured boxes provide the student with pointers on what to focus on and a degree of scaffolding for each paragraph. In this case, the content of each task is linked to a Lacuna Magazine article, some background for which is included on the back of the strip, along with a web link. These resources are designed with less able students in mind, for it walks them gently through a writing task while also providing them with a better understanding of how good pieces of writing are put together structurally.



C. Targeted Resources for Reading Materials

1. Guided writing task for use before reading Rachel Aviv, “Revenge Killing”
2. Seminar questions for “Revenge Killing”
3. Scaffolded Structure Strips for reading “Revenge Killing”
4. Language Paper 1 writing task for “Revenge Killing”
5. Language Paper 2 writing task for “Revenge Killing”
6. Guided writing task for use before reading Ed Vulliamy, “Amexica”
7. Seminar questions for “Amexica”
8. Scaffolded Structure Strips for reading “Amexica”
9. Language Paper 1 writing task for “Amexica”
10. Language Paper 2 writing task for “Amexica”

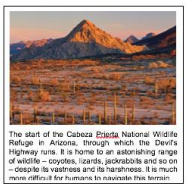
Explanation: In order that teachers feel able to justify spending time during ordinary classes working with the reading materials provided in the anthology, this aspect of the materials includes a range of different tasks that different class teachers might find useful to use either before, during, or after reading a text from the anthology. Again, the aim here is to ensure that the resources are varied enough that higher ability students felt challenged and that lower ability students could access the reading materials.

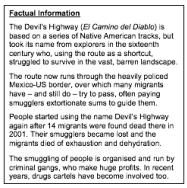
The reading structure strips are designed to guide lower ability students through passages of writing that are incredibly rich textually, but potentially too difficult to understand without a degree of intervention. When the strips are placed alongside the page of text they offer prompts, questions, key terms, explanations and a glossary. Not only do these strips provide students with ready-made tasks in the sense that they provide activities that link to the text, they enable students to read more independently.

In order to challenge higher ability students, there are also seminar outlines for some of the reading materials to enable in-depth discussion without the need for teacher intervention. Some of the more challenging texts inevitably lend themselves to this type of activity, the likes of which might provide students with a taste of a university-style learning environment.

There are also a number of guided writing tasks that could be used before reading the particular texts they relate to. These tasks respond to the observation often made by teachers that students lack a sense of direction and purpose when it comes to carrying out descriptive or extended writing tasks. The benefit of a task like this is twofold. Firstly, the information provided on the cards gives students the necessary content from which to construct a response to the task. Secondly, the information on the cards is gleaned from the article to which the task

relates, so students are able to compare their piece of writing to the actual article once they are done reading it.


The start of the Cabeza Prieta National Wildlife Refuge in Arizona, through which the Devil's Highway runs. It is home to an astonishing range of wildlife – coyotes, lizards, jackrabbits and so on – despite its vastness and its harshness. It is much more difficult for humans to navigate this terrain.

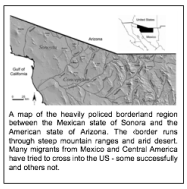

Factual Information

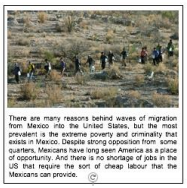
The Devil's Highway (*El Camino del Diablo*) is based on a series of Native American tracks, but took its name from explorers in the sixteenth century who, using the route as a shortcut, struggled to survive in the vast, barren landscape.

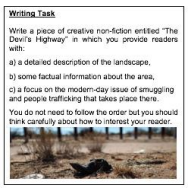
The route now runs through the heavily policed Mexico-US border, over which many migrants have – and still do – try to pass, often paying smugglers extortionate sums to guide them.

People started using the name Devil's Highway again after 14 migrants were found dead there in 2001. Their smugglers became lost and the migrants died of exhaustion and dehydration.

The smuggling of people is organised and run by criminal gangs, who make huge profits. In recent years, drugs cartels have become involved too.


A map of the heavily policed borderland region between the Mexican state of Sonora and the American state of Arizona. The border runs through steep mountain ranges and arid desert. Many migrants from Mexico and Central America have tried to cross into the US - some successfully and others not.


There are many reasons behind waves of migration from Mexico into the United States, but the most prevalent is the extreme poverty and criminality that exists in Mexico. Despite strong opposition from some quarters, Mexicans have long seen America as a place of opportunity. And there is no shortage of jobs in the US that require the sort of cheap labour that the Mexicans can provide.


Writing Task

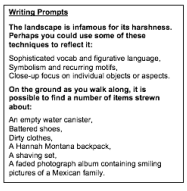
Write a piece of creative non-fiction entitled "The Devil's Highway" in which you provide readers with:

a) a detailed description of the landscape,

b) some factual information about the area,

c) a focus on the modern-day issue of smuggling and people trafficking that takes place there.

You do not need to follow the order but you should think carefully about how to interest your reader.


Writing Prompts

The landscape is infamous for its harshness. Perhaps you could use some of these techniques to reflect it:

Sophisticated vocab and figurative language,
Symbolism and recurring motifs,
Close-up focus on individual objects or aspects.

On the ground as you walk along, it is possible to find a number of items strewn about:

An empty water canister,
Battered shoes,
Dirty clothes,
A Hannah Montana backpack,
A shaving set,
A faded photograph album containing smiling pictures of a Mexican family.

D. Exam-Style Writing Tasks

Explanation: If part of the Writing Wrongs programme is to run in normal lessons, it is vital that the resources provide opportunities for teachers to carry out the sort of assessed work that they are obliged to undertake termly. WWSP is only viable as a programme in schools if some of the materials resemble examination tasks. Regularly assessing the progress of students is a pivotal aspect of the teacher's role, so exam-style tasks enable this. Students often fail to engage with exam texts and the accompanying writing tasks because they find them uninspiring. As an example, the AQA English Language Paper 1 contains a page-long extract at the start of the paper, followed at the end by a writing task that is in some way related to it. In the example below, taken from June 2017 GCSE examinations, the students were provided with an extract from Katherine Mansfield's *The Tiredness of Rosabel* (1908) in which the title character describes her journey home from a day's work at a hat shop. The accompanying writing tasks (Fig 1) ask students to "describe a journey by bus suggested by this picture" or to "write a story about two people from very different backgrounds".

The format for most examination boards is the same and offers the same choice of tasks each time – "write a description based on this image", "write a story about...". When used as practice tasks in lessons these questions lack the opportunity for students to really experiment with their writing in a way that is likely to inspire them. As a response to this, the materials include a series of exam tasks based on the reading materials in the anthology, hoping that if students have been engaged by the articles, they are likely to show greater engagement with the writing tasks. For instance, one writing task is paired with Ed Vulliamy's account of the America-Mexico border war in his book *Amexica*, an extract which illuminates the grim and dangerous lives that Central American migrants endure in their attempts to make it into the United States. Having read the extract (which, incidentally, is one of the texts that is likely to be particularly appealing to young male readers), students are well placed to answer the exam questions provided: "Either: Write a description of the borderland region between Mexico and America based on this image, or: Write a short story entitled 'The Promised Land' about somebody attempting to make the perilous journey over the border from Sonoyta, Mexico into Arizona." (Fig 2)

The aim of these resources is twofold: they provide students with readymade opportunities to write creatively about social justice issues, whilst also allowing teachers the opportunity to set writing practice tasks that are more likely to engage students, but which still resemble – and can be marked in line with – official exam tasks.

Section B: Writing

You are advised to spend about 45 minutes on this section.
Write in full sentences.
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

0 5 Your local newspaper is running a creative writing competition and they intend to publish the winning entries.

Either

Describe a journey by bus as suggested by this picture:

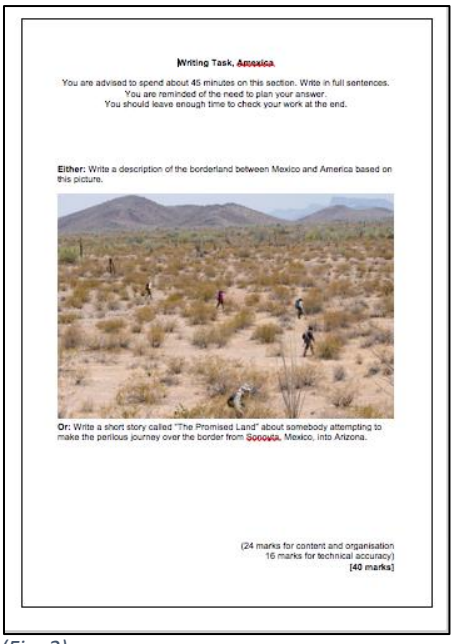
or

Write a story about two people from very different backgrounds.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

Turn over ►

(Fig. 1)



Writing Task, America

You are advised to spend about 45 minutes on this section. Write in full sentences.
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

Either: Write a description of the borderland between Mexico and America based on this picture.

Or: Write a short story called "The Promised Land" about somebody attempting to make the perilous journey over the border from Sonoyta, Mexico, into Arizona.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

(Fig. 2)

E. Year 9 Transition Scheme of Work: Black Lives Matter

1. Anthology of Reading Materials

Poetry

1. Mississippi – 1955, Langston Hughes
2. Afterimages, Audre Lorde
3. The Death of Emmett Till, Bob Dylan
4. Power, Audre Lorde
5. The Ballad of Ferguson, Missouri, Frederick Seidel
6. Viewing a kkk uniform at the civil rights institute, Ashley M. Jones
7. Poem for Revolution, Ashley M. Jones
8. When the State Commits Abortion, F. Delali Kumavie

Journalism

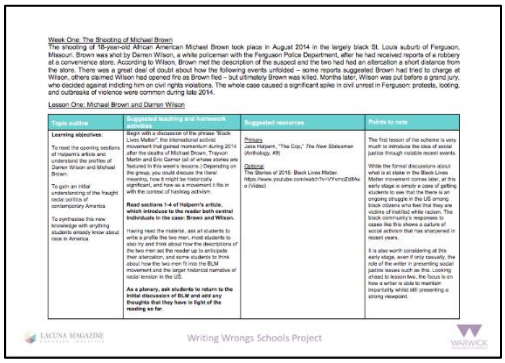
9. The Cop, Jake Halpern
10. The Case of Eric Garner, Matthew Pratt Guterl

Prose

No Pain of Our Own, Aundrey Jones

Explanation: It is common practice for schools to teach transitional schemes of work to year 9 students in the final weeks of the academic year, in an attempt to prepare them for the start of the GCSE course the following September. These schemes often introduce some of the key skills and terminology students will be expected to work with later. Equally, though, this passage of the academic year is also a good time for teachers to experiment with new methods and materials. Year 9 students could take part in a short Writing Wrongs project at the end of the year – particularly if it manages both to engage students through carefully selected social justice writing at the same time as introducing key reading and writing skills that will be needed at the start of the following academic year.

The transition scheme of work developed here consists of nine individual lesson plans which can be taught over a three week period, although there is easily enough material in the pack to stretch the project out so that it lasts for a full half-term. The materials are linked thematically and explore the recent history of racial violence and protest in the United States. As an entry point, the scheme suggests reading Jake Halpern's *New Yorker* article from 2015, which looks at the previous summer's unrest in Ferguson, Missouri, events that ultimately led to the establishment of the Black Lives Matter movement.



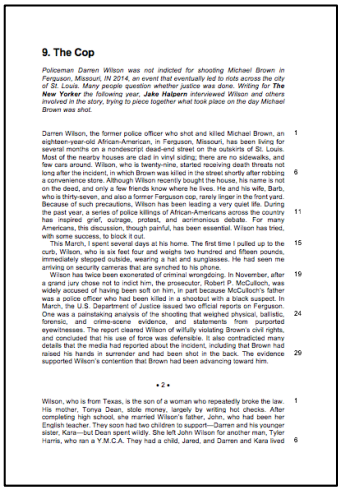
Week One: The Shooting of Michael Brown

The shooting of 18-year-old African American Michael Brown took place in August 2014 in the largely black St. Louis suburb of Ferguson, Missouri. Brown was shot by Darren Wilson, a white policemen with the Ferguson Police Department, after he had received reports of a robbery at a convenience store. According to Wilson, Brown met the description of the suspect and the two had had an altercation a short distance from the store. There was a great deal of doubt about how the following events unfolded – some reports suggested Brown had tried to charge at Wilson, others claimed Wilson had opened fire as Brown fled – but ultimately Brown was killed. Months later, Wilson was put before a grand jury, who decided against indicting him on civil rights violations. The whole case caused a significant spike in civil unrest in Ferguson: protests, looting, and outbreaks of violence were common during late 2014.

Lesson One: Michael Brown and Darren Wilson

Topic outline	Introductory activity and homework	Suggested resources	Points to note
Learning objectives: To read the opening sections of Halpern's article and understand the profiles of Darren Wilson and Michael Brown To gain an initial understanding of the fraught racial politics of contemporary America To synthesise this new knowledge with anything students already know about race in America	Begin with a discussion of the phrase 'Black Lives Matter', the international activist movement that gained momentum during 2014 after the deaths of Michael Brown, Trayvon Martin and Eric Garner (all of whose stories are featured in this week's lessons.) Depending on the group, you could discuss the literal meaning, how it might be historically significant, and how as a movement it fits in with the context of hashtag activism. **Read sections 1-4 of Halpern's article, which introduces to the reader both central individuals in the case: Brown and Wilson.** Having read the material, set all students to write a profile the two men, most students to also try and think about how the descriptions of the two men set the reader up to anticipate their altercation, and some students to think about how the two men fit into the BLM movement and the larger historical narrative of racial tension in the US. **As a plenary, ask students to return to the initial discussion of BLM and add any thoughts that they have in light of the reading we far.**	Primary Jake Halpern, "The Cop," *The New Statesman* (Anthology, #9) Optional The Stories of 2016: Black Lives Matter. https://www.youtube.com/watch?v=VYvmoZdBAe (Video)	The first lesson of the scheme is very much to introduce the idea of social justice through notable recent events. While the formal discussions about what is at stake in the Black Lives Matter movement comes later, at this early stage is simply a case of getting students to see that the there is an ongoing struggle in the US among black citizens who feel that they are victims of institutict white racism. The black community's responses to this feeling has shown a variety of social activism that has sharpened in recent years. It is also worth considering at this early stage, even if only casually, the role of the writer in presenting social justice issues such as this. Looking ahead to lesson two, the focus is on how a writer is able to maintain impartiality whilst still presenting a strong viewpoint.

LACUNA MAGAZINE Writing Wrongs Schools Project WARWICK



9. The Cop

Policeman Darren Wilson was not indicted for shooting Michael Brown in Ferguson, Missouri, IN 2014, an event that eventually led to riots across the city of St. Louis. Many people question whether justice was done. Writing for ***The New Yorker*** *the following year,* ***Jake Halpern*** *interviewed Wilson and others involved in the story, trying to piece together what took place on the day Michael Brown was shot.*

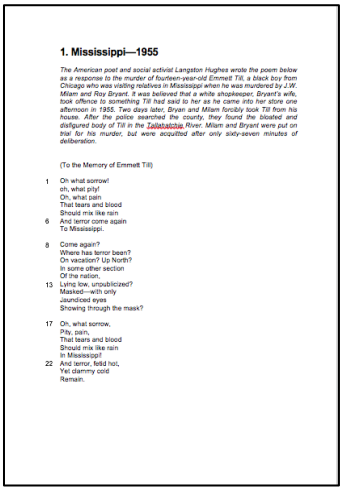
Darren Wilson, the former police officer who shot and killed Michael Brown, an eighteen-year-old African-American, in Ferguson, Missouri, has been living for several months on a nondescript dead-end street on the outskirts of St. Louis. Most of the nearby houses are clad in vinyl siding; there are no sidewalks, and few cars around. Wilson, who is twenty-nine, started receiving death threats not long after the incident, in which Brown was killed in the street shortly after robbing a convenience store. Although Wilson recently bought the house, his name is not on the deed, and only a few friends know where he lives. He and his wife, Barb, who is thirty-seven, and also a former Ferguson cop, rarely linger in the front yard. Because of such precautions, Wilson has been leading a very quiet life. During the past year, a series of police killings of African-Americans across the country has inspired grief, outrage, protest, and acrimonious debate. For many Americans, this discussion, though painful, has been essential. Wilson has tried, with some success, to block it out.

This March, I spent several days at his home. The first time I pulled up to the curb, Wilson, who is six feet four and weighs two hundred and fifteen pounds, immediately stepped outside, wearing a hat and sunglasses. He had seen me arriving on security cameras that are synched to his phone.

Wilson has twice been exonerated of criminal wrongdoing. In November, after a grand jury chose not to indict him, the prosecutor, Robert P. McCulloch, was widely accused of having been soft on him, in part because McCulloch's father was a police officer who had been killed in a shootout with a black suspect. In March, the U.S. Department of Justice issued two official reports on Ferguson. One was a painstaking analysis of the shooting that weighed physical, ballistic, forensic, and crime-scene evidence, and statements from purported eyewitnesses. The report cleared Wilson of wilfully violating Brown's civil rights, and concluded that his use of force was defensible. It also contradicted many details that the media had reported about the incident, including that Brown had raised his hands in surrender and had been shot in the back. The evidence supported Wilson's contention that Brown had been advancing toward him.

• 2 •

Wilson, who is from Texas, is the son of a woman who repeatedly broke the law. His mother, Tonya Dean, stole money, largely by writing hot checks. After completing high school, she married Wilson's father, John, who had been her English teacher. They soon had two children to support—Darren and his younger sister, Kara—but Dean spent wildly. She left John Wilson for another man, Tyler Harris, who ran a Y.M.C.A. They had a child, Jared, and Darren and Kara lived



1. Mississippi—1955

The American poet and social activist Langston Hughes wrote the poem below as a response to the murder of fourteen-year-old Emmett Till, a black boy from Chicago who was visiting relatives in Mississippi when he was murdered by J.W. Milam and Roy Bryant. It was believed that a white shopkeeper, Bryant's wife, took offence to something Till had said to her as he came into her store one afternoon in 1955. Two days later, Bryan and Milam forcibly took Till from his house. After the police searched the county, they found the bloated and disfigured body of Till in the Tallahatchie River. Milam and Bryant were put on trial for his murder, but were acquitted after only sixty-seven minutes of deliberation.

(To the Memory of Emmett Till)

1 Oh what sorrow!
oh, what pity!
Oh, what pain
That tears and blood
Should mix like rain
6 And terror come again
To Mississippi.

8 Come again?
Where has terror been?
On vacation? Up North?
In some other section
Of the nation.
13 Lying low, unpublicized?
Masked—with only
Jaundiced eyes
Showing through the mask?

17 Oh, what sorrow.
Pity, pain,
That tears and blood
Should mix like rain
In Mississippi
22 And terror, fetid hot,
Yet clammy cold
Remain.

The reading materials in the pack are formatted in the same way as those in the anthology mentioned above – again, so that they are easily accessible to students. Beyond the Halpern article, around which the first three lessons of the scheme revolve, students are presented with a short anthology of American poetry written in response to several seminal episodes in the country's recent history: the lynching of Emmett Till in 1955, the shooting of ten-year-old Clifford Glover in New York in 1973, and the series of police shootings that took place in 2014 and led to the establishment of Black Lives Matter. The tasks that accompany the reading material are designed – just as the Key Stage 4 materials above are – to combine the skills that form part of WWSP (independent research, drafting, editing, writing original content etc.) and the skills that students require as part of their GCSE course (language analysis, evaluative work, structural analysis etc). The scheme also concludes in the same way that

Writing Wrongs does at present, with a piece of independently written student work. Here, having spent two weeks exploring the theme of racial violence through the lens of black American poetry and contemporary investigative journalism, students are given a choice of eight possible tasks that allow them freedom to experiment with different writing styles, before a final session in which their work is celebrated. (Again, though, the format of these writing tasks is such that class teachers are still able, after the celebration lesson, to treat them as assessable pieces of work if desired.)

Possible tasks:

Writing Task, Black Lives Matter

You are advised to spend about 45 minutes on this section. Write in full sentences.
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.
You may make use of the information provided below in your response.

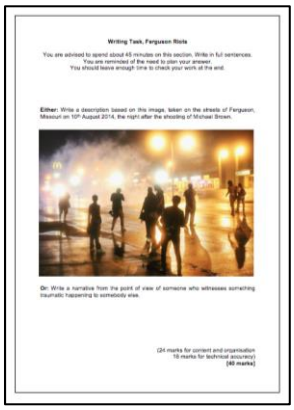
In 1955, the killing of Emmett Till contributed significantly to the civil rights movement in the United States. It was almost as important as the moment, only ten months later, when Rosa Parks refused to give up her space on a bus in Montgomery, Alabama. The movement eventually led to the passing of the Civil Rights Act in the 1960s. Similarly, the high-profile killings of several black males by police in 2014 led to the creation of Black Lives Matter, a civil rights movement that campaigns against racism and violence towards black people.

Either: Write an opinion piece* for the African-American newspaper, the *Chicago Defender*, in which you give your perspective on the death of Emmett Till, the Chicago boy was lynched by two white men while visiting relatives in Mississippi in 1955.

Or: Write a speech for the Black Lives Matter campaign that could be delivered to protestors in Ferguson, Missouri.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

* an article in which the writer expresses their personal opinion about a particular issue or item of news.


Writing Task, Ferguson Riots

You are advised to spend about 45 minutes on this section. Write in full sentences.
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

Either: Write a description based on this image, taken on the streets of Ferguson, Missouri on 10th August 2014, the night after the shooting of Michael Brown.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

- Write a description based on this image, taken on the streets of Ferguson, Missouri on 10th August 2014, the night after the shooting of Michael Brown;
- Write a narrative from the point of view of someone who witnesses something traumatic happening to somebody else;
- Write a description based on this scene at the Chicago funeral parlour where 50,000 people went to pay their respects to Emmett Till;
- Write a narrative poem about Emmett Till or any other victim or racial violence that you know about;
- Write an open letter to Tom Jackson, the Chief of Police at the Ferguson Police Department, in which you argue that he and his officers are unfit to serve the people of Ferguson, Missouri;
- Write a newspaper article for the *St Louis Post-Dispatch* that describes the events of 11th August, 2014 when thousands of people filled the streets of Ferguson, Missouri to protest about the killing of Michael Brown;
- Write an opinion piece for the African-American newspaper, the *Chicago Defender*, in which you give your perspective on the death of Emmett Till;
- Write a speech for the Black Lives Matter campaign that could be delivered to protestors in Ferguson, Missouri.