

2020 VATE STATE CONFERENCE

# PART I 'BECAUSE SURVIVAL IS INSUFFICIENT'

EMILY ST. JOHN MANDEL, STATION ELEVEN

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# CONFERENCE SCHEDULE

## SATURDAY 3 OCTOBER

### MORNING ONLINE WORKSHOPS

9.30 – 10.15am

SW1.1

(Part 1) Beyoncé and Briggs for the postcolonial English classroom

10.30 – 11.15am

(Part 2) We must do better

SW1.2

EAL (Part 1): Scaffolding tasks and providing accessibility...without sacrificing rigour

EAL (Part 2): Supporting VCE EAL students in preparing for the end of year exam

SW1.3

Glamorous grammar (Part 1): From words to clauses

Glamorous grammar (Part 2): From clauses to the classroom

SW 1.4

Leadership (Part 1): Leading learning during a global pandemic

Leadership (Part 2): Leading learning in the age of data

SW1.5

Reading (Part 1): Making the experience of reading active and visible

Reading (Part 2): Making the experience of reading active and visible

### AFTERNOON ONLINE WORKSHOPS

12.30 – 1.15pm

SW2.1

Early career teachers (Part 1): Establishing your teaching voice during a global pandemic

1.30 – 2.15pm

Early career teachers (Part 2): Managing assessment and feedback as an early career teacher

SW2.2

VCE English (Part 1): Preparing students for the Year 12 English exam

VCE English (Part 2): Enhancing student exam performance in the Year 12 English exam

SW2.3

VCE English Language (Part 1): Texts and SACs

VCE English Language (Part 2): Developing your English Language course

SW2.4

VCE Literature (Part 1): Into the woods: navigating literary theory in the classroom

VCE Literature (Part 2): The theoretical classroom

SW2.5

Writing (Part 1): Writing our way out of Victoria's paragraph crisis

Writing (Part 2): Deconstructing genre, rebuilding writing

## SUNDAY 4 OCTOBER

9.15 – 10.15am

**Keynote:**  
Ernest Morrell

10.30 – 11.30am

**Guest speaker:**  
Cath Moore

**Panel:**  
The right to write: Creative writing in senior English

12.00 – 1.00pm

**Forum:**  
The Humanities and democracy: The arts of citizenship

1.30 – 2.30pm

**Guest speaker:**  
Suzanne Choo

**Panel:**  
Taboo in the English classroom

2.45 – 3.45pm

**Keynote:**  
Pasi Sahlberg

**Pre-recorded presentations:**  
All Sunday conference delegates receive access to 68 pre-recorded presentations



# PRICES

## SATURDAY PER WORKSHOP PAIR:

\$60

concession  
member

\$70

individual  
member

\$75

organisational  
member

For bulk bookings or faculty registrations, please contact Julie Diamante [events@vate.org.au](mailto:events@vate.org.au) to discuss pricing. If you or your school faces financial barriers that make purchasing access to the State Conference difficult, please email Kate Gillespie to discuss options [eeo@vate.org.au](mailto:eeo@vate.org.au)

## SUNDAY ONLINE AND PRE-RECORDED PRESENTATIONS

Keynotes, Guest speakers, Panels,  
Forum and pre-recorded presentations

\$150

concession  
member

\$160

individual  
member

\$175

organisational  
member

## GOING ONLINE IN 2020

In the spirit of this unusual year we're all experiencing, we're changing things up a bit and going online and on the weekend! To facilitate your participation, the 2020 online State Conference will be held on Saturday 3 - Sunday 4 October. The program will include live online events as well as on-demand online presentations. You'll be able to attend from the safety and comfort of your home and can access all recordings until the end of January 2021.

The Saturday program features live online workshops. These have been designed to be purchased in pairs.

The Sunday program features live online keynotes, guest speakers, panels and a forum. It also includes access to over 60 pre-recorded presentations.

We look forward to you joining us online for this new journey.

Thank  
You for  
Shopping  
With us!

Due to unforeseen circumstances, VATE will occasionally have to alter the program or workshops. Information about on the day cancellations will be emailed directly to delegates

The opinions expressed at the conference are those of the presenter and do not necessarily reflect the views of VATE.

# 2020 PART 1 BECAUSE SURVIVAL IS INSUFFICIENT

EMILY ST. JOHN MANDEL, *STATION ELEVEN*

# 2021 PART 2 VLADIMIR: TO HAVE LIVED IS NOT ENOUGH FOR THEM. ESTRAGON: THEY HAVE TO TALK ABOUT IT.

SAMUEL BECKETT, *WAITING FOR GODOT*

Our online 2020 conference derives its title from a VCE text, *Station Eleven*, depicting a world in which a pandemic has eradicated almost all of the world's inhabitants and its 'civilisation'. The Travelling Symphony brings music and Shakespeare to the few settlements remaining. The lead caravan bears the words *Because survival is insufficient*, a line from *Star Trek*.

Recently, London's V and A Museum published a list of Pandemic Objects that have taken on a 'new, potent meaning' during lockdown. One of these objects is the balcony, ostensibly a means of expressing solidarity, but which has become a powerful symbol of social inequity and entrenched class divisions, ironically underlining the fatuousness of the glib 'we're all in this together'. British writer Lynsey Hanley talks of the politicisation of space, arguing that 'the lasting effects of coronavirus will only be seen ... through the prisms of social class, economic disadvantage and the ways our environment can work against us'.

Education can also be seen as a Pandemic Object, endowed with 'a new, potent meaning', representing opportunity for change, but also the danger of entrenching inequity. The Age points out that 'While only 3 per cent of high-income households don't have access to the internet, this increases to 33 per cent among the lowest income households and presents a major barrier and risk for children who are learning remotely.'

VATE's decision to fuse our 2020 and 2021 State Conferences is emblematic of the shift in our world and in our consciousness which has been forced on us in recent times. Our 2020 theme, *Because survival is insufficient*, invites us to engage in a conversation, to contemplate what gives value to our lives, not least to our lives as English educators. Remote learning, increased reliance on technology, deprivation of face to face encounters with students and colleagues have wrought changes, many of which will be permanent, as well as offering unprecedented opportunities for change.

What do we bring out of COVID-19? Treasures, hard lessons learned, a 'new normal', a resetting of values, a sense of renewal? What is important is that we gain wisdom, that we consciously enact the old truism that teachers are always learning. The title, *Because survival is insufficient*, points perfectly to the idea that yes, while we as a society might eventually win the fight against deaths in custody and do better about keeping Indigenous Australians safe, that's very much insufficient if we're not

also introducing our students to perspectives other than the same ones we've always taught. It is, as Bowie said, 'time to leave the capsule if you dare'. We must dare.

Camus' Dr. Rieux realises 'that he should not be one of those who hold their peace, but should bear witness'. As Meyne Wyatt argues, 'Silence is violence. Complacency is complicity'. Part 2 in 2021 can see us start to explore the results, realities, and success stories that come from attendees making some of those changes in schools. We **have** to talk about it.

During the lockdown, readers all over the world picked up books about plagues and dystopias, also revisiting 'the canon', perhaps a way of grappling with or avoiding a new reality which dislocates us from the familiar, isolates us and alienates us from what is familiar. At the same time, in the USA, a Black man was killed by a white man's knee pressing on his neck. In Australia, Indigenous rock art was blown up by a mining company. The *Guardian* estimates that as of June 2020, there have been 437 Aboriginal deaths in police custody in Australia. COVID-19 has forced many into the positions of those who live in a permanent state of crisis, enabled by barriers of such things as racism, ableism, and sexism. We must all confront questions as to how we educate our students in a world which values some of its members less than others.

The opportunity we have as English teachers is to use the Black Lives Matter movement as a reminder that we should have been more proactive years ago. We can use this awareness to remind ourselves that many of our booklists often do not reflect the fullness of the human experience, that there is no excuse not to know about works of literature written by Black, Indigenous, or authors of colour. It is our responsibility to be actively anti-racist in our teaching of a subject that explores the most essential truths of existing as a person in the world.

In *Station Eleven*, a character has 'Survival is insufficient' tattooed on her arm. What metaphorical tattoos will we bear as emblems of 'moments of beauty' to sustain us, of what Julia Baird calls 'phosphorescence'?

# KEYNOTE SPEAKERS – SUNDAY

9.15 – 10.15am

**Ernest Morrell** is the Coyle Professor in Literacy Education and Director of the Center for Literacy Education at the University of Notre Dame. Ernest has recently been named director of the National Council of Teachers of English (NCTE) James R. Squire Office for Policy Research in the English Language Arts. He is an elected Fellow of the American Educational Research Association, a past president of NCTE, and a co-convenor of the African Diaspora International Research Network. From 2015-2019 Ernest has been annually ranked among the top 200 university-based education scholars in the RHSU Edu-Scholar Public Influence Rankings published by EdWeek. Ernest is also the recipient of the NCTE Distinguished Service Award, the Kent Williamson Leadership Award from the Conference on English Leadership, and the Divergent Award for Excellence in 21st Century Literacies. His scholarly interests include: literacy studies, the teaching of English, literature for children, critical media pedagogy, youth popular culture, and postcolonial literatures of the African Diaspora.

Ernest has authored 90 articles, research briefs, and book chapters and ten books including *Stories from Inequity to Justice in Literacy Education*, *New Directions in Teaching English*, and *Critical Media Pedagogy: Teaching for Achievement in City Schools*, which was awarded Outstanding Academic Title by Choice Magazine of the American Library Association. Ernest has earned numerous commendations for his university teaching including UCLA's Distinguished Teaching Award. He received his PhD in Language, Literacy, and Culture from the University of California, Berkeley where he was the recipient of the Outstanding Dissertation award in 2001. Ernest is chair of the Planning and Advisory Committee for the African Diaspora Consortium and he sits on the Executive Boards of LitWorld and the Education for Democracy Institute.



2.45 – 3.45pm

**Pasi Sahlberg** has worked as school teacher, teacher educator, policy advisor and director general at the Ministry of Education in Finland. He has held senior education expert posts in World Bank (in Washington DC) and European Commission (in Torino, Italy) exploring and helping education systems around the world. He has served as an advisor to number of other governments, including Sweden, Scotland and Malta. Currently he leads research on learning through play, growing up digital, and equity in education. His latest book is *Let the Children Play: How more play will save our schools and help children thrive* with William Doyle (Oxford University Press, 2019) and forthcoming book with Tim Walker called *In Teachers We Trust: The Finnish way to world class schools* (Norton, 2020). Pasi is Professor of Education Policy and Research Director at the Gonski Institute for Education of the University of New South Wales in Sydney where he lives with his wife and two boys.

# GUEST SPEAKERS – SUNDAY

10.30 – 11.30am



## Cath Moore

Never has it been more critical to engage with the consistent provocations and imaginings of the human spirit. Never has literature been more important in exploring the creative landscapes we seek shelter within and solace from. As an author and freelance writer, Cath Moore recounts how she transformed internalised racism into a literary currency, celebrating mixed heritage as a rite of passage from trauma to triumph.

In doing so, Cath explores how the singularly unique lived experience of students can be employed as a tool for self-empowerment. She asks how discussions in the classroom might facilitate students' connection to their own intersectionality. By focusing on narratives of personal resilience, Cath will explore how we can help students see the page as a creative resource and encourage them to read and write their own imaginings.

Born in Guyana, **Cath Moore** is of Irish/Afro-Caribbean heritage. Though raised in Australia she has also lived in Scotland and Belgium. Cath is also an award-winning screenwriter, teacher and filmmaker. She holds an MA in screenwriting and a PhD in Danish screenwriting practices. *Metal Fish*, *Falling Snow* is Cath's first novel. She lives in Melbourne.

1.30 – 2.30pm



## Suzanne S. Choo

### The need for cosmopolitan literacy in an age of global pandemic

The pandemic has contributed to the closure of borders all around the world. Within countries, walls between communities have resulted in increasing instances of xenophobia and intolerance. In times of crisis, the survival instinct to protect one's 'tribe' is activated. This points to the fundamental role that education plays in developing cosmopolitan dispositions of hospitality, empathy and a concern for justice. I define cosmopolitan literacy as reading, writing and other meaning-making practices that empower students to engage responsively and responsibly with diverse others in the world. What are the key principles that inform cosmopolitan literacy practices and what are meaningful pedagogies that facilitate this? These and other questions will be explored as we consider how to challenge our students to see others beyond parochial borders.

**Suzanne Choo** is Associate Professor in the English Language and Literature Academic Group at the National Institute of Education, Nanyang Technological University, Singapore. Her research has been published in various peer-reviewed journals such as *Harvard Educational Review*, *Research in the Teaching of English*, *Discourse: Studies in the Cultural Politics of Education*, *Journal of Curriculum Studies* among others. Her book, *Reading the world, the globe, and the cosmos: Approaches to teaching literature for the twenty-first century* was awarded the 2014 Critics Choice Book Award by the American Educational Studies Association. Her most recent books are co-edited volumes titled *Educating for the twenty-first century: Perspectives, policies and practices from around the world* (Springer, 2017) and *Literature education in the Asia-Pacific: Policies and practices and perspectives in global times* (Routledge, 2018). She is interested in cosmopolitan ethics particularly in relation to Literature education. Visit her website at: [thirdspaces.wixsite.com/literature](http://thirdspaces.wixsite.com/literature)



# FORUM – SUNDAY

12.00 – 1.00pm

## **The Humanities and democracy: The arts of citizenship**

It is understood that a skilled workforce, and the creation of work are significant for the rebuilding of Australian society and well being post COVID 19. Hence the government's emphasis on reducing fees for certain fields of academic study, re-building TAFE, and supporting the construction industry as aspects of economic policy.

But, as Martha Nussbaum argues in her book *Not for Profit: Why democracy needs the humanities*:

Thirsty for national profit, nations and their systems of education, are needlessly discarding skills that are needed to keep democracies alive.

From the Greek philosophers to Rousseau, from the enlightenment to John Dewey, it is acknowledged that the concept of 'intelligent citizenship' is developed through critical thinking, through understanding the value of dissent and civilised argument, through imagining life from the point of view of another.

This forum will address questions about the role of the Humanities and the liberal arts in building a culture of intelligent participation in the shaping of Australian culture.

- What is the role of critical thinking, the arts, comedy, film, and the media in reinvigorating the ideas that will lead to lively democratic participation, such that the next generation of leaders have the hope, wit and intellectual confidence to reshape our world?
- What are the consequences of devaluing the humanities for secondary and tertiary students in particular, and for society in general.

# PANELS – SUNDAY

10.30 – 11.30am

**P1 The right to write: Creative writing in senior English**

**Chair:** Lucinda McKnight

**Panellists:** Annelise Balsamo,  
Susanne Gannon, Richard Long

**Teacher responder:** Bella Illesca

Since the demise of the VCE Writing Folio in the early 2000s, Victorian English students have increasingly studied a 'reading curriculum'. This, along with the pressures of standardised testing, has reduced or eliminated creative writing in English, with some schools even banning it in favour of teaching 'the basics'. Yet is leaving creative writing to elite schools and students fair, or does it enact the ring-fencing of the creative

arts for the wealthy? Even in independent schools, creative writing may be outsourced, by deskilled teachers, to external providers running one-off sessions, rather than schools creating communities of writing practice. Retirement is also affecting the intergenerational transfer of relevant pedagogies. With the Study Design under review, the VCAA has signalled a return to a broader understanding of writing in VCE English; meanwhile, NSW has already reinstated the craft of writing in the senior curriculum. This panel explores the social justice implications of students' access to a range of meaningful, inspiring and authentic writing opportunities, considers teacher attitudes to creative writing and offers examples of outstanding practice.



**Dr Annelise Balsamo** is currently English Curriculum Manager at the Victorian Curriculum and Assessment Authority, and was formerly a senior English teacher in government and Steiner schools. Annelise is managing the panel reviewing the VCE English and EAL Study Design. This revised study design is due to be implemented in schools in 2023, with a renewed focus on writing. Annelise is an experienced educator and editor with significant achievements in secondary and tertiary education, and educational publishing. She has occupied senior positions in the government and independent secondary education sectors, and have been active as a council member in teaching associations and on school boards.



Prior to joining the Story Factory, a not-for-profit writing centre for young people 7-17 years of age, **Richard Short** taught at secondary schools (English and English as a Second Language) in the western suburbs of Sydney, and in 2014 completed a Master of Creative Writing. His first book of poetry (written under the pseudonym Rico Craig), *Bone Ink*, won the 2017 Anne Elder Poetry Award (of the National Literary Awards), and was shortlisted for the 2018 Kenneth Slessor Prize. He has lectured in numerous courses including: Creativity, Youth Culture and The Arts; Integrated Arts and Education and led workshops at the International Federation for the Teaching of English Conference in 2020.

## PANELS – SUNDAY



Associate Professor **Susanne Gannon** is a former English teacher who has recently been Deputy Director and Equity strand leader in the Centre for Educational Research at Western Sydney University (2012-2017). She is a prolific publisher with interests in diverse fields of educational research including gender equity and diversity; creative writing pedagogies; media and cultural studies in educational research and educational policy. She uses a range of qualitative methodologies including autoethnography, narrative and visual methodologies, collective biography, discourse analysis and she is particularly interested in how theories of affect and materiality are reshaping feminist theories and research methodologies in education. She was editor of *English in Australia* from 2011-2015, and has recently conducted a study of the teaching of writing in Australia.

**Bella Illesca** is an experienced English teacher and coordinator who is currently completing a PhD in English teachers' everyday work. She currently teaches at Luther College, in Croydon, Melbourne. Bella is a Chilean-born Australian, arriving in 1974 with her family in exile, and retaining "a strong affinity with the displaced and vulnerable". Bella is a teacher academic, combining teaching in the English classroom with lecturing at university, and publishing widely in the field. Her chapters on the challenges of remedial literacy programs and on the "othering" of diverse peoples and students are widely used in teacher education. Bella has had a long-standing involvement in VATE, and close ties with both Monash and Deakin universities.

# PANELS – SUNDAY

1.30 – 2.30pm

## P2 **Taboo in the English classroom**

**Chair:** Emily Frawley

**Panellists:** Kellie Heintz, Hollie Houlihan-McKie, and Elizabeth Little

They say you should never discuss religion, money or politics. Do English teachers heed this warning in their classrooms? Should they? What about sex, drugs and rock and roll? Great hooks for learning or dangerous territory? While we're on the subject, is it true that many English texts are 'depressing'? Are we jeopardising students' mental health by exposing them to potentially upsetting perspectives or should we lean into these moments?

The content English teachers engage with in their classroom has always been debated and the

academic literature has never agreed on a single purpose of English. Take a browse of the media headlines about English teaching in the past few years and you'll find ready clickbait in any articles that touch on contentious text selection for the VCE booklist, parental calls for trigger warnings on 'depressing' content, and accusations of 'culture wars' and teachers 'playing politics' in examining real-world issues and ideologies. How conscious are we in avoiding anything contentious in our English classrooms? Or, if our English faculties are fine with it, are our principals?

In this panel we look at the perspectives of students, teachers, academics and the VCAA in asking how, when, why and should we engage with the 'taboo' in English.



**Kellie Heintz** is currently employed at the VCAA as the Curriculum Manager, EAL. Prior to this, she was a lecturer in language and literacy education at the Melbourne Graduate School of Education, where she trained pre-service secondary English teachers. She has also worked at VATE, and was an educational adviser with the Teach for Australia program. Before leaving schools, Kellie worked for 20 years in the Catholic secondary sector, teaching English and Literature across Years 7-12. She co-authored a range of English textbooks that include topics such as: film, media texts, careers in teaching and VCE English. Kellie pursued further study at tertiary level where she was involved in research around text selection in VCE English, and the reading experiences of senior English students.



**Elizabeth Little** is a high school teacher and PhD student in children's literature at Deakin University. She is working on a project that utilises post-feminist theory to examine Young Adult fantasy literature, and is particularly interesting in representations of sexuality and femininity. In 2018 she completed a Master's research project analysing the role of gender and sexuality in *A Court of Thorns and Roses* (Maas 2015) and *The Bone Season* (Shannon 2013). Elizabeth has a forthcoming book chapter titled 'Post-feminism and Sexuality in the Fiction of Sarah J Maas' due out this year. She's passionate about literature education, sexuality and gender, and the girls who read Young Adult literature.



**Hollie Houlihan-McKie** is a Year 12 student at Maribyrnong College. She studied VCE English and Literature. She has plans to become an Art teacher and also work in student wellbeing.



# SATURDAY ONLINE WORKSHOPS

*Thank  
You for  
Shopping  
With us!*  
(online)



# SATURDAY ONLINE WORKSHOPS

## MORNING ONLINE WORKSHOPS

PART 1: 9.30 – 10.15am

PART 2: 10.30 – 11.15am

### SW1.1 (Part 1) Beyoncé and Briggs for the postcolonial English classroom

Emily Frawley and Alexander Bacalja

How do English teachers bring social justice movements into the classroom for younger students to explore? Should we even attempt such work, given the confronting and challenging themes associated with Black Lives Matter, Stolen Generation, Deaths in Custody and other recent injustices?

There is understandable apprehension when it comes to designing curriculum that introduces younger students to these serious issues, however, popular culture offers enormous opportunities for those seeking to decolonise the curriculum with their students.

In these two workshops, we introduce evidence-based strategies that can be used to explore how popular culture texts (song lyrics, YouTube videos, social media, and advertisements) contribute to contemporary meaning-making. The aim is to demonstrate how teachers can go beyond the engagement, using popular culture to explore language, form, culture and world-making.

**Emily Frawley** (PhD) is a Melbourne-based senior English and Literature teacher. She has taught 7-12 English at Maribyrnong College for the past nine years. She is the President of VATE and teaches pre-service teachers at the University of Melbourne.

**Alexander Bacalja** (PhD) is a lecturer in language and literacy and member of the Language and Literacy Research Hub in the Melbourne Graduate School of Education, The University of Melbourne. He coordinates the English Learning Area in the Master of Teaching program and his research interests include digital literacies, critical literacy and the sociology of education.

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### (Part 2) We must do better

Tony Briggs, Sonia Murr and Zachary Shinkfield

In this presentation, Yorta Yorta/Wurundjeri playwright Tony Briggs, VCE English and Literature teacher Zachary Shinkfield and Learning Area Leader for English Sonia Murr (both from Woodleigh School), discuss the importance of embedding Indigenous Australian voices

in the English curriculum. This discussion and presentation will highlight some recent changes to curriculum at Woodleigh School and will focus on the introduction of Briggs' original playscript to the Year 7 curriculum this year. From Year 7 English to year 12 Literature, we discuss Australian schools' obligations to foster and develop curriculum that elevates contemporary Aboriginal and Torres Strait Islander voices.

**Tony Briggs** is a Yorta Yorta/Wurundjeri screen practitioner based in Melbourne. The short film *Elders* is his directorial debut and has screened across the globe. He created and co-wrote the feature film *The Sapphires*. He received two AWGIE awards and the film won 11 of 12 categories at the AACTA's 2013. He previously wrote *The Sapphires* play, which had sell-out seasons at the MTC and Belvoir, winning two Helpmann Awards. Tony is also the Artistic Director of the Birrarangga Film Festival, a biennial festival showcasing Indigenous films from across the globe.

**Sonia Murr** is an English and Literature educator with a penchant for all things fringe, marginal and subversive. Her pedagogy is like her personality: fearless and sophisticated, yet deeply empathetic and understanding. She is known for her brilliant pop-culture knowledge, embedding Australian film, contemporary poetry and unconventional writing into curricula from Years 7 to 12, often with a splash of social media and alternate hip hop. Her passionate commitment to engaging students in curriculum that centres Indigenous voices was cemented by a life changing 2019 trip to the remote community of Ampilatwatja in the Northern Territory.

**Zachary Shinkfield** is an English, Literature and Drama teacher at Woodleigh School. He is a passionate teacher who is deeply interested in postcolonial literary theory and a resistance to purely canonical approaches to text selection and curriculum delivery. This year, Zachary had to pivot dramatically as Woodleigh School's Director of *The Crucible*, transforming the performance from a live stage play to a recorded audio play, in a matter of weeks. As team leader for VCE English at Woodleigh, Zachary has strong opinions about text selection and enjoys stirring things up.

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# SATURDAY ONLINE WORKSHOPS

## MORNING ONLINE WORKSHOPS

PART 1: 9.30 – 10.15am

PART 2: 10.30 – 11.15am

### SW1.2 EAL (Part 1): Scaffolding tasks and providing accessibility...without sacrificing rigour

Allie Baker

This session will provide teachers with a range of strategies designed to make tasks and texts more accessible for students with high literacy needs, from diverse backgrounds or students for whom English is an Additional Language. While educators know the benefits of working in small groups or one to one with these students, busy teachers know that it just isn't always possible! These strategies can be implemented in mainstream classrooms so all students' needs are considered and catered for and all students have the opportunity to fully participate.

**Allie Baker** is an educator and consultant who has been teaching English, EAL and Drama in classrooms across Japan, the UK and Australia for over 15 years. She presents on her specialisms of EAL and improving literacy across the curriculum. Allie is passionate about teacher education and her engaging presentations are full of practical strategies that teachers can immediately implement in their own classrooms. Allie's articles and webinars have been published by Pearson Education, VATE and Drama Victoria.

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### EAL (Part 2): Supporting VCE EAL students in preparing for the end of year exam

Jason Jewell

In this session, I will offer Year 12 EAL teachers revision ideas and exercises to help target the skills students will need in the end of year examination. Revision activities for all sections of the EAL examination will be explored.

**Jason Jewell** was the Manager of English at McKinnon Secondary College, and taught there for 20 years. He is now a freelance tutor and lecturer, and has written textbooks and study materials for VCE Units 1-4 English, EAL and Literature, and regularly presents at VATE Student Revision Days, as well as at universities and conferences in these fields. He has a passion for social justice and a love of art and literature, especially from the 20th century. He travels widely and spends much time with family and friends.

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# SATURDAY ONLINE WORKSHOPS

## MORNING ONLINE WORKSHOPS

PART 1: 9.30 – 10.15am

PART 2: 10.30 – 11.15am

### SW1.3 Glamorous grammar (Part 1): From words to clauses

Luke Francis

The Victorian Curriculum requires that students develop their understanding of the mechanics of English grammar, but for many it's been a few years since we last parsed a sentence. From words to phrases to clauses to sentences, there's a lot of terminology to know before we start passing it on to our students.

This session centres on the metalanguage of the Victorian Curriculum Years 7-10, brushing up on syntax: parts of speech, phrases, clauses and how they are worked into sentence structures.

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### Glamorous grammar (Part 2): From clauses to the classroom

Luke Francis

Grammar is often thought of as an afterthought or an add-on if the course allows but can integrate easily into any unit of work to enhance students' writing and analysis skills. It allows students to analyse with greater precision, as well as giving teacher and students a shared language for repairing expressive errors. Beyond that, it's fun!

This session builds on From words to clauses to look at how to build metalanguage into some sample text analyses to enhance learning outcomes with your students.

**Luke A Francis** majored in linguistics in his undergraduate degree and has been teaching English since 2006, specialising in VCE English Language. He has worked with teachers across the state of Victoria in the development and refinement of English Language courses, presented at numerous conferences, seminars, and English Language courses, in addition to having coordinated conferences and authored VATE's Inside Language for Units 1 and 2. Having started his career at Caroline Chisholm Catholic College, he moved on to The Mac.Robertson Girls' High School, and now works at Melbourne Girls Grammar School.

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### SW 1.4 Leadership (Part 1): Leading learning during a global pandemic

Ernest Price

The COVID-19 crisis only served to highlight the extreme pressures that educational communities are under. This moment is a unique one, and this session will focus on parsing the many and varied lessons of 2020, with an eye to 2021.

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### Leadership (Part 2): Leading learning in the age of data

Ernest Price

English Leaders are increasingly engaging with complex and politically-charged conversations about data. This session will focus on leading conversations about the validity and role of data sources. Attendees will also discuss the use of data for team planning and intervention.

**Ernest** is the Education Officer at VATE, after ten years teaching and leading English departments. He has experience in leading skills-based curriculum design, whole-school reading and writing, independent text study, middle years programs, feedback and using data to improve learning. Ernest has written study guides for a range of texts and is a long-time VATE presenter.

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# SATURDAY ONLINE WORKSHOPS

## MORNING ONLINE WORKSHOPS

PART 1: 9.30 – 10.15am

PART 2: 10.30 – 11.15am

### SW1.5 Reading (Part 1): Making the experience of reading active and visible

Mary Mason, Amanda McGraw and David Lee

While we spend a lot of time reading in secondary school English, we spend little time explicitly focusing on the nature of the experience. We do it (or try to) without really understanding it. Over the past six years as Critical Friends in the VATE Teaching Reading Community of Practice, we have worked with 39 schools and over 150 secondary English teachers. During that time we have collaboratively developed and trialled a Framework of Reading Capabilities. The Framework, which identifies metacognition as an important thread in creating active readers, seeks to make the complex process of reading more visible so that students have a growing agency over making meaning. In this workshop, we will introduce participants to the Framework, and explore the definitions of its components.

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### Reading (Part 2): Making the experience of reading active and visible

Mary Mason, Amanda McGraw and David Lee

In this session we will introduce strategies which will make the potential of the Reading Capability Framework active in your classrooms. Strategies for connecting to the text, visualising the text, embodying reading strategies which enable students to internalise texts and finally realising the thread of metacognition through your classes will be explored. All participants will leave with an e-copy of the framework, its definitions and a whole range of strategies they can use.

**Mary Mason** is convener of VATE's Professional Learning and Research Committee. She is the author of several texts for English teachers and has worked as Head of English in a number of schools. She has also worked on the Literature setting panel and various committees connected to VCAA. For the last five years, she has been both instigator and Critical Friend for the VATE Reading Community of Practice, supported by the Department of Education, where teachers in secondary schools work on developing their understanding of reading and developing pedagogies to engage student readers.

**Amanda McGraw** is a senior lecturer at Federation University Australia where she is the Discipline Leader in Initial Teacher Education and coordinates the Master of Teaching (Secondary) program. Her research interests include reading in English, dispositions for teaching and teachers' professional learning. She taught for nearly 20 years in both state and independent schools and held a number of leadership positions in schools including Deputy Principal.

**David Lee** has had leadership responsibilities in a range of school settings, especially focused on whole school literacy and teacher professional development. He has worked as a regional literacy coach in the western metropolitan region of the Department of Education, working with teachers across different schools to improve their pedagogical approaches to enhancing students' literacy. For the last three years, David has been a Critical Friend in the VATE Community of Practice project supporting teachers in the schools he has worked with to engage students as critical and powerful readers.

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# SATURDAY ONLINE WORKSHOPS

## AFTERNOON ONLINE WORKSHOPS

PART 1: 12.30 – 1.15pm

PART 2: 1.30 – 2.15pm

### SW2.1 Early career teachers (Part 1): Establishing your teaching voice during a global pandemic

Ernest Price

There is nothing like the first few years of your teaching career. The exhilaration, the pressure, the conflicting advice – there are certain constants for beginning teachers across the ages. That is, until 2020. We know this year has been unlike any other, and the impact for early career teachers has been profound. This session will focus on distilling the lessons of – yes, you guessed it – an unprecedented year.

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### Early career teachers (Part 2): Managing assessment and feedback as an early career teacher

Ernest Price

There is very little that can prepare you for the realities of balancing preparing, teaching and assessing early in your career. This session will focus on strategies for approaching assessment in ways that will maximise your impact on student learning and minimise the impact on your wellbeing.

**Ernest** is the Education Officer at VATE, after ten years teaching and leading English departments. He has experience in leading skills-based curriculum design, whole-school reading and writing, independent text study, middle years programs, feedback and using data to improve learning. Ernest has written study guides for a range of texts and is a long-time VATE presenter.

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### SW2.2 VCE English (Part 1): Preparing students for the Year 12 English exam

Ross Huggard

Given the unavoidable interruptions to teaching and learning in 2020, it will be more important than ever that Year 12 students are explicitly prepared for the rescheduled exam on 10 November. This session will explore the core elements of all three sections of the exam, the essence both of the three writing tasks and the assessment criteria, and key elements upon which to focus in the lead-up period. The session will be practically-based and be of especial use to new and inexperienced Year 12 English teachers.

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### VCE English (Part 2): Enhancing student exam performance in the Year 12 English exam

Ross Huggard

Even in such a challenging year of teaching as this one, there are ways in which student exam performance on 10 November can be optimised. This will potentially be more important than ever in 2020. This session will centre around ways in which to enhance student analysis both of texts for study and the unseen text/s of Section C, one of the essential skills required. It will explore ways in which to hopefully deepen and extend student writing on paired texts and unseen persuasive texts. It will be practically-based and participants should acquire new strategies for use through this session.

**Ross Huggard** is a highly-experienced teacher of English, especially in the senior years, having taught all the iterations of the VCE English and Literature Study Designs. He is a long-time VCAA English Assessor and member of VATE Council. He frequently presents to teachers and students around the state and is a published author of VCE English guides.

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# SATURDAY ONLINE WORKSHOPS

## AFTERNOON ONLINE WORKSHOPS

PART 1: 12.30 – 1.15pm

PART 2: 1.30 – 2.15pm

### SW2.3 VCE English Language (Part 1): Texts and SACs

Selina Denis

It can be difficult to know where to start when creating a SAC that will meaningfully assess your students in English Language. From selecting a text, to transcribing a conversation, to writing relevant questions that will allow students to show what they know, the process itself can seem daunting. Join Selina Dennis as she shows you how to select appropriate texts and develop SAC tasks that conform to VCAA assessment requirements.

**Selina Dennis** is an experienced English Language teacher for the Department of Education and has been heavily involved in the English Language community for almost 15 years. She is a co-author of *English Language for Senior Students* and has written numerous resources for English Language teachers including practice exams and sample SACs. Selina regularly delivers professional learning sessions to the English Language teacher community and is highly experienced in assessing the English Language exam. Selina has a Bachelor of Arts and Science in Computer Science and Linguistics from the University of Melbourne with a particular interest in Computational Linguistics.

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### VCE English Language (Part 2): Developing your English Language course

Natalie Gleeson

English Language teachers often find themselves isolated working as the sole English Language teacher in schools which can be daunting when designing a course informed by the VCAA Study Design. Join Nat Gleeson as she provides you with advice on how to develop your English Language course.

**Natalie Gleeson** has taught VCE English and English Language at a range of schools across all sectors. She is an experienced EL assessor. Natalie is currently teaching English Language at St Francis Xavier College, Beaconsfield.

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# SATURDAY ONLINE WORKSHOPS

## SW2.4 VCE Literature (Part 1): Into the woods: navigating literary theory in the classroom

Sian Evans

As we face constant shifts in curriculum and pedagogy, our consistent challenge as English teachers is to make literature meaningful and relevant to students, and to nurture meaningful and independent engagement with texts. In a rapidly-changing society, literary and cultural theory offer ways to link literature to the real world and encourage personal connection. Theoretical approaches to literature can be applied across texts, curriculums and assessment systems to encourage deeper thinking about the social and academic purpose of literature. This workshop will look briefly at the history of literary theory, with a focus on Marxist, feminist and postcolonial perspectives

**Sian Evans** has written and presented on the use of critical theory in secondary English classrooms across NZ, NSW, VIC and the USA. She is currently Head of English at Christ's College in New Zealand, and spent a number of years teaching in NSW at Knox Grammar School and Sydney Grammar School. She has published textbooks on literary theory through NZATE and VATE, including the recently released VATE publication *Into the Woods: Finding your way through literary theory*.

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## AFTERNOON ONLINE WORKSHOPS

PART 1: 12.30 – 1.15pm

PART 2: 1.30 – 2.15pm

## VCE Literature (Part 2): The theoretical classroom

Briony Schroor

I love teaching literary criticism in my Literature classrooms. I find it liberating to discuss texts from a range of perspectives and my students feel empowered by the interpretative opportunities afforded them by a theoretical approach to reading and analysis.

In this session I will discuss some of the classroom activities I use to teach critical theory and literary perspectives. Although literary theory can seem terrifyingly complex at first, the death of the author offers students and teachers real opportunities for self-expression and agency in their approach to both the canon and contemporary writing.

**Briony Schroor** is an enthusiastic Literature teacher. She enjoys the challenge of introducing students to new and exciting ideas and she is always impressed by her students' capacity to engage with complex texts and complex thinking. She has taught English and literature for nearly twenty years, in both Australia and the UK; she is now the domain leader of English at Nossal High School, a selective entry government school in Berwick. Although 2020 has made her quite tired, Briony has been inspired by the capacity of students and teachers to adapt to the rapidly changing demands of this brave new world. Briony's PhD considered several classical Athenian tragedies from a feminist perspective.

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# SATURDAY ONLINE WORKSHOPS

## AFTERNOON ONLINE WORKSHOPS

PART 1: 12.30 – 1.15pm

PART 2: 1.30 – 2.15pm

### SW2.5 Writing (Part 1): Writing our way out of Victoria's paragraph crisis

**Dr Lucinda McKnight**

Stop press: Victorian teacher rejected by national educational publisher because she only knows how to teach and write TEEL paragraphs. We know real writing does not use TEEL. We know TEEL is a limiting formula that creates boring and predictable writing. We know our students deserve better than TEEL. How then do we teach students to form paragraphs? This workshop will address TEEL's relentless hold on so many of our state's teachers, so we can write ourselves out of this mess. Manifesto for teaching the writing of paragraphs included.

**Dr Lucinda McKnight** is a senior lecturer in curriculum and pedagogy at Deakin University, and has written published short stories, poetry, books, book chapters, textbooks, digital resources and journal articles. As a professional writer, she has never used TEEL. As an English teacher, she has. She is extremely interested in this anomaly. Lucinda conducted the VATE-funded 2018-2019 collaborative study Teaching Writing Today, and has long had a special interest in writing.

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### Writing (Part 2): Deconstructing genre, rebuilding writing Narelle Wood

There's a common belief that students need to learn and stick to the genre rules in order to write successfully. Or at the very least need to learn and master the rules before learning how to break them. But what if learning the rules and learning to break them happened at the same time? This workshop explores the rules of some of the common genres, why the rules are there, and which ones are necessary. And, perhaps most importantly, how to support students to actively break, subvert and twist the rules to create interest, intrigue and find their voice. This is a hands-on workshop, with provocations and full breaking of writing rules encouraged.

**Narelle Wood** is currently working on her PhD focusing on English teacher understandings of creativity and creative practices. She has lead teacher workshops in Cambodia, consulted with schools on curriculum, taught workshops for gifted and talented primary students throughout Australia and internationally, and is now involved in curriculum development, teacher professional development and teacher education.

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# SUNDAY PRE-RECORDED PRESENTATIONS

### SP1 **A grammatical framework for organising and expressing ideas in analytical text response**

In times of anxiety and unknowns, this presentation provides teachers with a framework to assist students in creating order and control of their writing. We will share strategies to prepare and plan responses to texts and also consider how we can use explicit language teaching to develop students' writing at a paragraph and sentence level.

**Claire Nailon, Nazareth College,  
Anne Dalmau, Roxburgh College, and Kate Cash,  
Pascoe Vale Girls' College**

### SP2 **A matter of opinion**

Many of our students complete 'work' in our classrooms without connecting with the wider purpose of their learning experience. As English teachers, we feel a responsibility to teach students how to think and empower them to express their opinions. So how do we motivate and inspire our students to engage critically with the world of issues and debates whilst covering the VCE curriculum? Allow yourself to be taken on a tour of Analysing and presenting argument, with an emphasis on real world applications, combined with approaches to teaching the key knowledge, understanding and skills outlined in the VCE Study Design. This session is aimed at teachers who are new to teaching VCE English, those who need a refresher course, and those who are still lost in language analysis land.

**Cindy Sullivan, Hume Central Secondary College**

### SP3 **A uniform English is not sufficient**

At a school where curriculum is decided by students and offering choice is central to everything we do, a standard English curriculum was not always meeting the needs of our students. Using research and case studies from other metropolitan schools, we rewrote our middle years curriculum to be elective-based. This presentation is a how-to guide for schools wanting to better engage students in the study of English by providing them with choice while still meeting the requisite aspects of the Victorian Curriculum.

**Claire Runci and Jessica Fridman, Mount Alexander College**

### SP4 **Activating Shakespeare in an uncertain age**

In making the shift to digital learning for 2020, the Australian Shakespeare Company was compelled to seek out invigorating new ways to support students and teachers to connect, comprehend, appreciate, express and be inspired through Shakespeare in an online environment and beyond. Lead by ASC actor/educators, our presentation delves into the hearts of *Much Ado About Nothing*, *Macbeth* and *Othello* as we marry the VCE curriculum with rehearsal room techniques and analysis. In getting beneath the skin of Shakespeare's characters, students will be emboldened to craft richer, non-binary essay responses tackling the ambiguity integral to these timeless works.

**Claire Nicholls, Australian Shakespeare Company**

### SP5 **Advice for graduate English teachers: Breaking down comparing texts**

This presentation is for teachers who are new to Year 12 English and tackling comparing texts for the first time. I will offer advice/tips on how to approach the set texts (*The Crucible* and *The Dressmaker*), essay structure/style, and ways to develop insightful points of comparison. An example unit of work, with resources and student samples to show a clear breakdown of the unit will be discussed.

**Sarah Colling, St Francis Xavier College**

### SP6 **After the end: Living on through loss and ruin. A comparative study of Cormac McCarthy's *The Road* and Ted Hughes' *Crow***

This presentation will focus on this comparative study, where students examine: varying responses to cataclysmic events; writers' nihilistic commentary and the reworking of traditional ways of thinking into a dark view of meaninglessness; how the impulse for survival, adaptation and making sense of disaster is explored; how relationships are explored and valued; and writers' experimentation with form and style.

**Will van Asperen, Geelong Grammar School**



### SP7 Approaching Wordsworth

Wordsworth actually broke new poetic ground in the works he generated. By looking at some of his works closely we can see that he spoke just as fluently with the meter and rhyme as he did with the imagery and form. A few of the typical poems will be dissected in this brief session to examine, in detail, how Wordsworth practised his craft.

David McLean

### SP8 Assessment tasks for students who aren't ready to write an essay

Practice does indeed make perfect, but if your students don't have the foundational writing skills to write an essay, why do we continue to insist on getting them to write essay after essay in the hope that they will eventually work it out? In this presentation, I will break down the skills required to write analytically and look at alternative ways to scaffold students (from 7-12) towards writing an analytical essay.

Hayley Harrison, Connect Literacy

### SP9 Building excellence in VCE argument analysis

This presentation will be delivered by a VCE English learning specialist and network coordinator, and will develop your ability to use structured approaches to teaching VCE argument analysis in units one, two and three. The focus of this workshop will be on ways to implement clear structures and worked examples into your face-to-face and online classroom, which build student confidence and ability to effectively analyse an unseen persuasive text or set of texts.

Leigh Radbourne, Melton Secondary College

### SP10 Capturing the thought fox

Capturing the thought fox will explore the teaching of poetry. It will provide targeted and practical activities for use in a senior classroom. These activities, such as peer feedback and reflection, encourage a deeper understanding of poetry. The presentation will also include templates for students to articulate their thinking about the linguistic, structural and stylistic features of poems. This session can be viewed as a stand-alone session or it can be taken in conjunction with The page is printed.

Liana Mannens, Berwick College

### SP11 Choosing the perfect film as text for the Years 9 and 10 English classroom

Studying a film in the English classroom doesn't necessarily result in student engagement - but finding films that appeal to the age group, utilise film techniques, and enhance screen literacy can be difficult. On top of that, we can only hope there are enough supporting resources for said film so we aren't developing yet another unit of work from scratch. This presentation explores a range of films appropriate and appealing to Years 9 and 10; films that have hung around the English curriculum for a number of years, and others that teachers may never have heard of. It also covers how to develop a unit of work around a film that might not have a wealth of existing teacher resources.

Garry Westmore, Australian Centre for the Moving Image

### SP12 Clear approaches to poetry in a changing world

In times of mass despondency, poetry has a become a shining beacon. Patrick Stewart was reading a sonnet a day. *Hamilton*, (like a super poetry form to music), premiered early as a way to inspire not just Americans but people worldwide to 'rise up'. Clearly poetic expression is trending again. In our workshop we will provide you with a unit outline and new approaches to teaching poetry to both extroverted and introverted students.

Shereen D'Souza and Tom Stammers, Tintern Grammar

### SP13 Collaborative moderation in an online setting

Remote teaching has provided us with some significant challenges to the way we collaborate with our peers, but has also provided some exciting opportunities to streamline the way we do key elements of our administration. By conducting moderation of student assessment via an online tool, teacher teams are able to be collaborative and consistent in their judgements, but in their own time rather than yet another meeting. I will also show you how to produce data and evidence from these moderations that will help steer professional development needs.

Willisa Hogarth, Kambrya College

### SP14 **Comparative text study: *The Penelopiad* and *Photograph 51***

Margaret Atwood's *The Penelopiad* and Anna Ziegler's *Photograph 51* endures throughout time and history. In a pandemic it is even more pertinent that we discuss the duplicitous nature of humans and the way that they succeed in traversing challenges set before them. This presentation will focus on engagement and enrichment in the comparative study. It will look at teaching and learning strategies that can pivot from face-to-face to online contexts. These strategies will be drawn from students' advice and suggestions about what they found useful. They are our most valuable asset and it has become even more apparent that we cannot do our work without their enthusiasm, appreciation, and feedback.

**Ella Waters, Victorian College of the Arts Secondary School**

### SP15 **Comparing texts in Year 10**

This presentation will outline a unit of work for Year 10 students to introduce the skills of text comparison. The selected texts are the film *Lion* directed by Garth Davis paired with the memoir *Follow the Rabbit-Proof Fence* by Doris Pilkington Garimara. Resources and activities for this unit have been adapted from *Teaching Literacy in the Visible Learning Classroom*.

**Rebecca Fernandes, Berwick Grammar School**

### SP16 **Constructivist approaches to teaching writing skills**

Considering writing is taught as a solo pursuit much of the time, I want to explore how constructivist pedagogies can improve the teaching of writing skills and increase motivation to write. This presentation would draw from my Masters of Education thesis in which I explored the impact of these collaborative approaches on the teaching of writing and their various outcomes.

**Michael Symons, Plenty Valley Christian College**

### SP17 **Critical literacy around #OwnVoices**

It is key to liberate the student's relationship with any text from top-down authority teacher voice. This presentation will explore finding authentic relationships with texts in Years 8, 9 and 10. Too often, students are engaging with texts created by and for middle class, patriarchal privilege; this often omits the lived experiences of BIPOC community and we felt it imperative to help young people develop critical literacy around this. In this workshop, we will share our unit of #OwnVoices which allows students to develop understanding of a contemporaneous global culture, as evidenced in text study. We will provide strategies, lesson sequences and tools to do this. This presentation will explore the use of text as a springboard into diverse thinking as well as a deep exploration and investigation into the core values of each student.

**Maria Litchfield, Georgia Biggs and Jane Cameron, Camberwell Girls Grammar School**

### SP18 **Critical media literacy as pandemic object?**

Notley and Dezuanni's 2020 study suggests that students, adept at using and creating media, lack vital dimensions of media literacy. The swirl of discourses around COVID-19 brings critical literacy practices back into focus as part of the English curriculum. While young people have limited critical engagement with news and social media because of overloaded curriculum and time pressures, the researchers also identified teachers' lack of confidence in addressing this area. This presentation explores how middle year teachers might approach ways that students source and interpret news, looking closely at how language and visual aspects shape representations of news. Students will be positioned as not only as news consumers, but as news creators.

**Julie Faulkner and Jane Kirkby, Monash University**

### SP19 Designing for online

How do you redesign learning intended for one space, so that it fits into another that is completely different from the original? Transitioning to remote learning and reimagining the delivery of meaningful virtual English learning experiences, is something teachers across the country were faced with doing this year. This session will explore what we did in our English classrooms from Years 7-12 during this time, why we did it in this way and how we did it, from the planning to the delivery. We'll talk about what worked, what didn't and why sharing the successes alongside the messes is so important for English teachers everywhere to know about and learn from.

Kate Manners, Camberwell Girls Grammar School

### SP20 Differentiating and sparking engagement for all skill levels

Secondary teachers have reported that the average English classroom can contain a wide range of skill and engagement levels, with some students still at primary levels of ability and understanding. In this teacher-led session we will explore several ways to manage differentiation and boost overall engagement using Jacaranda's new Year 7 English resource.

Cristy Kidgell, Jacaranda

### SP21 English projects with heart

Dr Jeffrey Wilhelm describes teaching as 'an act of faith in our capacity to better ourselves and our world'. In this presentation, we explore the potential for students to engage in rich learning through curriculum that focuses on social issues. Participants will review examples of Years 8 and 9 English PBL projects that have been deliberately constructed to build empathy and understanding. They will also have the opportunity to reflect on the implications for their own school context.

Lee Oldham Jones and Jade West,  
Salesian College

### SP22 Feedback matters

Effective feedback is crucial to improving student learning outcomes. For this reason, feedback is one of the ten High Impact Teaching Strategies. However, research has shown that the impact of feedback varies significantly and in fact, feedback can have a negative impact on student achievement. In this session we will present some of the research findings, examine a range of feedback strategies and suggest ways of incorporating feedback opportunities into lessons and unit plans. This session would suit early service teachers as well as those who are 'feeling the burn' of providing feedback and are looking for some fresh approaches.

Cindy Sullivan, Hume Central Secondary College

### SP23 Flexible learning in uncertain times

Author Ingrid Laguna has a vast knowledge on educating children in a way that suits them – making it as effective as possible to meet students where they're at and using different teaching methods to get the most out of her classes. She is a passionate advocate for bringing diverse voices to the forefront and supporting students from all backgrounds. This presentation will involve Ingrid showcasing her knowledge and skills on how to create a flexible and dynamic classroom in uncertain times and create engaging activities for students.

Ingrid Laguna

### SP24 Focusing the lens on Rear Window

It's been a challenging year. This year revision is more important than ever before. This presentation focuses on the VCE text *Rear Window* and looks at the ways in which we can best prepare our students for Section A in the 2020 exam. The presentation will cover the text, but also consider the styles of questions that students may be faced with. As well, it looks at revision techniques and strategies.

Helen Billett, Woodleigh School

### SP25 From content to concepts

This presentation shares with you my experience of adapting and shaping curriculum to reflect the online learning landscape. The challenges of online learning were many, but as a curriculum leader I viewed this period as an opportunity to peel back the layers of content that have informed our curriculum in order to hone in on the concepts that are foundational to what we want to teach but also what we hope our students will learn from their units of work. Using our especially adapted Year 8 English unit: Navigating the news, I will discuss how innovating under the turbulent times of COVID-19 have led to more effective and engaging lessons both during and outside of online learning.

Prithi Rao, Ivanhoe Grammar School

### SP26 From surviving to thriving: Supporting gifted and talented English students in an online environment

There have been two Federal Senate inquiries into gifted education in Australia (1988, 2001). Both inquiries identified that the needs of gifted students were not being met in Australian classrooms. The findings of the 2012 Victorian Parliamentary inquiry into the state of the education of gifted and talented students demonstrated this continues to be the case, using terms such as 'highly unsatisfactory' to describe the way the education system was neglecting the needs of gifted students. In this presentation I will discuss what makes gifted and talented English students unique and examine what the research tells us about how teachers can provide them with meaningful and engaging learning tasks using digital resources.

Bernadette Sheedy, St Monica's College

### SP27 Hello, is anyone listening?

Term 2 presented enormous challenges, but it also provided a stimulus for thinking about our whole approach to teaching and learning. When running classes remotely, many of the things we took for granted were no longer possible, so how did we meet the challenges? What worked better and how can we use some of these strategies to improve what we do in the classroom?

Rossleigh Brisbane,  
Wellington Secondary College

### SP28 Homelessness and disadvantage: What's the Big Issue?

Dive into *The Big Issue* magazine with The Big Issue Classroom. This presentation offers a sample of The Big Issue Classroom's 'Discussions about Homelessness and Disadvantage' workshop. Trained workshop facilitators will discuss the causes and impacts of homelessness, how *The Big Issue* magazine provides an opportunity for those experiencing homelessness and disadvantage to earn a meaningful income, and the magazine production and editorial process. Each workshop features the personal story of a guest speaker who has experienced homelessness and found employment with *The Big Issue*.

Netta Shmerling, The Big Issue Classroom

### SP29 How to prepare students for comparing and contrasting texts in the middle years

In order to be successful in this AoS of the VCE, we need to prepare middle school students to truly understand comparison and to contrast deeply. This presentation will explore how to scaffold student understanding of concepts of elements of the narrative. We will also examine individual elements such as theme and contrasting and comparing a theme in different texts. Graphic visualisers such as comparative tables, character tables, and for visualising various narrative structures will be explored. Teachers will also be provided with relevant linking words, metalanguage and how to unpack different kinds of comparative essay questions.

Marissa Pinkas

### SP30 How to shake up Shakespeare

This presentation will share quality resources and lessons to engage both the teacher and students in approaching Shakespeare in a different way than it is traditionally taught. The aim isn't to increase your knowledge of Shakespeare, but rather to look at how students who aren't strong readers or writers can thrive through the study of the Bard and his works. There will be a sharing of resources that can help you further increase your confidence and implement these ideas in your classrooms - whether it be one lesson or an entire unit.

Melanie Grant, Ouyen P-12 College

### SP31 **Implementation of the F-10 Victorian Curriculum: EAL**

In 2021 the full implementation of the F-10 Victorian Curriculum: EAL is scheduled for all government and Catholic schools across the state. The new EAL curriculum has been designed to be accessible to all teachers, not just EAL specialists, so it is imperative that English teachers are familiar with the new course. This presentation will provide an overview of the new curriculum, with a focus on unpacking the new EAL levels and pathways, so that teachers are equipped to make adjustments to their teaching that supports the needs of EAL students in their specific cohort.

**Kellie Heintz, Victorian Curriculum and Assessment Authority**

### SP32 **Incorporating Indigenous inquiry into English**

This presentation focuses on sharing past experiences of how our school introduced an Indigenous inquiry unit into Year 7 and 8 English to enhance research skills, and engage students in high quality discussion about ethics. I will share a range of texts that have been used in reading groups, and individual studies, looking at resources and how to implement these into your classroom. It's a starting point for those who aren't sure where to begin or what is available. An overview of lessons, strategies and the unit plan will also be discussed. The unit focuses a lot on developing research skills, reading comprehension strategies and skills and students putting their research into their own words to present to the class. Creativity is encouraged, but the students become the teacher. A lot of the interest in their topics stem from the books they read and discuss with their peers.

**Melanie Grant, Ouyen P-12 College**

### SP33 **Instant poetry**

Poetry can be generated quickly and easily building both an awareness of what poetry actually is as well as a camaraderie among the class as they share what they have created. Several strategies are demonstrated and examples will be used to illustrate the types of outcomes that can be expected.

**David McLean**

### SP34 **Instructional video for annotation and deeper reading of texts**

This presentation will look at methods and applications for instructional video to enable students guided and empowered reading experiences. Using annotation guides and guided close readings of texts, done live, or pre-recorded via video to model and support students reading and engagement with text. Discussion of supporting EAL/D, low literacy and students with a disability will be touched on. Examples, exemplars and processes, as well as further resources will be provided.

**Steven Kolber, Brunswick Secondary College**

### SP35 **Interactive English: Making digital objects for fun and learning**

This presentation will focus on practical digital tools and their creative pedagogical applications. H5P is a tool I use to make HTML5 interactives for teaching and learning subject English. I will also discuss the making and enjoying of interactive fiction, and using it in the classroom to stimulate great student writing.

**Sam Ellis, Virtual Schools Victoria**

### SP36 **Let's hear it for the boys**

Our boys are struggling in English. Lack of reading, inability to engage with the material or see the relevance and in amongst all of this, a reluctance to tell their stories. This presentation aims to highlight the extensive steps we have taken to re-engage boys in the middle years (specifically Years 7 and 8) of English through epic text selection, targeted and explicit teaching of skills, data analysis, intervention programs and building a scope and sequence through to VCE.

**Lauren Hall and Lauren Flint, St Joseph's College, Geelong**

### SP37 **Make your online lesson memorable**

In this presentation, teachers will learn ways to use their voice, body language, gestures, structure and timing to make their lessons more interesting and online learning more effective.

**Judith Field, Direct Speech**



### SP38 **Making *Pride and Prejudice* accessible to a 21st century student**

In this session I will provide a suggested teaching approach to *Pride and Prejudice*. This session will include teaching strategies and activities to support teachers in making this text accessible to a wide range of students.

Natasha Stewart, St Aloysius

### SP39 **NGV virtual excursions for Years 5-10 English and VCE Literature**

Let the National Gallery of Victoria come to your home or classroom. NGV Learn are offering free virtual excursions for students of English and VCE Literature. Artful English encourages Years 5-10 students to experiment with language, develop rich descriptive vocabulary, and use art and design from different times and cultures as inspiration for creative writing. VCE Literature Online introduces Literary perspectives such as feminist, Marxist, psychoanalytical and postcolonial criticism and applies them to the interpretation of artworks in the NGV collection. In this presentation, NGV educators will outline both virtual programs and provide examples of student activities.

Jenny Isaac, National Gallery of Victoria

### SP40 **One school: One rubric**

This presentation is a reflection on GGS's journey composing a marking criteria that reflects the progression/continuum of the students' analytical writing, across Years 7-10, and thereby facilitates a growth mindset in students.

Will van Asperen, Geelong Grammar School

### SP41 **Oral presentation skills in the classroom and remotely**

The oral presentation has always been one of the more challenging tasks in the English Curriculum. It requires not only the teaching of specific writing skills, but also assisting students to meet the delivery requirements of the assessment rubric. There are also the issues of heightened self-consciousness and performance anxiety which can significantly impact a student's assessment. Recognising the pressure on English teachers to have their students tackle this challenge with confidence, we have created this seminar to show innovative ways to teach the skills and

strategies that will allow students to experience real success in their oral tasks. They believe the remote learning environment has both advantages and disadvantages in this area and these will be covered.

Adrian Pauley, St Joseph's College

### SP42 **'People have the power': Literature unit on poetry and lyrics**

This presentation will focus on our 'People have the power' unit. 14 to 16-year olds already have a keen sense of music as a vehicle for imparting strong messages to a broad audience. They value, and identify with, lyrics that embody powerful language. This unit seeks to broaden their frame of reference by introducing music and poetry from various eras and voices. They learn of the stories behind the lyrics and their expression and commentary on society. In this unit, students are also guided in the development of their own literary voice. In particular, they are taught to experiment with non-rhyming verse to express their views on issues of personal importance.

Claudia Stow, Emmaus College

### SP43 **Podcasts and podcasting in the middle years**

This presentation is focused upon the myriad of ways that podcasts can be brought into middle years classrooms. We use podcasts both as a primary and supplementary text, in a variety of units: as a tool to develop engaging speaking skills; to provide accessible material for EAL students; to explore contemporary issues and discourses in media and culture; as a core text for literary analysis; to focus on creation of media through student-produced podcasts; and, as a flipped learning resource, with teachers discussing set texts. We will present an overview of the various uses of podcasts in the English classroom and share units of learning in which podcasts have been utilised.

Nirvana Watkins and Jennifer Gordon,  
Camberwell Girls Grammar School

### SP44 **Preparing for the EL exam in light of changes to the Study Design**

This presentation will focus on how to get your students ready for the English Language exam in light of the changes to Unit 4 Area of Study 1: Language variation in Australian society.

Louise Noonan, Balwyn High School

### SP45 **Que(e)rying the curriculum: Rethinking the term 'inclusive' in a contemporary context**

Often, we find ourselves reflecting on the progressive nature of most of our English curriculum we have conventionally considered 'inclusive' to be in reference to weaving cultures within our heavily westernised courses. However, voices of 'queer' characters and writers are often still under-represented resulting in detrimental impacts on our young people. This presentation will explore the importance of weaving and even simply 'queerying' our English curriculum through representation.

Naomi Weiler, St Francis Xavier College

### SP46 **Queerying texts: Highlighting the lives of queer people of colour**

Popular representation of the lives of LGBTIQ+ people has often focused on gay white middle-class men; think of *Will and Grace* for example. Recent political events such as the Black Lives Matter movement have highlighted the need to raise questions about how race is represented in film and television. This presentation is an insight into some of the research conducted around the exclusion of queer people of colour (QPOC) in popular discourse. Through an examination of the ABC series *The Heights* and the films *Love Simon* and *Moonlight* the presentation will offer teachers some basic understanding of, and confidence in teaching texts that highlight the lives of QPOC.

Norman Capapas, Staughton College

### SP47 **Reading and comparing texts: *Ransom* and *The Queen***

A discussion and analysis of both *Ransom* and *The Queen*, as well as some ways to compare the texts. I explore how to incorporate advanced analysis of text types and their semiotics, and how to incorporate them into students' written pieces in the lead up to the exam.

Michael Symons, Plenty Valley Christian College

### SP48 **Resilience, dignity and solidarity: Comparative study of *Pride* and *I Am Malala***

A presentation about the teaching of the comparative pair *Pride* and *I Am Malala*, with a focus on the notions of resilience, dignity and solidarity represented in both texts. It will also feature a detailed exploration of comparative response structure.

Anne Schmidt, Parkdale Secondary College and Mark O'Sullivan, Officer Secondary College

### SP49 **Shakespeare in Zoom**

This presentation will focus on the successful learning activities and summative tasks that I have done via Zoom to teach *Henry IV*. Some of the activities include: re-enactment of key scenes, collaborative group tasks to close-read parts of the play, as well as summative tasks that include an essay and a short video modernising a soliloquy from *Henry IV*. Although I have taught this via Zoom, my lessons can also be replicated via other learning platforms.

Chrisella Sentana, One School Global

**SP50 Shakespeare: Using digital mediums to enhance the teaching and learning experience**

The presentation, commencing with Shakespeare's collective works, predominantly explores the intricacies of Shakespeare's Scottish tragedy, Macbeth. Featuring close and detailed analysis of the societal and cultural influences on the play, early modern English and the use of verse and prose, the presentation provides an exploration of how each feature can influence our reading and analysis of the play. The presentation also discusses the use of metalanguage and key dramatic devices as well as the ways in which teachers can create engaging podcasts for their students. It will also provide attendees with a series of strategies, activities, and questions to both enhance the experience of their students and to test their pre and post knowledge. The presentation ultimately serves as a great introduction to the reading and analysis of Shakespeare's plays and is particularly effective for the current climate and increased shift to online teaching and learning.

Michael Bird, Nossal High School

**SP51 Stand up for literature: Dramatic approaches in the secondary English classroom**

John and Julie's presentation will demonstrate dramatic methods of teaching literature - drama, verse and prose - actively and performatively, making literature come to life. The presentation will illustrate ideas, approaches and techniques from our forthcoming book: Stand Up for Literature: Dramatic Approaches in the Secondary English Classroom (Currency Press).

John O'Toole, University of Melbourne  
and Julie Dunn, Griffith University

**SP52 Storied landscapes: How landscapes inspire great writing**

Humanity's sense of identity and connection to the world are shaped by a complex interplay of physical, cultural, spiritual and emotional ties to landscapes. Landscapes tell the story of humanity's existence and have been the inspiration for many writers. In Australia, our vast landscapes have become living characters. This presentation that has been enabled by the Reading Australia fellowship will focus on how landscapes that tell the story of humanity's existence from song lines to urban sprawls, deforestation, open-cut mining to beach side suburbs can be used to inspire students to write with confidence and clarity. Interviews with Australian writers and excerpts from their texts will be used as models for student writing. A plethora of strategies and resources will be shared.

Karen Yager, Knox Grammar School  
and ETA NSW

**SP53 Teaching comparative construction: Literary versus cinematic devices**

Writing analytically requires a student to have the metalanguage to discuss the way the text was constructed. This complexity is amplified when a student is required to comparatively analyse a film and novel (or other written work). This presentation breaks down how to teach the language of construction as well as techniques on explicitly teaching comparative writing and using devices to support interpretations.

Hayley Harrison, Connect Literacy

**SP54 Teaching contextual factors**

Identifying the contextual factors affecting and surrounding texts is a requirement while constructing English Language analytical commentaries. Many students find this challenging, which limits their ability to fully analyse the text. This presentation will share some strategies I have found work well with helping VCE English Language students identify these factors and therefore be able to incorporate them into their commentaries effectively.

Marlya Kerry, Mazenod College

### SP55 **Teaching Peter Skrzynecki's poetry to EAL Students**

Often as EAL teachers we are driven to select visual texts or more conventional texts. However, Peter Skrzynecki's poetry and poetry in general holds so much more promise for our EAL students. During my presentation I will provide insight into how I use Skrzynecki's poetry within my VCE EAL teaching and how the poetic form naturally lends itself to our EAL classes.

**Naomi Weiler, St Francis Xavier College**

### SP56 **Teaching writing in Literature**

It is always a challenge to teach writing in Literature, the writing required is quite specific, and very often new or at least unfamiliar to the children. Further, whereas in English a more formulaic approach can be useful, in Literature authenticity of voice is critical for success. This presentation will consider various strategies for teaching writing, taking in the current interest in metacognition, as well as reflecting on some more traditional pedagogical approaches. There will be no definitive recipe offered in the presentation, but ideas for the Literature classroom will be floated.

**Briony Schroor and Natalie Faulkner, Nossal High School**

### SP57 **The grammar and punctuation your students need to know to become great writers**

Your students need to understand sentence structure in order to create beautiful English sentences. This presentation is designed to help teachers feel relaxed and confident to teach their students the logic of punctuation. Students will move effortlessly from simple to complex sentences, while expressing themselves clearly and powerfully. This session is relevant from Year 5 up to Year 12 and beyond.

**Ruth Rosenberg**

### SP58 **The many faces and voices of feminist theory**

From first wave proto-feminism through to third wave academic theory, feminism carries with it a myriad of thoughts, ideas and concerns. This presentation will investigate different aspects of feminist ideas both historically and philosophically to help teachers guide their students to are more complex understanding of feminist theory.

**Karen Lynch, Kew High School**

### SP59 **The page is printed**

The page is printed is complementary to Capturing the thought fox. Where Capturing the thought fox focuses on how to effectively deconstruct and analyse poetry, The page is printed will feature short activities on how to prepare students to create and workshop their own pieces. This session can also be viewed as a stand-alone session for teachers wanting to engage and encourage students in the writing of poetry.

**Virginia Danahay, Berwick College**

### SP60 **The secret to an excellent English lesson (there is no secret!)**

Aimed at early career English teachers or those reflecting on their practice, this presentation looks at the key features that make an English lesson engaging and successful, both through the eyes of a teacher and a student. Good teaching is not an innate quality that you either mysteriously have or do not, it can be learned. In your early career there is so much to consider at once, it can be easy to forgot what is really important – but it's no secret.

**Yasmine McCafferty, Carey Baptist Grammar School**

### SP61 **Update on English Study Design reviews**

VCE English and EAL, and VCE Literature are undergoing Study Design reviews. Due to the COVID-19 crisis, the timelines on these reviews have been extended. Originally, both reviews were scheduled to conclude at the end of 2020 but now they will conclude at the end of 2021. It is anticipated classroom implementation of the reviewed Study Designs will occur in 2023. This presentation will provide an overview of the review process, some of the thinking and principles guiding our work, and an outline of the next steps.

**Annelise Balsamo, Victorian Curriculum and Assessment Authority**

### SP62 Using formative data to develop student writing

In guiding our students to improve their written fluency, there are a range of questions we need to consider. How can we encourage our students to get excited about developing their writing? What tools can we use to better motivate our students to be self-directed learners? This session will cover a Year 10 unit that gets students excited about content and thus, their own writing. It will cover formative assessment tools that will empower your students to continue to strive to achieve their best writing and consolidate their critical thinking skills.

Natalie Henry, Bayswater Secondary College

### SP63 Using the progressive and focused drafting process

We all give feedback to our students throughout units, however, remote learning has made those informal conversations and conferences harder to do. This presentation focuses on how we can use a more focused approach when we have students draft their writing. This means scaffolding and explicitly teaching skills progressively as well as giving multiple opportunities for feedback to extend students' ability to discuss stylistic conventions and features of texts. This method can be used for both junior and senior students and is particularly helpful in supporting lower level students.

Laura Mathieson,  
Caroline Chisholm Catholic College

### SP64 VCE English exam preparation

This presentation will explore exam tactics and skills for students that teachers can use, especially those new to teaching VCE English. These practical strategies will help you to engage students and maximise their scores.

Emma Ford, Korowa Anglican Girls School

### SP65 VCE English: Reading and comparing texts: *Reckoning* and *The Namesake*

This presentation will delve into how to approach teaching the Year 12 comparative unit with a central focus on the text pairing, *Reckoning* and *The Namesake*. It will include engaging class activities, approaches to structuring a comparative essay, exploration of key themes, issues, ideas and insightful points of comparison. For each of these areas, modelled examples will be provided and broken down.

Phoebe Lindsay, Bentleigh Secondary College

### SP66 VCE Literature for newcomers

This presentation will focus on how Literature differs to English. I will introduce and explain key features of the Study Design and provide learning activities to foster close reading and an engagement with critical theory.

Lisa Bolitho, Clonard College

### SP67 Why literature matters

As our society moves further towards an embracing of STEM subjects over the Humanities, we are well placed to ask 'does literature matter?' This presentation attempts to recharge our thinking about the place of literature in our middle school curriculums and explore questions relating to the value of its teaching as we prepare our students for a hazy future. Using two well-loved texts, Harper Lee's *To Kill a Mockingbird* and Philip Noyce's *Rabbit Proof Fence*, we will explore the ways we can harness literature in the classroom to help us and our students do more than simply 'survive'. We will explore how reading and viewing literary texts can develop our growth of empathy and our understanding of others, of history and of our place in the world.

Jan Bailey, Ivanhoe Girls' Grammar School and  
Rebecca Keenan Mount, Northcote High School

**SP68 Woody, Katniss Everdeen and a pencil case walk into a bar...**

In this presentation, Annabel and Seamus cover constructing engaging creative writing units for middle year levels. The recording will include an overview of creative writing skills, topics, classroom resources, assessment tasks and rubrics. The units we reference took place during remote learning 1.0 & 2.0, and as such, student engagement and collaboration were a significant focus. Annabel and Seamus were pleased by the level of student interest in these units and hope you find it helpful for your own pedagogical approaches.

**Annabel Barton and Seamus Kavanaugh,  
Richmond High School**

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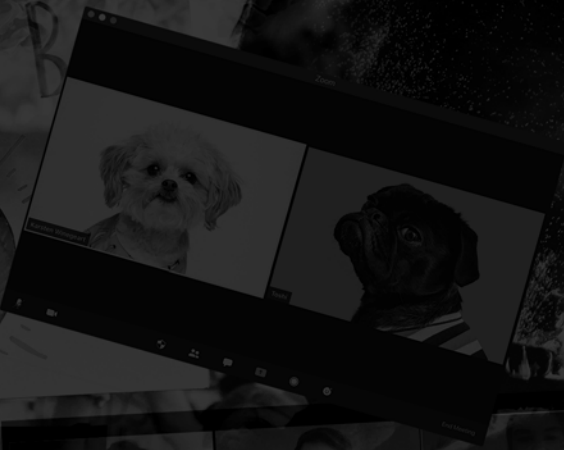
THE WORLD IS  
TEMPORARILY CLOSED

OUR  
PLANET

BLACK  
LIVES  
MATTER

NO JUSTICE  
NO PEACE

THERE IS NO  
PLANET B



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