



2025

**EXTERNAL
ASSESSMENT
PREPARATION**

FOR STUDENTS AND TEACHERS



etaq.org.au

About the event

We are excited to announce the program for the External Assessment Preparation Event. Our sixth annual event draws on our learning from 2020 to 2024 to deliver just what teachers and students need to help you feel motivated and confident. With the very generous assistance of academics across the university sector, our student and teacher events will provide expert support for General English, EAL/D and Literature.

The program this year will consist of three segments:

- A. Teacher Segment:** materials available **from Wednesday 5 August.**
- B. Student segment** will cover 2 areas: Writing the Analytical Essay and individual text webinars based on the EA texts from the Prescribed Text List. These will be available **from Wednesday 5 August.**
- C. Live student and teacher discussions** - these 30-minute Zoom sessions will primarily relate to Writing the Analytical Essay, but students will be free to ask questions about their selected texts. These discussions will not be recorded.

The link to the live discussion is intended for the use of the registered class teacher, or for students who have individually registered. We expect that a class teacher is the supervisor for a class event, and they will monitor appropriate conduct of their students, either at school with them or in remote learning. The link to the pre-recorded student sessions on Vimeo **can and should be shared with students.**

Segment A: Teacher segment.

The script for these videos has been fully revised and re-written in accordance with the latest advice from QCAA. Topics will cover:

- a. Writing the analytical essay: summary of advice to students
- b. Power words: teaching evaluative language for confident, analytic writing.
- c. Exploding quotes - modelling a dynamic pedagogy for focusing in on one quote with students.

Segment B: Student segment.

The Student Segment comprises two main parts: writing the analytical essay and a guided exploration of their text.

Our aim is that students and their teachers will use what they learn to help plan their preparation for those crucial weeks before the exam. Our carefully crafted script for this session brings together the combined thinking of experienced ETAQ representatives, incorporating lessons from the 2020, 2021, 2022, 2023 and 2024 external exam experiences.

Here is an overview of the topics:

- a. General advice and types of questions you can expect to see in your external exam – likely topics and patterns in the way the questions or tasks might be worded.
- b. What it means to analyse in this exam, how you can unpack the question, and how to prepare for the unexpected
- c. Use of planning time
- d. Success criteria for a successful thesis statement
- e. Writing great body paragraphs full of connected evidence and built on cohesive sentences.
- f. Successful sentences
- g. Bump it up from a C to a B to an A

The second component of the student segment is the 30-minute prescribed text webinars, which are presented by university academics and other authoritative voices. These are passionate experts who will pose interesting questions, offer deeper insights on central concepts or themes, make suggestions that might not have been covered in the classroom, and provide some strong examples of aesthetic features and stylistic/structural devices that link to a range of ideas.

Last year we added 5 new texts to the list: Jason Klarwein's presentation of *Othello*; Jessica Gildersleeve presenting *Never Let Me Go*; Tara East's *Pride and Prejudice*; Evan Milner's presentation of *Catch 22* and Cara Shipp's *Terra Nullius*. This year we are delighted to offer *All the Light We Cannot See* and *The Dry* for English and EAL and *Beloved* and *Stasiland* for Literature:

Segment C: Live Discussions

These Zoom sessions will primarily relate to Writing the Analytical Essay, but students will be free to ask questions about their selected texts. These discussions will not be recorded. Links to the zoom meetings will be emailed in the week before the event. Date will be advised in August.

Presentation of material

The teacher and student materials will continue to be hosted on **Vimeo** as for the last five years. It will be supplemented by the availability of Writing the Analytical Essay segment on ETAQ's website. **It is expected that teachers will continue to use the materials on Vimeo for class lessons and study at home while the web-based segments might be used for individual in-class work where students do not have access to Vimeo in school time.**

Registration information

It is expected that most if not all registrations will be from teachers and schools; however, an individual student may register and pay independently for the student segment and the text videos if his/her/their school is not registering a teacher. The cost for an individual student is \$10 each.

Registration for this event will provide access to student and teacher materials from 5 August.

Schools and teachers are best placed to decide which materials to use, when and in what manner. Some use the materials in class with students, others give the links and passwords to students for them to view the videos as homework while others limit the use of the materials to teacher personal professional learning. Following a number of queries in the past, we wish to clarify that **each Year 12 teacher who is using any part of the materials should be registered.**

*Registrations at www.etaq.org.au by **Sunday 2 August** are appreciated but registrations will be accepted until end of September. For further information, email Trish at adminofficer@etaq.org.au or call 0455 464 000. Registration opens on Friday 20 June. **Links to all the materials will be emailed out on the afternoon of Monday 3 August** to those who are registered by Sunday 2 August. Each teacher is asked to be responsible for distributing login information to their class for the student segment.*

Note you will need the following information to complete the registration for this event:

1. Name and email address of each teacher
2. Name of school
3. Selected novel or play for each class.

Texts for English and EAL



Macbeth & Othello

Jason Klarwein

Jason Klarwein is a producer, director and actor who works nationally and internationally with Australia's leading theatre companies. Jason is the current Artistic Director of the Grin and Tonic Theatre Troupe. Other companies Jason has worked for include the Bell Shakespeare, Sydney Theatre, Belvoir St Theatre, Malthouse, Melbourne Theatre Company, La Boite Theatre, Black Swan, Adelaide Festival Centre and Queensland Theatre. In 2007 Jason was one of five Australian artists invited by London's Almeida Theatre and the Sydney Theatre Company to participate in an International Shakespeare Laboratory led by Cicely Berry of the Royal Shakespeare Company and the Almeida Theatre's Artistic Director Michael Attenborough. In 2009 Jason toured the United States alongside Cate Blanchett in the Sydney Theatre Company's production of *A Streetcar Named Desire*, directed by Norwegian screen and stage legend Liv Ullmann. Jason starred in the titular role of *Macbeth* at Queensland Theatre directed by Michael Attenborough CBE and co-produced with The Grin and Tonic Theatre Troupe. Jason holds numerous awards including two Queensland Reconciliation Awards for his productions of *My Name is Jimi* and *Othello* both of which he co-wrote/adapted with acclaimed Torres Strait actor Jimi Bani. He has directed many acclaimed theatre works including *Orbit*, *Oedipus Doesn't Live Here Anymore*, *Much Ado About Nothing*, *St Mary's in Exile*, *The 7 Stages of Grieving* (Brisbane, Sydney, Melbourne, Montreal, London), *Hoods*, *My Name Is Jimi* (Cairns, Brisbane, Thursday Island, Sydney and Melbourne), *Othello* (Cairns, Brisbane). He will star in Trent Dalton's *Love Stories* for QPAC and Brisbane Festival this September.



The Yield

Carmen Franks-Weier

Carmen Franks-Weier teaches English, Drama and Study of Religion at Ryan Catholic College. She is a Wakka Wakka woman from Murgon in South East Queensland with Wulgurukaba, Juru and Barunggam ancestry. Carmen has held various roles with QCAA, including NAPLAN Marker, Study of Religion Endorser and Confirmer and was a member of the 2021 General English Text Selection Committee. She is also the current Secretary for the Townsville Branch of ETAQ and has assisted with ETAQ online presentations over the past two years. Carmen has taught predominately English, Drama, Religious Education and Humanities in Innisfail, Hervey Bay and Townsville throughout the last 18 years. During her teaching career, Carmen has held positions including Learning Support Teacher, Drama Coordinator, Aboriginal and Torres Strait Islander Support Teacher, Child Safety Officer for The Department of Child Safety, and Indigenous Education Adviser for Townsville Catholic Education. Carmen has undertaken further studies, including a Master of Education - Guidance and Counselling, a Master of Educational Leadership, and a Graduate Diploma in Religious Education.



Never Let Me Go* *Beloved* *The Dry

Jessica Gildersleeve

Jessica Gildersleeve FHEA is Professor of English Literature and Associate Head of School (Research) at the University of Southern Queensland, where she leads research programs addressing the intersections of culture, narrative, social justice, and trauma across both the Centre for Heritage and Culture and the Centre for Health Research. She is the author and editor of several books, including most recently *Screening the Gothic in Australia and New Zealand: Contemporary Antipodean Film and Television* (2022) and *The Routledge Companion to Australian Literature* (2021). She is the current president of the Australian University Heads of English (AUHE).



Pride and Prejudice

Tara East

Dr Tara East is a lecturer in creative writing and editing and publishing at the University of Southern Queensland, Toowoomba. Her research focuses on creative practice, writing methodologies, Practice-led Research, and climate change fiction. She is a writer of speculative fiction and her short stories have been published in *Andromeda Spaceways Magazine*, *SWAMP Magazine*, and *TEXT journal*. Her scholarly work has been published by *Journal of Creative Writing Practice*, *TEXT journal*, and *Writing from Below*.



All the Light We Cannot See

Kate Cantrell

Dr Kate Cantrell is a Senior Lecturer in Writing, Editing, and Publishing at the University of Southern Queensland. Her research explores popular representations of illness, immobility, and trauma, with a particular focus on the health narratives of children and adolescents. Kate has published over 80 journal articles, book chapters, and conference papers in top-ranked publications in trauma studies, health promotion, and the creative arts, as well as impact articles in *The Conversation*, *Campus*, and *Times Higher Education*. Her short stories, creative non-fiction, and poetry appear in highly-esteemed magazines and journals, such as *Overland*, *Meanjin*, and *Westerly*, among others. Kate's work in trauma-informed practice has received national recognition, most recently through an AAUT Citation for building career readiness and resilience through trauma-informed pedagogy. At present, Kate is the associate editor of *Queensland Review* and the joint editor of the *Journal for the Association of Australian Literature*. She has held academic positions at the University of Oxford, City University of London, and Queensland University of Technology. She is a graduate of St Rita's College, Clayfield.



BURIAL RITES

Mark Piccini

Mark Piccini completed his PhD at the Queensland University of Technology in 2016 in the field of cultural studies, focussing on narrative strategies of resistance to stereotyping and global cultural complexities. His specialist areas of interest include representations of violence in the Global South, gender violence and psychoanalytic cultural theory.

Texts for Literature



Terra Nullius

Cara Shipp

Cara Shipp is a Wiradjuri/Welsh woman (descending from the Lamb and Shipp families in Central Western NSW) and is currently Head of Senior School, Years 10-12, at Silkwood School on the Gold Coast, Qld. She has previously run alternative educational programs for Aboriginal and Torres Strait Islander students; held Head Teacher English/HASS/Languages positions; and served as President, Vice President and Editor with the ACT Association for the Teaching of English (ACTATE) and AATE National Council. Cara has completed a Master of Education focusing on Aboriginal literacy and regularly presents at local and national conferences on incorporating First Nations perspectives into the English curriculum. In 2013, Cara was part of the ACARA working party on incorporating the Aboriginal and Torres Strait Islander histories and cultures cross-curriculum priority into the Civics and Citizenship curriculum. Cara writes teachers' notes for First Nations publications and maintains a blog where you can find her past workshop presentations, teachers' notes and musings: www.missshipp.wordpress.com.



Hamlet and King Lear

Laurie Johnson

Laurie Johnson is Professor of English and Cultural Studies at the University of Southern Queensland, with a research focus on Shakespeare and early modern literature and culture. He has published three academic monographs, with the most recent being *Shakespeare's Lost Playhouse: Eleven Days at Newington Butts* (Routledge Studies in Shakespeare, 2018). Laurie has also co-edited two international essay collections, as well as publishing more than 45 articles and book chapters.

He has received an ALTC National Citation for Excellence in Teaching (2014) and is the current President of the Australian and New Zealand Shakespeare Association (2016-2020) and Chair of the Bruce Dawe National Poetry Prize (2015-2020).



In Cold Blood

Allison Craven

Allison Craven is Associate Professor of Screen Studies and English at James Cook University in Townsville. Her research interests are in Gothic narrative and global fairy tale, and in Australian cinema. She is the author of *Fairy Tale Interrupted: Feminisms, Masculinities and Wonder Cinema* (2017); and *Finding Queensland in Australian Cinema: Poetics and Screen Geographies* (2016). She is currently the Colin and Margaret Roderick Scholar in Comparative Literature at JCU with a research project on Australian Gothic in literature and cinema. She also serves as an elected (academic staff member) of the 17th Council of James Cook University.



Catch 22

Evan Milner

Evan Milner has a PhD in English Literatures from the University of Wollongong where he has also taught courses on Australian Literature. At present, he is pursuing further studies at the University of Southern Queensland in the field of Japan Studies. His previous research focused on the concept of tradition, both the role it plays in the dissemination and interpretation of texts, and how it has been employed in critical and scholarly discourse. Other research interests include the role of Anglo-American writers in shaping western perceptions of postwar Japan, the novels of Samuel Beckett, and philosophical hermeneutics. His work has been published in the *Journal of Language, Literature and Culture*.



Stasiland

Nycole Prowse

Dr Nycole Prowse AFHEA is an Assistant Professor of English at the American University in Dubai and teaches into the composition, creative writing, and literature programs. Nycole has 30 years' experience teaching into the English, Literature, Theatre and Creative Industries programs at universities in Australia, Japan, China, and the Middle East. As a feminist scholar she has published widely in the area of literary representations of gender, space and the body, including editor of a cross-cultural, multi-disciplinary anthology *Intervening Spaces: Respatialisation and the Body* (Brill 2018); a book *Heroin(e) Habits: Potential and Possibilities in Female Drug Literature* (Gylphi 2018); a chapter in the 2020 edition of the *Routledge Companion to Australian Literature*; and numerous journal articles and cross-disciplinary collaborations. Nycole's academic experience and qualifications complement her creative pursuits. She is a poet, playwright, director, and producer with over 30 years' experience in the creation and production of creative and literary projects and festivals in Australia, Japan, China, the UK, and the Middle East. She founded the arts organisation Peripheral Arts in 2016 and has a steadfast belief in the power of story to change lives and indeed the world.