



AATE
NATIONAL CONFERENCE
30 NOV – 3 DEC 2019

*my story
flows in more
than one direction:
power of story,
politics of voice*

DEAKIN UNIVERSITY,
BURWOOD, VICTORIA

VATE

VICTORIAN ASSOCIATION FOR THE TEACHING OF ENGLISH



Australian
Association for the
Teaching of
English



*"If you think you can grasp me, think again:
my story flows in more than one direction
a delta springing from the riverbed
with its five fingers spread"*

Adrienne Rich, 'Time's Power'

Once upon a time, in VATEland in Carringbush, there was a dedicated and knowledgeable committee which was excitedly planning the 2019 AATE National Conference, to be held in Melbourne, on Wurundjeri land, in John Batman's 'village', home of the iconic MCG, of rooftop bars, of labyrinthine laneways, of an upside-down river –

No, that's enough. The endorphins have kicked in, the pavlovian response to 'once upon a time' has us settled expectantly; we are transported to a fairytale magical world of narrative, our strategy for apprehending and coming to terms with the basic elements of our lives. As English educators, we know that there is not just one story to be told, that as novelist Chimamanda Ngozi Adichie warns, if we hear only a single story about another person or country, we risk a critical misunderstanding. Margaret Atwood takes this idea further when she claims, 'A voice is a human gift; it should be cherished and used. Powerlessness and silence go together.'

The stories we tell and those we hear create for us and our students a multiplicity of possibilities, knowledges, opportunities and identities. Storytelling – communication – brings empowerment; it is 'an expression of all learning and human knowledge'. 'We tell ourselves stories in order to live ... by the imposition of a narrative line upon disparate images, by the "ideas" with

which we have learned to freeze the shifting phantasmagoria which is our actual experience', writes Joan Didion.

Concomitant with seemingly limitless potential as change charges on, veering according to the results of elections, is the overwhelming babel of voices clamouring, seeking to dominate and manage the discourse both in the classroom and beyond. As educators, we must not only find, but use, our voice, refusing to be ventriloquised by others, reclaiming our story from opportunistic or even well-meaning politicians, unwieldy and bureaucratised educational systems and stultifying testing which undermines real education, forcing students into someone else's story. As we and those we teach navigate the challenges brought by time, process and change, the language we use to tell our stories evolves too. From 'once upon a time' we need to slide confidently into a different type of storytelling, such as at a recent writers' event, including interactive digital narratives, fully-immersive VR, robots writing novels, geolocated narratives, and more.

Our overtested, regimented, results-based, evidence-based education system more and more resembles Mr. Gradgrind's soul-destroying worship of 'Facts, facts, facts'; with powerful voices in the community baying for the teaching of (their own) dubious ethics, and urging a return to 'basics', a country none of us has ever visited. It is impossible

for English teaching not to be political. One reason for Finland's successful education system lies in the fact that many of that country's heads of state and government have been university professors – the educators have had a voice.

Literally and metaphorically, we and our students search for our place, for those spaces which represent our 'tribal grounds'. 'The limits of my language mean the limits of my world,' said Wittgenstein. We look to the past, we seek to decipher and reform the present, and we plan and hope for the future. Garth Boomer exhorted English teachers, '... don't lose the energy, the new thoughts, the emerging imaginings that have been aroused. With nous and with support, with clear heads and cunning strategy, much is possible.'

National Conference Program Working Party

VATE acknowledges the creativity and commitment of the following VATE members in developing the National Conference program: Emily Frawley (convener); Alex Bacalja; Lynne Bury (ALEA, Victoria); Prue Gill; Kate Gillespie; Terry Hayes; Greg Houghton; Ross Huggard; Paul Martin; Lucinda McKnight; Margaret Saltau.

Australian Association for the Teaching of English (AATE)

National Voice, Local Impact

The Australian Association for the Teaching of English (AATE) is a national professional association established and supported by state and territory English teaching associations. Together we provide a national voice with local impact, strengthen professional connections and collaborate to influence the teaching of English in Australia. We are active in:

- **Leading the profession:** AATE identifies and influences outcomes on matters that impact teachers of English.

- **Advocating for teachers:** AATE plays a crucial role in maintaining a high profile for the profession.
- **Benchmarking professional learning:** AATE is well placed to facilitate the process of sharing nationally what has been achieved locally through our state and national connections.
- **Providing state of the art resources:** AATE is proactive in producing state of the art teaching resources, drawing on the expertise of teacher writers from state and territory English teaching associations.

Victorian Association for the Teaching of English (VATE)

In July 1959 an experimental initiative marked the formation of the Victorian Association for the Teaching of English. The purpose of the Association was to 'stimulate interest in the teaching of English and background studies' and three meetings were planned. By October 1960 the Association had become established enough to hold its first AGM and it had 160 members.

Since 1960 VATE has gone on to support its members as they have coped with the various changes to the teaching and learning of English over the last sixty years.

VATE is an independent, not for profit organisation that aims to foster the highest quality teaching of English throughout Victoria.

Through professional networks, involving the sharing of narratives and learning about English teaching, as well as research, journals, professional learning, and other resources, VATE strives to nurture a community of teachers of English and teacher educators committed to the advancement of the profession. VATE exists to support its members in the continual process of renewal necessary to engage with the dynamic nature of both the profession and the subject English.

Conference schedule



Saturday 30 November

Pre-conference 9.00am - 3.00pm	Selecting and teaching Indigenous literature in the English classroom The Reading Room, Fitzroy Town Hall	
5.00pm – 7.00pm	Opening night Garth Boomer address Larissa Behrendt Deakin Edge, Federation Square, Melbourne	Page 5

Monday 2 December

8.00am – 9.00am	Registration Deakin University, Burwood	
9.00am – 10.30am	AATE Life membership and Keynote Anne Whitney	Page 17
10.30am – 11.00am	Morning tea	
11.00am – 12.10pm	Guest speakers Michael Mohammed Ahmad (MGS1) Ceridwen Dovey (MGS2) Nyadol Nyuon (MGS3)	Page 17
12.15pm – 1.25pm	Panels (MP1 & MP2) and Workshops (MW1)	Pages 18-19 and 20-22
1.25pm – 2.10pm	Lunch	
2.10pm – 3.10pm	Workshops (MW2)	Pages 23-24
3.15pm – 4.15pm	Workshops (MW3)	Pages 25-26
4.15pm – 4.45pm	Wine and cheese	

Sunday 1 December


8.00am – 9.00am	Registration Deakin University, Burwood	
9.00am – 10.30am	President's welcome and Keynote John Yandell AATE book launch	Page 6
10.30am – 11.00am	Morning tea	
11.00am – 12.10pm	Panels (SP1 & SP2) and Workshops (SW1)	Pages 7-8 and 11-12
12.15pm – 1.25pm	Panels (SP3 & SP4) and Workshops (SW2)	Pages 9-10 and 13-14
1.25pm – 2.10pm	Lunch	
2.10pm – 3.10pm	Guest speakers Scott Eacott (SGS1) Cate Kennedy (SGS2)	Page 6
3.15pm – 4.15pm	Workshops (SW3)	Page 15
4.15pm – 4.45pm	Wine and cheese and AATE Matters	

Tuesday 3 December


8.00am – 9.00am	Registration Deakin University, Burwood	
9.00am – 10.30am	Handover to ETANSW and Keynote Maxine Beneba Clarke	Page 27
10.30am – 11.00am	Morning tea	
11.00am – 12.10pm	Panels (TP1, TP2, TP3 & TP4)	Pages 28-31
12.15pm – 1.25pm	Guest speakers Anna Funder (TGS1) Michael Anderson (TGS2) Workshops (TW1)	Pages 27 and 32-33
1.25pm – 2.10pm	Lunch	
2.10pm – 3.10pm	Workshops (TW2)	Pages 34-35
3.15pm – 4.15pm	Workshops (TW3)	Pages 36-37
4.15pm – 4.45pm	Plenary and conference closing	
4.45pm – 5.15pm	Wine and cheese	

Conference prices


		Early bird	Standard (from 21/09)	Late/on-site (from 12/11)
Concession members	1 day	\$290.00	\$365.00	\$440.00
	2 days	\$415.00	\$490.00	\$565.00
	3 days	\$540.00	\$615.00	\$690.00
Pre-conference	1 day	\$115.00	\$115.00	\$165.00
Individual members	1 day	\$300.00	\$375.00	\$450.00
	2 days	\$425.00	\$500.00	\$575.00
	3 days	\$550.00	\$625.00	\$700.00
Pre-conference	1 day	\$125.00	\$125.00	\$175.00
Organisational members	1 day	\$350.00	\$425.00	\$500.00
	2 days	\$475.00	\$550.00	\$625.00
	3 days	\$600.00	\$675.00	\$750.00
Pre-conference	1 day	\$135.00	\$135.00	\$185.00



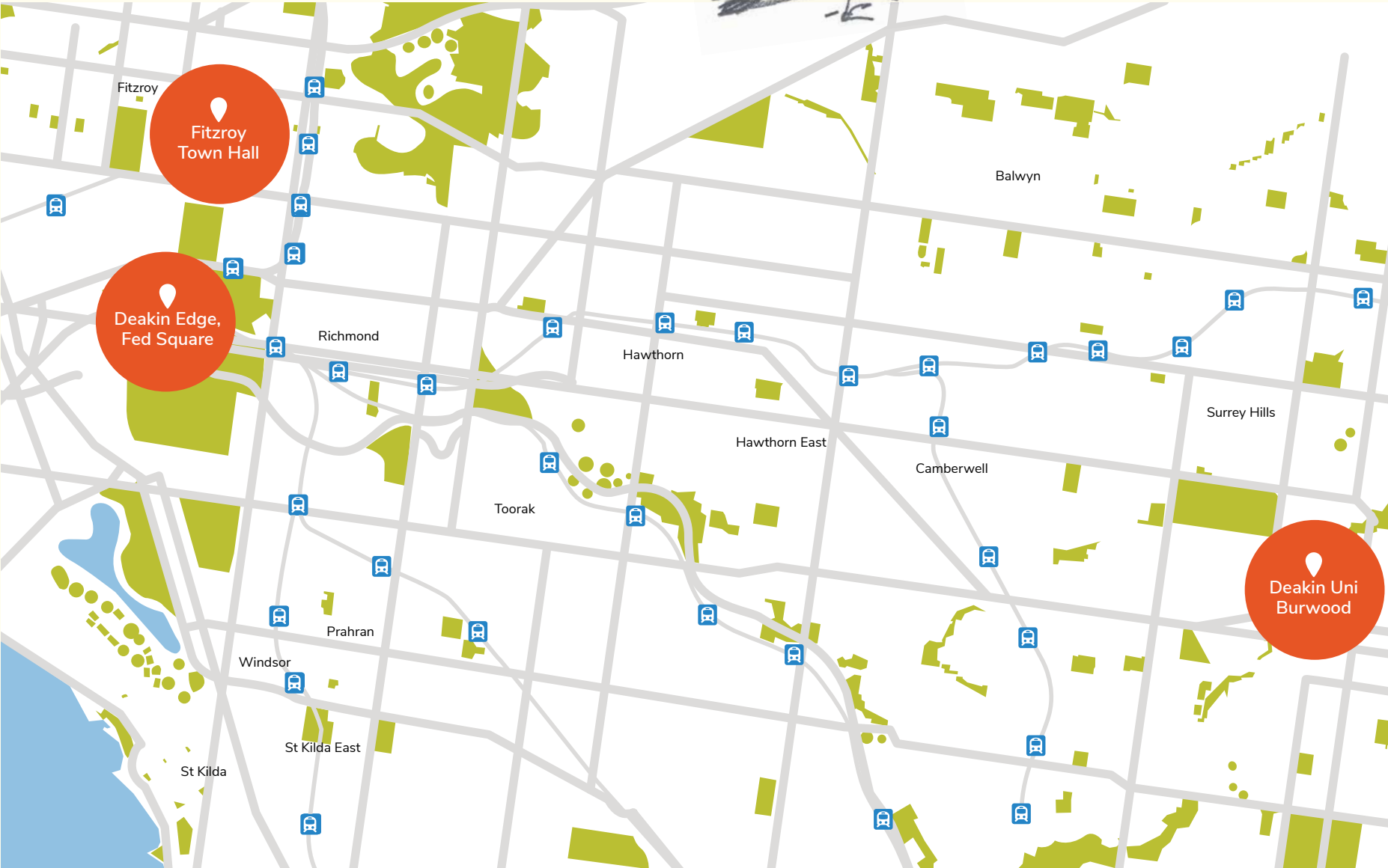
Opening night:
\$35 (includes refreshments)



Coach transfers:
\$15 per day



Venues



Saturday program

Selecting and teaching Indigenous literature in the English classroom

In her *Overland* essay, 'Other Peoples' Stories', Jeanine Leane recalls her reading experiences from the late 1960s:

...when I was about eight, I announced to my aunt that I wanted to be white. If I were white, I explained, I would see myself everywhere – on television, on posters, in magazines, in books. Even at that young age, I knew I was unlikely to recognise myself in a book. If I did, it would be as a primitive, half-naked, thieving, violent savage, or the tragic drunken relic of a civilisation on the brink of extinction...

As Leane later reminds her audience, literary representations are never just benign descriptions.

This pre-conference symposium addresses the challenges associated with selecting and teaching Indigenous literature. Leading authors, academics and educators will support attendees to understand the importance of selecting texts created by First Nations Peoples. Important questions which will be addressed during this event will include:

- Why should we teach texts created by Indigenous authors?
- How do we engage with the multiple perspectives associated with these texts?
- What knowledge about the history of Australia do we need to engage with in this work?
- How can we include Indigenous people in the work we do with these texts?

The day will combine keynote presentations with workshop-style sessions. You will leave with an appreciation for the importance of selecting diverse texts, knowledge about possibilities that you might consider for your classrooms, and ideas about how you can use English teaching to respond to what the *Uluru Statement from the Heart* aspires to: a fair and truthful relationship with all the people of Australia.

Confirmed speakers include: **Tony Birch**; **Ali Cobby Eckermann**; and **Cara Shipp**.

Garth Boomer address by Larissa Behrendt



Garth Boomer's life was a triumph, his contribution extraordinary, his premature death in 1993 a huge loss. While many English teachers in Australia may not have met Garth, some not have read his work, and a few not even have heard of him, his influence remains present and powerful – and impacts on virtually all our classrooms, so deeply did he influence the shaping of curriculum and pedagogy in Australia.

After graduating from Adelaide University, Garth taught English, Latin and Mathematics in South Australian State secondary schools before becoming the first consultant in English in South Australia. During and after his time as consultant he wrote a range of texts for English teaching. He took a year off to complete his Masters (with great distinction) at the London Institute of Education in 1972-73 and his evangelical fervour for language and learning took on a new intensity.

On his return he was first an education officer, then an inspector of schools and, in 1980, Director of Wattle Park Teachers Centre (the curriculum and teacher development centre for the South Australian system).

His influence spread very quickly around Australia and overseas and by 1984 when he moved to Canberra to take up the role of Director of the Curriculum Development Centre and then Chairman of the Commonwealth Schools Commission in 1985, he had become perhaps Australia's most significant English educator ever.

In 1988 Garth was appointed interim Chairman of the Schools Council, one of four councils of the National Board of Employment, Education and Training.

In July 1988 he returned to South Australia as Associate Director-General of Education (Curriculum). He served as President of the Australian Association for the Teaching of English from 1981-1984, and was also chair of the International Federation for the Teaching of English for two years from 1983.

No-one has contributed more to the teaching of English in Australia than Garth Boomer: life-long member of AATE (he was awarded Life Membership in 1977) who has been described as a 'provocative and inspiring conference speaker, vigorous workshop leader, compelling writer, pace-setting president'.

One of Garth's secrets as a learner and educator was that he recognised that his own growth took place in conjunction with others. On many occasions he would quote from Tennyson's 'Ulysses': 'I am a part of all that I have met and he had a fondness for the poem's final line: To strive, to seek, to find, and not to yield which was inscribed on his funeral plaque.'

Pedagogy was Garth's driving focus. His writing captures a seminal revelation of action and reflection for teachers of yesterday, today and tomorrow, and remains to inspire us: *The Spitting Image* (with Dale Spender), *Negotiating the Curriculum*, *Fair Dinkum Teaching and Learning*, *Changing Education* and *Metaphors and Meanings*.

Each year, since 1998, Garth Boomer's contribution to the teaching of English is remembered at the national AATE conference through the Garth Boomer address.



Distinguished Professor **Larissa Behrendt** is a Eulayai / Gamillaroi woman and the Director of Research and Academic Programs at the Jumbunna Indigenous House of Learning at the University of Technology, Sydney.

She is a graduate of the UNSW Law School and has a Masters and SJD from Harvard Law School. She is a Fellow of the Academy of Social Sciences in Australia and a founding member of the Australian Academy of Law. Larissa won the 2018 Australian Directors Guild Award for best Direction of a Documentary Film for *After the Apology*. She also wrote and directed the Walkley nominated documentary, *Innocence Betrayed*.

She has written and produced several short films. She is a graduate of UNSW and Harvard Law School. She has published numerous textbooks on Indigenous legal issues. Larissa won the 2002 David Uniapon Award and a 2005 Commonwealth Writer's Prize for her novel *Home*.

Her second novel, *Legacy*, won a Victorian Premiers Literary Award. She is also the author of *Indigenous Australia for Dummies*. Her most recent book is *Finding Eliza: Power and Colonial Storytelling* (2016, UQP). She is a board member of the Sydney Festival and a member of the Major Performing Arts Panel of the Australia Council.

Larissa was awarded the 2009 NAIDOC Person of the Year award and 2011 NSW Australian of the Year. She is the host of *Speaking Out* on ABC Radio.

Sunday program

Keynote



John Yandell taught in inner London secondary schools for twenty years before moving to the Institute of Education, University College London, where he has worked since 2003.

As a teacher and a teacher educator, he has written extensively on policy and pedagogy, curriculum and assessment, particularly in relation to English as a school subject. He has a longstanding interest in school students as active and collaborative makers of meaning, and a commitment to investigating and representing classrooms as complex sites of cultural production.

He is the editor of the journal, *Changing English: Studies in Culture and Education* and the author of *The Social Construction of Meaning: reading literature in urban English classrooms* (Routledge, 2013). Other recent publications include *Rethinking Education: whose knowledge is it anyway?* (with Adam Unwin, New Internationalist, 2016), and *Critical Practice in Teacher Education: a study of professional learning*, which he co-edited with Ruth Heilbronn.

Guest speakers



SGS1

Scott Eacott is currently Associate Professor of Educational Leadership and Director of Higher Research Degree programs in the School of Education UNSW Sydney and Adjunct Professor in the Department of Educational Administration at the University of Saskatchewan (Canada).

In 2018 he was recognised as the Australian field leading researcher in 'educational administration'. Scott has previously held positions at the University of Newcastle (School of Education), Australian Catholic University (School of Educational Leadership | Centre for Creative and Authentic Leadership), the New South Wales Department of Education (teacher | assistant principal), and is a Fellow of the Australian Council for Educational Leaders.

He is widely published with research interests and contributions falling into three areas:

- i. school leadership theory and research;
- ii. leadership preparation and development; and
- iii. strategy in educational leadership.

Current projects include a three-year Australian Research Council funded study on school autonomy and social justice; a four-year NSW Department of Education funded project of regional secondary school consolidation reforms; and ongoing work on the 'cult of the guru' in educational leadership.

Further information about Scott's work can be found at <http://scotteacott.com> and you can connect with him on Twitter through @ScottEacott



SGS2

Cate Kennedy is an Australian author best known for her short stories, although she has also published three collections of poetry, a novel, and a travel memoir about her time volunteering in a Mexican microcredit cooperative.

Her 2006 collection *Dark Roots* was shortlisted for the Australian Literature Gold Medal and the Queensland Premier's Awards and her most recent collection, *Like a House on Fire*, won the Queensland Literary award for a short story collection in 2013.

Her work has been published both in Australia and internationally, and she teaches as part of the fiction faculty on the low-residency MFA program at Pacific University, Oregon. Both her short fiction collections are currently on the VCE syllabus, and she has been enjoying talking with Year 11 and 12 students across Victoria who are currently studying the themes and techniques of her stories.



SP1

Storytelling in the digital age: New forms, familiar stories

CHAIR

Alex Bacalja

PANELLISTS

Terry Burdak / Kate Clark / Andrew Pogson

Storytelling is as important today as it has ever been. For thousands of years, oral traditions became the primary form used by Indigenous Australians to recount collective histories, tell spiritual narratives, and share cultural practices. In the 21st century, advancements in technology have opened up storytelling to new forms of representation. These forms, increasingly multimodal, interactive and digital, are producing a diversity of literacy practices. Storytelling now brings together multiple modes of representation, integrating language, visuals and sound, almost seamlessly. Storytelling now encourages interactivity, including the choices and decision-making of the audience into the unfolding

narrative. Storytelling now has the capacity to cross borders instantaneously, travelling across digital highways and placing people thousands of kilometres apart side-by-side.

And yet, for all these new affordances, the stories that are told through these digital forms are familiar. *Paperbark* is a game designed for tablet devices which tells the story of the bush, a wombat and a very hot Australian summer. The player follows the sleepy wombat who spends his day exploring and foraging, while in search for a new home. The *Perfectly Good Podcast* brings together music comedy legends Tripod with a Melbourne Symphony Orchestra producer to create musical adventures that incorporate live performances, stories, and ad lib. *No Man's Sky* is an open-world universe game made-up of 18 quintillion unique planets, every one of which can be explored by a human player. Built around the four pillars of

exploration, survival, combat, and trading, players co-create their own stories, in combination with other human players and the game's designers.

These new forms raise many questions for English teachers and the work they do with texts and stories. Should we include digital texts in the English classroom for reading / viewing / playing and study? What digital forms do we embrace? How do we bridge the gap between teaching which has long been orientated towards print-based texts and digital, multimodal and interactive texts?

This panel welcomes those working in the creative and intellectual field of digital storytelling to discuss these questions. From game designers, podcast producers, and academic researchers, they share their insights into the importance of understanding how these texts are created and why we should take them seriously.

CHAIR



Alex Bacalja is a lecturer in language and literacy, and coordinates English Method and Literacy subjects within the Master of Teaching (Secondary) program at the University of Melbourne. He has worked for over a decade in secondary schools across Melbourne in both teaching and leadership roles.

Alex is a member of the Language and Literacy Research Hub where he explores his interest in contemporary literacies, game-as-text and subject English. He has published and presented on the issue of critical digital games curriculum and is currently investigating the role of games in the English classroom.

PANELLISTS



Terry Burdak is a video game designer and creative director of Melbourne based studio Paper House. In 2018, Paper House launched the award-winning debut game *Paperbark*. Terry's work in the games industry has recently spread from development to include helping advocate and support at the Game Developers Association of Australia.



Andrew Pogson has been working in the music industry for over twenty years, ten of those with orchestras. At present he works for the Melbourne Symphony Orchestra and has been responsible as producer and director for many world premieres with the MSO such as *The Doctor Who Symphonic Spectacular*, *Video Games Unplugged*, *The Wiggles meet the MSO* and *This Gaming Life* with music comedy trio Tripod.

Andrew writes, produces and stars on numerous podcasts, including: *Art of the Score* (an in-depth podcast series discussing the world of film scores), and the *Perfectly Good Podcast* (featuring Tripod).



Kate Clark is an interdisciplinary researcher at the University of Melbourne. Her areas of interest are video games, affect theory, and new materialist theory. Kate's recent research focuses on how people experience video games, and how this experience goes on to shape how they experience events off-screen. In particular, she is interested in how global warming is experienced in video games, and how these experiences might give players new tools to perceive, experience, and combat global warming. She is also passionate about reflecting and disrupting what texts we see as fundamental to our students' learning experience, in particular how Indigenous' knowledges are largely excluded from the canon. Kate also teaches game studies, sociology, social theory, gender studies, and culture and media studies at the University of Melbourne.



SP2

Teaching literature in the 21st century: What does this mean for English teachers?

CHAIR

Larissa McLean Davies

PANELLISTS

Brenton Doecke / Philip Mead / Wayne Sawyer

What is the role of literature in contemporary classrooms? What is literary knowledge, and do teachers need to have it? What is the connection between literature and English teachers' professional identity? This panel emerges from

the ARC Discovery Project 'Investigating Literary Knowledge in the Making of English Teachers' (DP160101084). Presenters will consider the priorities for teachers and the challenges they face when they engage with literature in their classrooms. Three chief investigators from the project will report on findings from the ARC project survey and interviews and will be joined in conversation with two secondary English teachers at different career stages who will reflect on what project findings mean for their professional practice.

CHAIR



Larissa McLean Davies is a leading Australian academic in literary education, with her research spanning the fields of literary studies and English education. Larissa is currently Associate Professor – Language and Literacy Education and Associate Dean – Learning and Teaching and at the Graduate School of Education at the University of Melbourne. Larissa is also the lead, Chief Investigator of the ARC Discovery Project 'Investigating Literary Knowledge in the Making of English Teachers'.

PANELLISTS



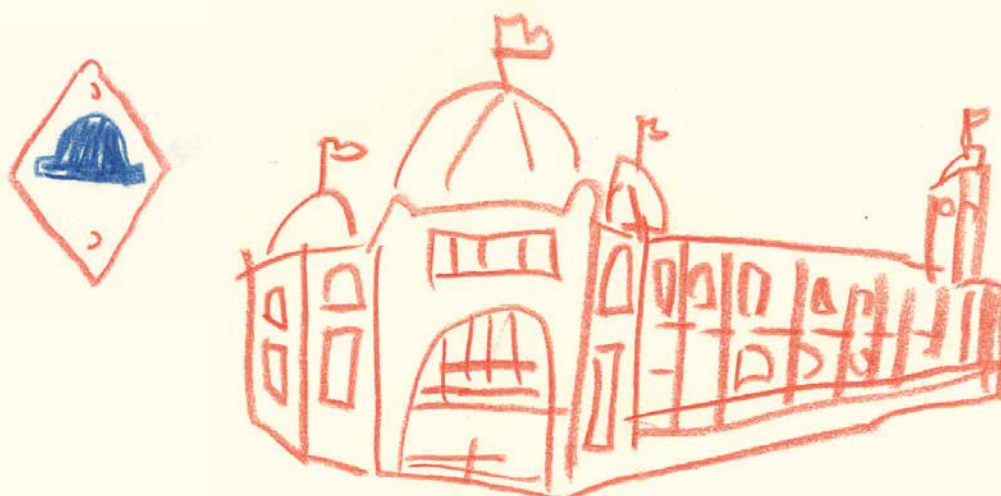
Brenton Doecke is an Emeritus Professor in the School of Education at Deakin University. Brenton has a PhD in Literary Studies and has published widely in the fields of teacher education and English curriculum and pedagogy. His research has involved a sustained focus on the professional learning and identity of teachers within a policy context shaped by standards-based reforms, including his work on the Standards for Teachers of English Language and Literacy in Australia (STELLA), and many other projects.



Wayne Sawyer is Professor of Education at Western Sydney University where he is a senior researcher in the Centre for Educational Research. He has a background in both literature and English education and was formerly a Head Teacher of English in Western Sydney. His research interests include secondary English education, curriculum history in English, the teacher-as-researcher, and engaging pedagogies in low-SES contexts.



Philip Mead is inaugural Chair of Australian Literature and Director of the Westerly Centre at the University of Western Australia. Philip teaches Australian literary studies and English units in the Master of Curriculum Studies (English) course, a collaborative course between the Faculty of Arts and the Faculty of Education. Philip's research is at the intersection of national and transnational literary studies, cultural history and theory, poetics, literary education, and digital humanities.



SP3

Desperately seeking autonomy: Where did the greatest job in the world go?

CHAIR

Lucinda McKnight

PANELLISTS

Scott Eacott / Jessica Holloway / John Yandell

The Curriculum and Standards Frameworks, the national curriculum, AusVELS, NAPLAN, My School, AITSL standards, PISA... since the late 1990s Australian teachers have experienced significant top down changes in their degree of autonomy

and in the nature of professionalism. The curriculum has become ever more circumscribed, while external interference in, and surveillance of teachers' classroom work intensifies, in the name of 'quality' and 'standards'. These changes have resulted in media reports that young teachers feel despair, not enthusiasm, at the start of the school year (Canavan, 2019). With 40-50% of teachers leaving the profession in the first five years, it is important that Australia considers what's gone wrong and how it might be fixed.

In a culture of compliance, scientific evidence, rampant data collection, rubrics as long as your arm, form filling, box ticking, continuous assessment and non-editable comment banks, what do we do? English teacher feedback has suggested leaders are not willing to listen to concerns. How do we work with these leaders, with subject associations, through networks and through organisations to free teaching? And in what ways are some English teachers already managing to subvert the status quo and enjoy creative, collaborative, local and autonomous practice?

CHAIR



Lucinda McKnight is a former English teacher and senior lecturer in English curriculum and pedagogy at Deakin University. She is the author of a number of controversial and widely read articles on teacher autonomy, including 'Meet the phallic teacher: Designing curriculum and identity in a neoliberal imaginary', and 'Seven reasons to question the hegemony of Visible Learning' (with Ben Whitburn). Lucinda has a long history of involvement with VATE, including being a council member, co-convening the conference committee, and sitting on the Professional Learning and IT committees. She is the author of two English textbooks, and *Changing the middle years: Reflections and Intentions*, for the Victorian Department of Education, along with over thirty-five journal articles and book chapters. Lucinda is dedicated to making English the best it can be, for both teachers and students.

PANELLISTS



Scott Eacott is currently Associate Professor of Educational Leadership and Director of Higher Research Degree programs in the School of Education UNSW Sydney and Adjunct Professor in the Department of Educational Administration at the University of Saskatchewan (Canada).

In 2018 he was recognised as the Australian field leading researcher in 'educational administration'. Scott has previously held positions at the University of Newcastle (School of Education), Australian Catholic University (School of Educational Leadership | Centre for Creative and Authentic Leadership), the New South Wales Department of Education (teacher | assistant principal), and is a Fellow of the Australian Council for Educational Leaders.



Jessica Holloway is an Australian Research Council DECRA Fellow within the Research for Educational Impact (REDI) Centre at Deakin University. Her DECRA project, 'The Role of Teacher Expertise, Authority and Professionalism in Education', investigates the role of education in modern democratic societies, with a particular focus on teachers and teacher expertise. Prior to earning her PhD in Educational Policy and Evaluation at Arizona State University in 2014, Jessica was a middle grades and high school English teacher for six years in the USA. She has also taught a number of undergraduate and graduate-level courses for pre-service teachers and principals at Arizona State University and Kansas State University. She has spent the past six years studying and writing extensively about teacher accountability and evaluation in the USA, United Kingdom and Australia. Her work has appeared in journals such as the *Journal of Educational Policy*, *Discourse: Studies in the Cultural Politics of Education*, and *Critical Studies in Education*. She is currently writing a book called *Metrics, Standards and Alignment in Teacher Policy: Critiquing Fundamentalism and Imagining Pluralism* with Springer.



'... don't lose the energy, the new thoughts, the emerging imaginings that have been aroused. With nous and with support, with clear heads and cunning strategy, much is possible.'
Garth Boomer



John Yandell taught in inner London secondary schools for twenty years before moving to the Institute of Education, University College London, where he has worked since 2003.

As a teacher and a teacher educator, he has written extensively on policy and pedagogy, curriculum and assessment, particularly in relation to English as a school subject. He has a longstanding interest in school students as active and collaborative makers of meaning, and a commitment to investigating and representing classrooms as complex sites of cultural production.

SP4

Which way for Literature?

CHAIR

Claire Jones

PANELLISTS

Leigh Dale / Sian Evans / Ellen Rees

Literature is the heart of the English discipline, but what is the current relationship between Literary Studies and subject English? With competing demands in the English classroom from external assessment and the ever-widening curriculum, what is the role of traditional literary forms and reading practices in our students' English educational experience? These are some of the questions explored by a panel of Literature teachers from various teaching contexts – secondary and tertiary institutions, as well as Australian and New Zealand education jurisdictions.

Taking recent research findings from a joint ETAWA and University of Western Australia study as a starting point, the panel will consider how the study of Literature is tracking in various learning contexts. The study reveals obvious trends with the specialised Western Australian Year 12 Literature course. Overall the state enrolments in Literature have declined from 26% of the Year 12 cohort in 1998 to 11% in 2018. A notable aspect of this decline is that it is largely observed in the public education system, while the independent system continues to hold similar numbers each year, with 74 public schools offering Literature in 2001 but only 31 schools offering Literature in 2016. Through a comparative discussion the panel will consider

possible factors in this situation including course design, assessment models, and pedagogical approaches.

An additional aspect of this conversation is the correlation between secondary and tertiary English courses, and the state of the discipline at the university level. Conversations around this nexus are revisited from time to time, however, discussing how the various levels of study of English intersect as students move between levels of education, or from tertiary training into the teaching of English is important and revealing. What can we learn from the nexus? Can a collaborative approach help us to uncover Literary Studies in subject English?

CHAIR



Claire Jones qualified as a secondary English and History teacher in 2001. In more recent years, Claire has been teaching in the tertiary sector, having taught Literary and Cultural Studies courses at Curtin University and now specialising in Australian Literature and Global Literatures at The University of Western Australia. She has also been a WACE and ATAR examiner of the English and Literature courses and has served as Chief Marker for both of these courses. Claire is also the President of the English Teachers Association of Western Australia, and is the Western Australian delegate to the Australian Association for the Teaching of English National Council.

PANELLISTS



Leigh Dale is an independent scholar whose research interests include higher education, particularly the history of teaching English literature in universities; the representation of self harm (in the book *Responses to Self Harm* published by McFarland); Australian literature, especially the writing of Thea Astley, Christos Tsiolkas, and Katharine Susannah Prichard; and postcolonial writing and history, notably the life and career of Governor George Grey in Australia, Aotearoa (New Zealand) and South Africa. Since 2017 she has been a judge of the Colin Roderick Award for the best book published in Australia, and in 2019 is chair of the judging panel.



Ellen Rees has taught English for sixteen years, teaching mostly at senior secondary level. She is dedicated to finding engaging ways for students to read and respond to texts, allowing students the freedom to draw on their own experiences, expertise and imagination. She teaches English Literature and English Writing at Hobart College. Ellen is currently working as a co-editor to produce a critical collection for AATE on teaching dystopian fiction, and is the Senior Secondary Representative for the TATE council.



Sian Evans is the author of a number of publications including *Through the Literary Looking Glass*, an NZATE resource on critical theory. She has recently returned to her previous role as Head of English at Christ's College, Canterbury, after some years teaching at Sydney Grammar School. She is a member of the NZATE council and is currently writing a new resource on literary theory for VATE.



Sunday Workshops

(SW1) 11.00am–12.10pm

SW1.01

AR and VR multimodal stories: Empowering through agency and empathy

Multimodal narratives, like virtual reality, have the power to be transformative through the sense of agency and immersion they create. In this presentation we will be exploring texts through the use of a Google Cardboard headset. Attendees are encouraged to bring their mobile phone with data. They will be required to download Guardian VR and YouVisit apps and will be advised of other apps on the day.

Imelda Judge, NSW Department of Education
Macquarie Fields High School

SW1.02

Better Writing for All (BWFA): Using the ACARA national writing progressions

Across 2019, teachers at John Pirie Secondary School have used the ACARA national writing progressions to examine student writing across all learning areas. We will report on the findings concerning: student growth as independent writers across one academic year; teacher knowledge of writing processes and changes to classroom practice; and our learning as project managers and how this will influence the BWFA project in 2020.

Rosie Kerin
Roger Nottage, John Pirie High School

SW1.03

Creative writing techniques for teachers

This workshop, run by a practising young adult fiction author, aims to take English teachers beyond literary criticism and give a practical insight into authorial choices and the writing process. Participants will be taken through exercises in fiction-writing techniques that can be adapted for use with students. There will also be time for discussion on all aspects of the writing and publishing process.

Louise Merrington

SW1.04

Cultivating a classroom of success

Visible Learning studies have shown us the benefits of Success Criteria in our classrooms. But how can we build these so that they are not just a list of activities for students to complete, but rather a clear demonstration of the skills being obtained. This presentation will use Blooms to build Success Criteria that differentiate student ability, create multiple 'exit points' and cultivate a sense of success for students of all abilities in our classroom.

Willisa Hogarth, Kambrya College

SW1.05

Developing students' plurilingual awareness to enhance an understanding of Indigenous texts

Guided by the VCAA's newly released document on the draft Victorian F–10 EAL curriculum, this workshop aims to share the knowledge and resources of developing EAL students' cultural and plurilingual awareness to help them negotiate and enhance their understanding of Indigenous texts selected for Years 7–12 students or students of mid-late, English-immersion schooling stages.

Helen Chan, Northern Bay College

SW1.06

Exploring stories for change and hope through direct action in English education

This multi-directional tale explores how working collegially across primary and secondary schools matters. Obama suggested that 'it's easier to be cynical; to accept that change isn't possible, and politics is hopeless' but teachers' actions matter in creating positive pedagogical opportunities. Our aim to change stale systems and inspire the creative voices of both teachers and students was met with some resistance but like all good narratives, interesting complications added to the tension of our stories.

Julie Bain / Sally Crane, Bishop Druitt College

SW1.07

Extending English students: Beyond the text

Sian Evans is based in New Zealand and has taught English extensively in Australia as well. In this session she will look at ways to extend students in a Literature class by taking them beyond textual analysis into wider context, theory, criticism, and genre. We will discuss tools for analysing literature from a social, cultural, psychological or philosophical perspective, ensuring that there is something to engage every student.

Sian Evans, Christ's College Canterbury

SW1.08

Kindred: 12 Queer #LoveOzYA Stories

Michael Earp, editor of the new collection of original short fiction for young adult readers *Kindred: 12 Queer #LoveOzYA Stories* discusses the breadth of queer YA fiction in Australia and LGBTQ+ representation within the books published for teenagers as well as the benefits of allowing room for #Own Voice stories.

Michael Earp

SW1.09

Literacy is not a skill

While politicians have no trouble telling teachers how to teach, they are also likely to complain that teachers are 'activists' who should just stick to the basic skills. However, the simplistic ideas of politicians often lead to a polarisation of what we should be doing to improve things like literacy. There are many skills that make one an effective reader. What are they? What works? How do we know?

Rossleigh Brisbane, Wellington Secondary College

SW1.10

Many directions: Creativity, engagement and beginning writers

Learning to think and respond creatively and imaginatively is a process that requires practice for students and teachers. During this workshop, teachers will consider and connect with literature based creative writing processes and appreciate some of the benefits and difficulties of open-ended writing tasks. Participants will undertake activities based on engaging and scaffolded approaches to writing. Katrina is a NSW teacher who is writing a PhD on K/F – 2 teachers' creative writing pedagogy.

Katrina Kemp, University of Sydney

SW1.11

Reimagining Shakespeare in the middle years

Come and learn in this practical workshop how to reimagine Shakespeare at your school. Learn to create dynamic units of work and assessment instruments for Years 7–10 that unleash the transformative qualities of Shakespeare. A variety of innovative pedagogical strategies will be presented, including: immersing junior students into the world of Shakespeare; utilising flipped classrooms to teach foundation concepts; creating Shakespearean inspired digital stories; and the innovative use of technology to engage all learners.

Anne Wood, Aquinas College

SW1.12

Stories of the past, (re)making the future: Cultural memory in English teaching

Contemporary policies about teacher professionalism tell a story of what it means to be a teacher. However, the kinds of meaning making and knowledge production prized by English teachers may not be captured in such statements. This workshop reports on a project on the cultural memory of English teaching. What other stories of teacher professionalism are possible, and what different stories might we tell of what it means to be an English teacher?

Fleur Diamond / Scott Bulfin / Ceridwen Owen,
Monash University

SW1.13

Tattoo me: Electrifying your instruction and making it stick

Do you feel like you repeat lessons and need something new to enrich student learning? Do you want more student voice in your classroom? In this workshop, teachers will learn three comprehension strategies that will enhance their instruction for before, during, and after reading activities. These strategies will keep students motivated and engaged, building their capacity to explore higher level thinking skills and manage on-task behaviour during discussions in small group or large group settings.

Kim Anne Sohnle, Hazel Glen College

SW1.14

The influence of teacher biographies on reflective practice

This presentation will discuss some of the key findings of a doctoral study which investigates how teacher biographies influence professional practice when engaging with the Asia curriculum priority in the English classroom. This presentation will showcase personal narrative methodology and its impact on reflective practice, highlighting how a deeper understanding of our own personal narratives as teachers can enhance our confidence and efficacy as English teachers.

Emily Hills, University of Canberra

SW1.15

The kaleidoscope of creative non-fiction

Creative non-fiction is a rich genre that is complex and constantly changing. Highly coloured 'truths' may be fashioned from facts, authors may masquerade as characters and textual patterns may shift shape. Using texts (some iconoclastic) that explore suburbia, this presentation for Literature teachers will explore how these texts can be used as a means to foster independent interpretation and encourage students to experiment with argument and narrative in their own texts.

Ann Small, English Teachers Association NSW

SW1.16

The missing peace: A literary representation of the colonial experience

This presentation is focused around the 2019 inaugural Reading Australia Fellowship for Teachers of English and Literacy, which has the main aim to explore the power of story and the politics of voice. Together we will consider the Australian colonial narrative from Indigenous and non-Indigenous perspectives, with the intention to highlight concepts of voice, identity, and dangerous stories from our past. Practical implications for classroom teaching, learning, and practice will be discussed.

Alex Wharton, Carinya Christian School Gunnedah

SW1.17

To read or not to read

This session will examine the research obtained from our year-long work with the VATE Community of Practice Reading project. Using a range of student and teacher case studies, we will examine how a shift in mindset and understanding of the reading process, helped to develop reading skills in students at our middle and upper range.

Susan Bradbeer / Ralph Carolan,
The Hamilton and Alexandra College

SW1.18

Voicing the screen: Equipping students for screenwriting practice

In an age of screen immersion and social media, is writing for and making visual media the most effective way to tell one's story? What storytelling skills are required for this, especially when audiences are demanding more and more from stories? This talk will introduce delegates to the fundamental aspects of screenwriting in order to pass them on to their students – our future storytellers who will help us make sense of the world.

Craig Batty, University of Technology Sydney

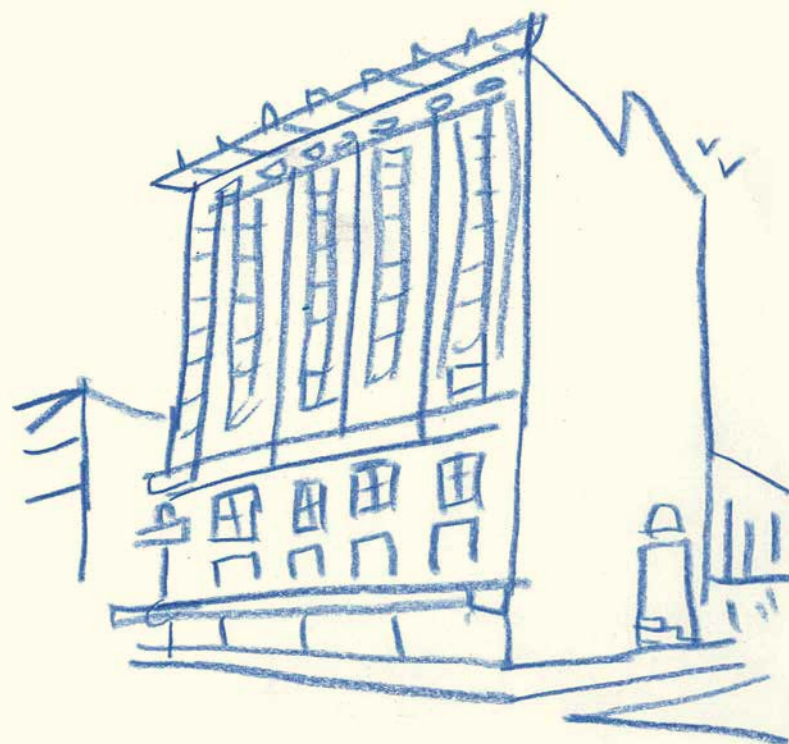
SW1.19

Writing that matters right now for students

Research repeatedly shows that as students move from primary into high school settings, writing matters. Yet teachers sometimes struggle to find a way to make writing explicit in their pedagogy. Writing is in the learning; learning is in the writing. This workshop outlines a writing consolidation approach that emphasises the importance of planning for writing experiences, and supports this with a pedagogical framework that links assessment directly with teaching and learning opportunities.

Belinda Hampton / Carly Sopronick,
Atherton State High School

Catherine Campbell, QCE State Schooling Team



SW2.01

A tale of two teachers: How straddling two systems wrote a shared professional narrative

When Leah Carter, from NSW, accepted a position at Wilderness School in SA, where Alison Robertson has taught for many years, a new professional conversation began. What resulted for both teachers was an opportunity to challenge their professional and pedagogical assumptions and reflect critically upon their own practice. This presentation will share practical examples of how merging the best parts of two state systems led to improved strategies for middle and senior school English classrooms.

Leah Carter / Alison Robertson,
Wilderness School

SW2.02

Activating Shakespeare: The Australian Shakespeare Company

Bringing Shakespeare to life in the classroom can pose a challenge for teachers. How can you uncover new ways to bring the words off the page, sparking original insights and high calibre essay responses? The Australian Shakespeare Company presents an electric session combining rehearsal room techniques with easy to implement 'at your desk' activities. We cover a range of plays and cater for different learning styles, engaging students through imaginative, physical encounters with the work.

Jo Bloom, The Australian Shakespeare Company

SW2.03

Breaking bubbles

We teach at a rural school and are acutely aware that our students are isolated. Isolated in the sense that they are teenagers, yes, their voices are often silenced and their thoughts often go within. Both these things are true of teenagers almost anywhere. But imagine a world that begins and ends in your small town. How do we get our students outside this bubble? What experiences can we facilitate? Come journey with us...

Michelle Ainley / Sandra Norsen,
Daylesford College

SW2.04

Essay alternatives: The authentic writing folio

In 21st century society, we are required to create and decode a variety of texts, for a variety of purposes. Why is subject English so hung up on text response essays? If we are to acknowledge the variety of professions that students will take up on leaving school, and are genuinely committed to building knowledge and schools for life, couldn't an English course and assessment include alternate tasks?

Hugh Gundlach, VATE

SW2.05

Establishing proficiency scales for standard-based grading

From the premise that 'the starting place for all effective instruction is designing and communicating clear learning goals' (Marzano, 2009), this session will aim to equip participants with the required knowledge, understanding, and skills to establish proficiency scales and learning targets to focus on the critical concepts of the English curriculum.

Carlos Franco / Lee-Ann Parboo,
Footscray North Primary School

SW2.06

Improving writing: Empowering (all) students

This presentation will focus on the research concerning the teaching of writing in the classroom. I will outline what the research tells us in terms of what works for improving writing, and discuss the strategies that can be used in the classroom. This presentation will be a practical session and I will provide examples of how teachers might structure lessons that can be used with a mixed ability lower school class and adjusted for use with upper school classes. Teachers should leave this session with some practical ideas and strategies they can implement straight away.

Jane Ward, Newman College

SW2.07

Inferential comprehension and the four resources model

Reading comprehension is a complex skill. The proficient reader uses a range of metacognitive strategies that focus on various levels of the text at different times. Metacognitive strategies also include decisions about when to slow down, when to skim read, and when to scan for specific information in order to evaluate and adjust earlier predictions. This workshop will explore the literacy skills that are activated when teachers ask students to be text detectives.

Yoshiko Budd, RMIT
Amanda Moran, Deakin University

SW2.08

Instant poetry

The joy of creating through writing is something that can be achieved very quickly. The practical tasks demonstrated in this workshop are quick, simple, creative and accessible for students of all ages and abilities. The tasks can be used to explore language and grammar, to inspire writers or simply as a filler between units of work. A sense of community is also achieved when work is shared. Join in and be inspired.

David McLean

SW2.09

Let them move: Improving writing with kinaesthetic learning

English classrooms are notorious for teacher monologues and students wanting to get out of their seats and move around. Based on autoethnographic research with the University of Melbourne, I experimented with teaching writing through a kinaesthetic modality to embrace students' urges to move around the space. Students showed remarkable improvement in writing skills when exposed to kinaesthetic learning. This presentation shares the success and activities that teachers can implement in their own classrooms. The presentation will demonstrate the process and benefits of a kinaesthetic modality in the English and literacy classrooms.

Shannon Orlandi,
St Mary of the Angels Secondary College

SW2.10

One night, my world

The world we live in makes stories of us as we make stories of it. This online unit for young adults explores texts students encounter after school (on the way home, the media, social media) and before it begins the next day. Based on the English Textual Concepts™ of perspective and authority, we present transferrable strategies that enable students to respond independently to texts and create texts that make statements on the world.

Eva Gold / Ann Small,
English Teachers Association NSW

SW2.11

Poetry in Action

Poetry in Action is Australia's leading theatre in education providers dedicated to bringing poetry to life through performance. We've been touring secondary schools around Australia for over 13 years, inspiring students through the power of poetry and the spoken word. How to use words, convey thought through language, and implement poetic techniques are such important assets for students to grasp at an early age. Our fun, narrative performances explore all things poetry...in an hour.

Bryce Youngman, Poetry in Action

SW2.12

Stimulating students to write creatively

This interactive session will address the wide genre of writing styles in the English curriculum. How do we motivate our students to write creatively? Use of a variety of forms of feedback, along with reflective practice, can assist these students to be more confident. How and what do we do to assist the student who thinks they cannot write? Share in some ideas to stimulate and inspire the hesitant writer.

Bev Steer, Carey Baptist Grammar School

SW2.13

Stories of difference: Negotiating diversity and developing intercultural understanding in Victorian public secondary schools

Intercultural understanding has been identified as an education priority here in Australia and worldwide. This is formally written into curriculum and policy documents nationally and internationally, yet the ways in which intercultural understanding is taken up in schools varies widely. This workshop draws on my research to re-conceptualise intercultural understanding as a situated and dialogic intersection between people, place and curriculum, and explores how stories can be used to mediate complex intersections of identity.

Tanya Davies / Scott Bulfin, Monash University

SW2.14

The texts that rattle and shake

Some texts rattle and shake us. Books, poems, films, plays, docos. We're not quite the same after our encounter. The two presenters will each present a text that has agitated them, and then will invite attendees to share theirs. (Please be prepared to talk about yours.) We'll then each reflect in writing about the implications of this for our secondary English classrooms, before a final round-the-room sharing of epiphanies, plans and insights.

Steve Shann, University of Canberra
Cece Edwards, Harrison School

SW2.15

Time, tide and memory: The poetry of Kenneth Slessor

Slessor's work is new to the VCE Literature text list in 2020, a century after his first publication. The metaphors of water, time and memory predominate. Slessor's poetry explores the musicality of language and displays extensive control of a variety of poetic forms. There is a broad development from early 20th century hedonism and mythology to a poetry that is more comfortable with the Australian landscape and then to a mature and deeply meditative verse. This session will explore ways of using this text in your Literature classroom.

Meredith Maher

SW2.16

Using close passage analysis and explicit instruction to improve student engagement and results

We often teach English like a content-based subject, discussing ideas, issues and themes. While there is value in discussion of broad ideas, the skills required to be successful in English must be taught alongside content discussions. This session will show you how to use close passage analysis to ensure that all students comprehend the text being studied. Further, the session will cover ways to explicitly teach students how to write about text.

Kaja Strzalka, Mordialloc College

SW2.17

Using social media to spark discussion in classrooms

This workshop will focus on the often neglected area of language analysis and utilising social media to spark conversations. The aim of this workshop is to show teachers how they can use social media to engage students in world events and how news is reported. The workshop will provide teachers with ready to use resources for their classrooms and a demonstration of how to use them.

Simone Hoogeveen, Drouin Secondary College



Sunday workshops

(SW3) 3.15pm – 4.15pm

SW3.01

A community of stories and storytellers

The primary years of English, in these uncertain times, plays a vital role in introducing young writers to the importance of stories and the art of storytelling. This presentation explores a 'community of writers' project, promoting ideas for conferencing, crafting and digitally publishing stories in English. We will consider how writing for and from within this community might promote genuine opportunities for students to engage with storytelling as authors, editors and publishers.

Bree Kitt, Central Queensland University

SW3.02

A perspective on the new 2020 text: Dance of the Happy Shades by Alice Munro

Overview of, and approaches to, the text and suggestions for School Assessed Coursework assessments.

Sara Taylor

SW3.03

Creating micro-stories: Small fiction with big impact

In their publication of the same title as this presentation, Erika and Emma share a plethora of ways to engage students in writing microfiction. Sample stories and workshop ideas will be shared from the book together with some useful tips and strategies for exploring particular writing styles and techniques.

Erika Boas, Ogilvie High School

Emma Jenkins, Mount Carmel College

SW3.04

Dystopian visions: Voices of concern

With the current preoccupation with STEM, the Arts must provide the moral compass, as we move into the future. Using a range of dystopian texts as a platform to explore and probe imminent concerns, students produce works that examine ethical considerations, and in so doing, find their voice.

Glenys Yakas / Hellen Portellos, Woodville High School

SW3.05

Engaging Year 10 students to amplify voice, enable choice and enrich discussion across texts

Using a multi-text, student choice approach to Year 10 English, Brunswick Secondary College has created the opportunity for students to more accurately 'choose their own adventure'. As part of the VATE Community of Practice, we aim to empower students to take ownership of their learning by engaging with the novels of their choice and sharing their knowledge with their peers and teachers through active forms of discussion and meaning-making in class.

Alison Sanza / Steven Kolber / Simone Vukotic / Barbara Moss, Brunswick Secondary College

SW3.06

Exploring a narrative vignette by Ernest Hemingway

This workshop will explore teaching opportunities generated from a vignette by Ernest Hemingway, a short chapter from his 1925 publication *In Our Time* which begins: 'While the bombardment was knocking the trench to pieces at Fossalta'. It could be described as a story which flows in more than one direction as it reflects discourses of war, religion, and prostitution. Besides literary features, reading comprehension, grammar, punctuation and spelling will also be considered.

Garry Collins, English Teachers Association of Queensland

SW3.07

Feed it forward with powerful feedback

How do we set students up for success with their writing? What are some ways we can utilise the power of purposeful feedback, editing and proofreading to help support students to be apprenticed into the role of effective writers? Writers with agency? This workshop takes up the challenge of looking at ways teachers can engage with apprenticing students, and each other, through a deliberate and planned set of strategies and communities of practice.

Belinda Hampton / Carly Sopronick, Atherton State High School

Catherine Campbell, QCE State Schooling Team

SW3.08

From refusal to ready: Getting reluctant speakers to present to their peers

Tips and tricks for getting reluctant public speakers to present to their classmates. This workshop will incorporate High Impact Teaching Strategies, and examples from the 7-10 curriculum into practical exercises to build student confidence, build their presentation skills and (hopefully) overcome the fear of public speaking.

Willisa Hogarth, Kambrya College

SW3.09

Helpful hints for graduate English teachers

Handy hints, organisational tips and general wellbeing advice for new teachers. We will go through unit planning for beginners, marking tips, and dealing with time management. This presentation is aimed towards graduate teachers, giving them a realistic and optimistic approach to the first few years of teaching.

Liana Kiriati, Parkdale Secondary College

SW3.10

How do we read and write Australia?

Reading Australia tunes into the multitude of literary voices on our doorstep, presenting a broad range of perspectives through which we see ourselves. The resources provide engaging and enriching curriculum opportunities to explore and extend Australian voices in the English classroom. The workshop presenters will engage participants in practical activities, tracing the program's trajectory from the 'classic' Australian text, to the inclusion of the often marginalised and diverse literary voices which now truly reflect our culture.

Nirvana Watkins, Camberwell Girls' Grammar School

Phil Page, Australian Association for the Teaching of English

SW3.11

If they can't say it, they can't write it

Oral language is still on a massive decline, and we are seeing the effects of this first-hand in the classroom. Learn how to improve writing standards, through oral language games, activities and explicit teaching – after all, if they can't say it, they can't write it. Big Write and VCOP and Big Talk for Pre-Writers are dedicated to bringing fun and a love of language back into writing for both teachers and students.

Samantha Taylor / Wendy Alder, Andrell Education

SW3.12

In a colour other than white: Diversity and personal story telling within the centre of the English classroom

This workshop is a dialogue: I am still the only person of colour in my Faculty. As a woman of Asian descent and a first generation refugee, teaching children who are predominantly from a conservative dominant culture, I will consider: what impact has the power of my story and personal voice brought to my teaching practice? How have I 'splintered' the narrative to critically challenge the direction of the dominant perspective? Let's talk.

Nicole Peiris, William Clarke College

SW3.13

Literacy through concepts

Literacy is becoming a driving force in English syllabuses, often at the expense of the critical thinking that is at the core of English teaching. In this presentation we will consider how we can make literacy go beyond basic functional literacy into interpretive literacy by considering the concepts that underpin English. The English Textual Concepts™ program written by ETANSW and the NSW Department of Education offers insights that extend the literacy classroom.

Mel Dixon, English Teachers Association NSW

SW3.14

Literature circles

Our VATE Community of Practice circa 2018 revealed to us that our students, especially at Year 7, want to continue with 'book chats'. This year, we have embraced a more flexible model that includes text choice and active learning strategies. How do we manage reading groups? How do we scaffold texts for lower readers? Where do we find suitable texts? What about assessment? What myriad benefits are there for our young adult readers?

Michelle Ainley / Sandra Norsen,
Daylesford College

SW3.15

Mapping, madness, memory and magic: Exploring eco-critical readings of Australian literature

In this presentation I intend to explore eco-critical approaches to texts which not only engage young people who have a strong and well-founded sense of urgency around climate action but which also allow them to understand how entrenched cultural attitudes to the natural world are. In examining the representation of places in writing there are also opportunities to explore the complex relationships between the environment and language, place and perception.

Ellen Rees, Tasmanian Association for the Teaching of English

SW3.16

SWAT: Super Writing Activity Team to the rescue workshop

Join our SWAT team of expert teachers for an intensive workshop sharing hands-on practical 7-12 writing activities. SWAT usually stands for Special Weapons and Tactics; here we reveal our successful teaching strategies for student success, blasting away tired formulae and templates with high calibre alternatives. Featuring: tabletop games; Writer's Notebook; bio-poems; non prescriptive rubrics; VCE writing including creative responses to graphic novels; commonplace books; best apps. Includes findings of VATE's 2018-2019 Teaching Writing Today study.

Helen Billett, Woodleigh School

Lucinda McKnight / Elisse Burke,
Deakin University

Andrea Hayes, Brighton Grammar

SW3.17

Teach your students powerful writing through perfect syntax and punctuation

Powerful writing begins with powerful sentences. Teach your students correct syntax and punctuation, and the ideas will take care of themselves. You will be amazed with the clarity of their expression when they follow some simple rules. This presentation is as relevant to NAPLAN as VCE, for all students. Ruth Rosenberg uses class texts, games, fun quotes, students' writing samples and direct instruction to present her simple, no-stress method.

Ruth Rosenberg

SW3.18

Three schools, one hundred teachers and a single goal: Building reading improvement and culture

Across 2019, teachers at three schools have used the ACARA national reading and viewing progressions to analyse student reading skills and growth across one academic year. The focus categories are comprehension, processes (including phonic knowledge), vocabulary and fluency. We will examine findings concerning: the range of growth in reading; how the progressions are used to design and trial classroom interventions and strategies; and, building a school and faculty culture that values readers and reading.

Rosie Kerin

SW3.19

VCE Text response: After Darkness

This session will focus on the novel, *After Darkness* by Christine Piper. Set in both Japan and Australia between 1938 and 1989, themes include the effects of war on individuals, cultural influences and the complexities of multi-racial communities, guilt, isolation, failed relationships and the burden of keeping secrets. This presentation provides useful background and teaching strategies to teach this novel for both Analytical and Creative text responses in VCE Unit 3 English / EAL.

Nerida Fletcher, Hillcrest Christian College



SF1

VATE Curriculum Committee Forum: The story (and stories) of VCE English: The 'power' of teachers' stories and the limits of teachers' professional 'voice'

In these days of atomised 'English' at the senior level – a customised 'English' for every predilection – English, Literature, Language, EAL, Foundation, VCAL Literacy, etc – it's salutary to remember there was a time in the late 80s and early 90s when the English profession thought long and hard about committing to a vision of a single compulsory senior English in Victoria.

From 1986 to 1992, the profession was preoccupied with the question of how to develop and implement ONE English Study Design in the new Victorian Certificate of Education (VCE) that would satisfy all stakeholders – teachers, parents, universities, employers – and address the needs of an increasingly diverse cohort of senior English students. Every teacher was invited to be part of the conversation, and the 'story move(d) in more than one direction', through a range of consultations and professional development workshops and forums. All had 'stories' to tell.

As the Design was developed, it became obvious, too, that there were limits to the 'power' of teachers' professional judgments, as the profession confronted the hard realities of political and bureaucratic expectations. By 1993 the original Design was fragmenting under such expectations.

This session will be a discussion of this radical moment in curriculum reform, an exercise in cultural memory, where we ask questions about what was achieved, how it was achieved, was it worth achieving, and in what circumstances might something similar be achieved again

This session is also a celebration of a VATE Curriculum Committee project (as featured in *Idiom No 3*, 2019) involving interviews and teacher narratives, in which players from that time share their experiences of 'being there' – some as teachers, some as students, some as bureaucrats, some as course-developers.

This session will be conducted by members of the project team – Helen Howells, Brenton Doecke, Prue Gill, Terry Hayes, Meredith Maher, Paul Martin – all VATE Life members who believe, in the words of T.S Eliot, in the importance of 'looking to the future while remembering the past'.

We invite teachers interested in the role of memory and history in shaping our thinking about our current curriculum context to join in the discussion... and stay for the celebration.

Terry Hayes / Prue Gill / Helen Howells /
Meredith Maher / Paul Martin / Brenton Doecke

Monday program

Keynote



Anne Elrod Whitney is Professor of Education at the Pennsylvania State University (USA).

A former secondary school English teacher and university writing instructor, Anne studies writing as a way of learning and living, as well as the teaching of writing and the development of teachers.

Her published work includes *Coaching Teacher-Writers* (co-authored with Troy Hicks, Jim Fredricksen, and Leah Zuidema) and *Teaching Writers to Reflect* (co-authored with Colleen McCracken and Deana Washell).

Guest speakers



MGS1

Michael Mohammed Ahmad is a writer, editor, teacher and community arts worker. He is the founder and director of Sweatshop: Western Sydney Literacy Movement, which is devoted to empowering culturally and linguistically diverse artists through creative writing.

Mohammed's essays and short stories have appeared in the *Sydney Review of Books*, *The Guardian*, *Heat*, *Seizure*, *The Lifted Brow*, *The Australian* and *Coming of Age: Australian Muslim Stories*. He is the award-winning author of *The Tribe* (Giramondo 2014) and *The Lebs* (Hachette 2018). Mohammed received his Doctorate of Creative Arts from Western Sydney University in 2017.



MGS3

Nyadol Nyuon is a lawyer, community advocate, writer, and accomplished public speaker. She holds a bachelor degree in Arts from Victoria University and a law degree from the University of Melbourne. She now works as a commercial litigator with Arnold Bloch Leibler.

Nyadol was born in a refugee camp in Itang, Ethiopia, and raised in Kakuma Refugee camp, Kenya. In 2005, at the age of eighteen, she moved to Australia as a refugee.

Nyadol is a vocal advocate for human rights, multiculturalism, the settlement of refugees and those seeking asylum. She has worked and volunteered extensively in these areas with a range of organisations.

Nyadol is also a regular media commentator in these areas, having appeared on ABC's *The Drum*, as a panellist on Q&A and contributing to *The Age*, *The Sydney Morning Herald* and *The Saturday Paper*, to name just a few.

In both 2011 and 2014, Nyadol was nominated as one of the hundred most influential African Australians. In 2016, she was the recipient of the Future Justice Prize.

In 2018 her efforts to combat racism were widely recognised, with achievements including the Australian Human Rights Commission's Racism, It Stops With Me Award. The prestigious award was in recognition of her advocacy and activism on behalf of the Australian-African and Melbourne's South Sudanese communities. Nyadol also received the Harmony Alliance Award for significant contribution to empowering migrant and refugee women, and was a co-winner of the Tim McCoy Prize for her advocacy on behalf of the South Sudanese Community. She also received the Afro-Australian Student Organisation's Unsung Hero Award.



MGS2

Ceridwen Dovey was born in South Africa, and grew up between South Africa and Australia. She studied anthropology on scholarship at Harvard and New York University before returning permanently to Sydney in 2010.

Her debut novel, *Blood Kin*, was shortlisted for the Dylan Thomas Award, and selected for the U.S. National Book Foundation's '5 Under 35' honours list.

The *Wall Street Journal* named her one of their 'artists to watch'. Her second book, *Only the Animals*, won the inaugural 2014 Readings New Australian Writing Award and the Steele Rudd Award for a short story collection in the Queensland Literary Awards, and is currently on the VCE Literature Text list.

Her latest novel, *In the Garden of the Fugitives*, was published in 2018 in Australia, the U.S., the U.K. and France. Her short non-fiction book, *On J.M. Coetzee: Writers on Writers*, was published in late 2018 as part of the acclaimed 'Writers on Writers' series by Black Inc. Books.

Ceridwen also regularly contributes creative non-fiction and essays to *newyorker.com* (the New Yorker's website), the *Monthly* magazine, and *WIRED* (U.S.).

Monday panels

12.15pm - 1.25pm

MPI

Refugee voices

CHAIR

Ross Huggard

PANELLISTS

Shabnam Safa / Tal Shmerling

Over recent years, the public discourse concerning refugees in Australia has all too often been distorted into rhetoric of fear and misinformation. Somewhat ironically, the March 2019 Christchurch right-wing terror attack on mosques has served to further ignite the whole debate about the place

of refugees in our society. This panel is seeking to redress this imbalance by exploring ways in which the refugee experience can best be given a positive and powerful voice with which to reach the ears of mainstream Australians. It recognises that stereotypes and generalisations fail to capture the reality of such experience. Moreover, it acknowledges that, as English educators, we are only too well aware of the power and lasting impact of storytelling as a mechanism of bringing such experiences, so different from so many, into sharper focus. Interestingly, some first hand accounts of such refugee experience, in print form, have been included in mainstream Victorian senior VCE English curriculum, including *First, They Killed My Father*

(Loung Ung) and *The Rug Maker of Mazar-e-Sharif* (Najaf Mazari / Robert Hillman).

The three speakers seek to explore the power, possibilities and impact of such storytelling about the refugee experience in modern Australia. They include a refugee who has written of her story and worked in different locales promoting the rights of other refugees and asylum seekers, a senior lawyer with the Victorian Equal Opportunity and Humans Rights' Commission, who perceives storytelling as a means of promoting social change and an experienced English teacher who has supported and worked first hand with refugees since the 1980s in Melbourne schools.

CHAIR



Ross Huggard has been a secondary English and Literature teacher for over 40 years, and an active member of VATE throughout this time. For most of the last 30 years, he has led the senior school in different Victorian government schools, with a strong focus on supporting Year 11 and 12 students from different ethnic backgrounds. Over that time, he has sought to support refugees from East Timor, Vietnam, Cambodia, Serbia, Afghanistan, Pakistan, Sudan and Kenya. He has seen first hand the power of education to overcome adversity and storytelling to aid the healing process.

PANELLISTS

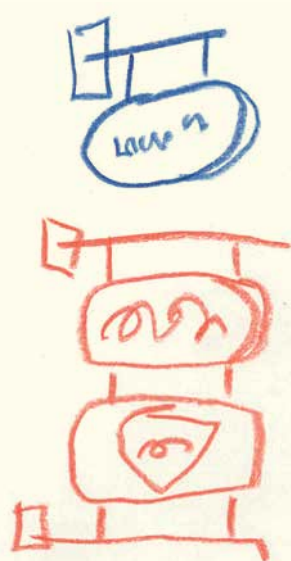


Shabnam Safa grew up as an Afghan refugee in Pakistan before she called Australia home at the age of 15. Since then she has persistently worked to positively shift the way our communities see and talk about a young, former refugee, woman of colour. She is passionate about empowering and motivating young women to realise their potential, follow their aspirations and keep challenging traditional stereotypes and the status quo.

Having worked in Australia, India, and Europe to promote education and global citizenship, she has co-founded two not for profit organisations helping refugees and asylum seekers with their settlement in Australia and abroad. Shabnam has previously represented Australia at the United Nations and other international summits and also holds several national and international titles in Sports Karate. She is currently finishing her studies in Neuroscience and Politics and works as a Project Officer at the Centre for Multicultural Youth.



Tal Shmerling is a senior lawyer at the Victorian Equal Opportunity and Human Rights Commission, where he intervenes in cases raising important human rights and equality issues. Tal has six years of legal and policy experience across government, legal and community sectors and has collaborated on a number of law reform and social change projects. Tal is passionate about refugee issues and the use of storytelling to create meaningful social change. A lawyer by trade, he is an educator at heart.



Monday panels

12.15pm - 1.25pm

MP2

Writing Australia

CHAIRS

Erika Boas and Phil Page

PANELLISTS

Michael Mohammed Ahmad / Susanne Gannon / Rosie Kerin

One cannot help but be impressed by the sheer volume of writing talent which has emerged in this country in recent decades. Across all styles and genres, all cultural, social, gender and ethnic backgrounds and contexts, there has been an explosion of remarkable writing. And despite hard economic times for creators, under assault from many adversaries, intent on riding roughshod over their economic interests, writing continues to flourish. Whatever the circumstance, creative,

professional, research or personal, Australian born or based writers have been extraordinarily prolific and successful.

Yet on the other side of the coin, when reading media reports of Australian states and territories' apparently declining or at best static NAPLAN results in the area of writing, and then adding to the mix Australian PISA results, the average person could well be excused for thinking that teachers of English and literacy are failing their students badly. Indeed, on reading reports attributed to individuals such as the head of the OECD's (PISA) education unit, that Australian schools have 'a tolerance of failure', it could be assumed that we are in dire straits.

Clearly, if the success of so many in the creative and professional spaces is any guide, we must be doing some things pretty well somewhere. And if there is, indeed, an acceptance of failure at the formative stages of writing development, what needs to be done to redress this deficit way of thinking and performing?

What, then, is the real situation in Australia today in respect to writing and the teaching of writing? Our panel discussion will explore participants' views of the current 'state of play' in the country's educational and other institutions / bodies and what is and what should be happening with the teaching of writing at all ages and stages in Australia.

CHAIRS



Erika Boas is the current AATE President and an Assistant Principal in charge of Middle School at Ogilvie High School. She has been teaching for 18 years and has led professional learning across Australia and internationally. Erika has a passion for engaging students through inquiry-based pedagogies and she has authored a number of inquiry-based units and sequences. She has co-authored a book for teachers with Professor Jeffrey Wilhelm, titled *Inquiring Minds Learn to Read and Write*. She has been involved in a number of state and national writing projects, including the writing of units aligned to Australian Curriculum: English and the co-editing of *The Artful English Teacher*. She is currently co-authoring a publication on teaching microfiction.

PANELLISTS



Michael Mohammed Ahmad is a writer, editor, teacher and community arts worker. He is the founder and director of Sweatshop: Western Sydney Literacy Movement, which is devoted to empowering culturally and linguistically diverse artists through creative writing.

Mohammed's essays and short stories have appeared in the *Sydney Review of Books*, *The Guardian*, *Heat*, *Seizure*, *The Lifted Brow*, *The Australian* and *Coming of Age: Australian Muslim Stories*. He is the award-winning author of *The Tribe* (Giramondo 2014) and *The Lebs* (Hachette 2018). Mohammed received his Doctorate of Creative Arts from Western Sydney University in 2017.



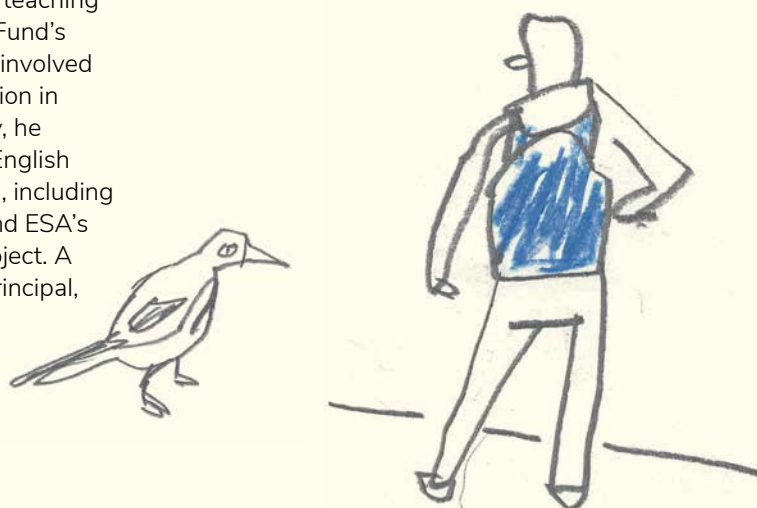
Susanne Gannon is an Associate Professor in the School of Education at Western Sydney University, NSW. Prior to moving to the tertiary sector, she worked in several states as a secondary English teacher and English curriculum adviser. Amongst her diverse research interests, the teaching of writing and creative writing practices in and out of schools has been a longstanding focus. She has investigated 'writing place' within an ARC grant on Place-based pedagogies in rural and urban Australia, conducted case studies in the teaching of writing with high performing schools, and conducted a large survey on Teaching writing in the NAPLAN era. She consults with local schools on writing improvement and supervises a number of PhD students interested in the teaching of writing. She is a member of the board of directors of WestWords (Western Sydney's Literature Development Organisation) and a passionate advocate for the craft of writing.



Phil Page is the coordinating editor / project manager for the writing of the secondary teaching resources for Copyright Agency Cultural Fund's Reading Australia program. He has been involved extensively in the initiative from its inception in 2013 through to the present. Additionally, he has coordinated a number of secondary English curriculum resourcing programs for AATE, including work for the AITSL teaching standards and ESA's 'English for the Australian Curriculum' project. A retired English teacher and high school principal, he is the current AATE Treasurer.



Rosie Kerin taught English in the middle and senior school years and was a lecturer / researcher at the University of South Australia. She is now a freelance education writer and consultant, who has written extensively for Reading Australia and the e4ac website. Rosie offers regular workshops for teachers of English and is currently facilitating six site-based school improvement programs, with focuses on reading and writing within English and across all learning areas. In 2019, the emphasis in these projects has been on using the ACARA Literacy Progressions to monitor student growth and plan subsequent teaching and interventions.



Monday workshops

(MW1) 12.15pm–1.25pm

MW1.01

A most peculiar picnic

Picnic at Hanging Rock is an Australian classic, evoking, as it does, both the beauty of the Australian landscape and the horror of colonisation. This compelling Gothic tale challenges us to face our fears, to examine what lurks beneath the veneer of 'civilisation', and to recognise the violence of oppression and repression. This session will consider various readings of Joan Lindsay's mid-1960s novel, and also look closely at the style of this powerful text.

Briony Schroor, Nossal High School

MW1.02

Assessing all the voices in your class discussion: Socratic seminars

The Year 8 team at Camberwell Girls' Grammar School trialled Socratic seminars to formally assess our students' speaking skills, also empowering students to think more critically about texts. Within the ensuing discussion, multiple viewpoints arise and the whole class is able to examine the way in which the text engages the core questions. The class becomes learner-centred and the teacher remains in the background as facilitator. Students are empowered with authentic ownership of the text.

Kirsten Dunsby / Jane Cameron,
Camberwell Girls' Grammar School

MW1.03

Becoming through stories: The everyday work and resistance of English teachers

Working in a complex context, English teachers' experience and development is mediated by multiple discourses. The discourse of governments attempts to reduce teachers' expertise to that of the exemplary teacher. This workshop reports on a study that examines the multiple voices of teachers, and the role of storytelling in their development. It also reports on the use of everyday stories to resist government discourses that attempt to dictate to teachers and control their work.

Ceridwen Owen, Monash University

Sue Hopkins, Marist-Sion College

Natasha Bossong, Lyndale Secondary College

Andre Sabatino, Vermont Secondary College

MW1.04

Embedding student wellbeing in the English classroom

As English teachers, we have the opportunity to teach emotional intelligence every time we discuss characters and unpick the details of their lives. How then can we think critically about embedding this important learning in our classes? How can we use text studies as a gateway to greater student wellbeing and mental health? And how can we make our students' mental health our top priority?

Fiona Bennett, Oxley College

MW1.05

English and VCE Literature at the National Gallery of Victoria

Bring English, 7-10 and VCE Literature to life with three unique programs: Artful English inspires students in Years 7-10 to experiment with language features and imaginative concepts for creative writing inspired by works of art. VCE Literature focuses on a range of artworks to develop students' understanding of literary perspectives. Reading and comparing allows students in Years 9-10 to develop comparative language as they discover how art explores similar ideas and issues in different ways.

Susie May, National Gallery of Victoria

MW1.06

Exploring different ways of using contemporary Australian language examples in English Language

In VCE English Language we want our students to be able to incorporate contemporary Australian language examples and relevant quotes into their writing. And this isn't just relevant for Section C. The aim of this workshop is to explore how we can study smart across the three sections using various strategies, which could include incorporating student voice and employing digital tools.

Louise Noonan, Balwyn High School

MW1.07

Grammar interventions and hope

Have you ever looked at a student's pock-marked, piecemeal, bruised piece of work and wished you could give more specific advice than 'work on sentence structure'? Have you heard colleagues make predictions about a student's future pathways based on their literacy skills at Year 7? If this makes you frustrated and you wish you could do more to intervene, join me as I discuss the journey I have undertaken in my Master's research.

Aimee Stewart, Belgrave Heights Christian School

MW1.08

I am Malala / Pride: Same, same, but very different

In this presentation, I will offer some comments about genre, context and content in both Malala Yousafzai's *I am Malala* and Matthew Warchus's film *Pride* separately, and then suggest ideas, themes and issues that both texts present readers and viewers as a pair.

Jason Jewell

MW1.09

I am Sasha

Sasha uses his voice to tell the story of how he lived as a teenage girl, combating racism, prejudice, hatred and fanaticism during the Holocaust. His story resonates in today's world with the extremism we have recently witnessed in Christchurch, Sri Lanka and San Diego. This workshop suggests how *I am Sasha* can be used as a teaching text with a teacher resource identifying key curriculum areas and including themes to illustrate its real life context.

Lisa Phillips, Jewish Holocaust Centre

Anita Selzer

MW1.10

Independent text study: Where student interest meets student need

The set text has all but exhausted its welcome in the English classroom. The one-size-fits-all approach to text study is at best anachronistic and at worst damaging for students' skill development and interest levels. This session will focus on how to build the capacity and confidence of English teachers and leaders to develop units for independent text study by shifting from a focus on content to a focus on skills.

Ernest Price, Richmond High School

MW1.11

Intertextuality and philosophy: Making connections beyond the text

Have you ever wondered how to start examining a text in relation to other texts? Do you want to learn how to find the philosophical and psychological links to texts in order to encourage rich learning? This workshop will examine the many ways of making connections within a text and across texts, including provoking philosophical discussions at a deeper level.

Yvette Krohn-Isherwood / Renee Hutchinson,
New Zealand Association for the Teaching of English

MW1.12

Introducing a faculty-based approach to formative assessment

Data collected through using formative assessment tools can be instructive in guiding curriculum planning, targeting students' individual needs, and more. Introducing a faculty-based approach to using meaningful strategies has been our goal this year. After trialing various approaches individually, then in year level teams, the faculty collaborated in determining how these could be integrated into our curriculum planning. This presentation will share our process, as well as formative assessment tools aligned with units of work

Melanie Van Langenberg / Megan Marshall,
Sacre Coeur

MW1.13

Narratives of our time

Narrative creates a structure for the stories we tell, fiction and non-fiction. This presentation will look at popular media lifestyle texts such as *Who Do You Think You Are?* and *Grand Designs* to explore the way they engage the audience through narratives; some consideration will be given to how these texts can work in the classroom, supporting our study of literature and fulfilling syllabus outcomes.

Mel Dixon, English Teachers Association NSW

MW1.14

Pride and Prejudice: Ways into Unit 3, Area of Study 1

Pride and Prejudice is a classic text in English and it is so rich – in its themes, characters, language and nuances; where to start with it can be challenging. This presentation will give insight into ways into the text for the analysis, and how students might grapple with a creative response. It will touch on and how to make it relevant to boys – something that presented a challenge when taught by this educator.

Kate Molony, St Monica's College

MW1.15

Teaching Things Fall Apart

In this session we will look at different approaches to teaching Achebe's seminal novel. We will examine the contemporary historical situation in which Achebe engaged with the emergent issues facing newly post-colonial African nations as they attempted to establish the foundations of independence and address the on-going legacy of the colonial period. Various theories of Postcolonial literature will be examined for their usefulness in providing teachers with additional critical perspectives.

Warren Whitney, Belmont High School

MW1.16

The Boy Behind the Curtain

This non-fiction text by the acclaimed Western Australian novelist, Tim Winton, is part memoir and part collection of essays. Winton – the eponymous 'boy' in the unsettling opening chapter – addresses concerns familiar to his readers, such as maturation, family, masculinity and religion. His focus on the damage done to the ecosystem by European occupation and unfettered capitalism provides opportunities for a variety of literary perspectives.

Richard Walsh, Vermont Secondary College

MW1.17

The curious incident of a Maths and English marriage

How to successfully combine Maths and English: we used the novel, *The Curious Incident of the Dog in the Night-time*, to stimulate some amazing thinking and creative writing. If you are looking for ways to provide a cross-curricular workshop for those students who are capable in both Maths and English, we will offer our experience and provide you with some ideas.

Marian Le Bas / Andrew Barr,
Kilvington Grammar

MW1.18

The death of the feature article and the birth of the contemporary media text

For many years, educators in Queensland, and other places, have explicitly taught the 'feature article' genre, based on a set of expectations provided by local printed publications. The decentering of journalism and its shift to the online space has destroyed these 'genre expectations', presenting new challenges for educators and necessitating the creation of the contemporary media text genre.

Andrew Street, Matthew Flinders
Anglican College

MW1.19

The journey of All of Us

Jackie, Virginia and Mark have created a unique book in *All of Us*, one that uses extensive research to compose words and images which both educate and inspire. They will discuss the process of collaboration and creation to make a book which explores Australia in its Asian context in a way which has never been done before.

Jackie French / Virginia Hooker / Mark Wilson /
HarperCollins Children's Books Australia

MW1.20

The movement-image for the classroom: Approaching films in terms of movement

Film: the 'moving image'. Sure, but we concentrate more on the image than the moving. How can we consider essential change, relations, and transformations? The philosopher, Gilles Deleuze, tackled that problem around 35 years ago, but his work has not trickled down into the classroom. This workshop considers movement and how it enriches understandings of how a film communicates and how we can discuss film; very literally 'flowing in more than one direction'. (Part one of a two-part workshop – MW2.20).

Paul Sommer, Osaka International School of
Kwansei Gakuin

MW1.21

They can write TEEL essays but are they reading well?

Based on our experience of working for five years in the VATE Community of Practice (CoP) as Critical Friends, we suggest engaged reading is a dynamic, cognitive, emotional and embodied experience that is both social and cultural. The VATE CoP is focused not only on deepening understandings of reading processes, but also on improving the teaching and assessment of reading by aligning what we do as secondary school English teachers with how effective reading occurs. We find that an increased reliance on formulaic frameworks like TEEL are not only disengaging students, but restricting what they can say about their reading experiences. In this workshop, we will model reading and formative assessment teaching strategies that focus on enhancing students' reading capabilities – and which also engage students in wanting to read.

Amanda McGraw, Federation University
Mary Mason / David Lee

MW1.22

Throwing out the rule book to help lower literacy students

This workshop looks at my experience in a new school with lower literacy students and developing a program to support them in a Language Support class. Share the ups and downs, the importance of being flexible and drawing on lots of resources in order to cater for individual students. All subject teachers are responsible for literacy, but how can we support weaker students to experience success in school and improve their meaning making skills.

Emily Keegan / Kintara Phillips, Emmaus College



Monday workshops

(MW1) 12.15pm–1.25pm

MW1.23

Tools to develop analytical responses to texts

This session is dedicated to providing teachers with a range of methods and tools to assist their students with the development of their analytical responses to texts. It uses proven methods and provides examples across a range of texts to stimulate higher order thinking and means of achieving highly on SAC and exam rubrics. This session is specifically catered to VCE teachers of English and is also suitable for teachers of middle years English.

Michael Bird, Nossal High School

MW1.24

VATE Community of Practice Reading project: Year 8 English deeper reading for the digital age

Ringwood Secondary College has witnessed disengaged Year 8s and their declining interest in reading for leisure and learning. In our second year of the project, the Ringwood team is committed to sharing our teaching experiences where we have put into daily practice, deeper embedded tools and activities for reading. We have focused on creating formative and summative spoken and written assessment tools to be able to record and track data that reflects learning growth.

Lara King / Ian Morley / Jacqueline Wright,
Ringwood Secondary College

MW1.26

Whose voice is it anyway?

'My story flows in more than one direction', but does it really for your students? Jess and Brigid will unpack the power of stories and the politics of voice in the texts we choose for our classrooms, questioning whose voices we really value. They will explore how you can build a curriculum to reflect and represent your students many and varied identities.

Brigid Howell, Parkville College

Jessica Battersby, Camberwell High School

MW1.25

Ways into memoir: Embracing student voice and culture

Participants will explore and experience different ways to engage learners so they can create authentic memoir texts based on their sense of place, culture, name and life experiences. The emphasis will be on raising student voice and social justice pedagogy, providing strategies that can be used in classrooms. Links will also be made to short excerpts that can be used as mentor texts for (re-)teaching conventions and techniques in students' own writing.

Glenda McCarthy, Centralian Senior College /
English Teachers' Association of the
Northern Territory



MW2.01

A magical text unit

Want to teach a well-crafted, literary text but also engage your students? *Harry Potter* may be for you! A comprehensive guide to teaching the modern classic children's novel, *Harry Potter and the Philosopher's Stone*, to junior secondary students. This unit works towards the assessment tasks of a text essay and creative response, but also includes against the grain readings and a whole lot of FUN. All teaching materials for the unit provided.

Aloma Davis, Toorak College

MW2.02

A project based introduction to English Language for Year 10

A discussion of a project based learning unit designed as a taster to linguistics and sociolinguistics: developing a taster unit on linguistics; developing project based approach to linguistic study; Links between elective and Units 1-4; resources and course outline; examples from projects.

Bridget McKernan, Melbourne Girls' Grammar

MW2.03

A whole school approach to improving NAPLAN results

This presentation details skills and strategies to improve NAPLAN results. An in-depth data analysis paradigm is used to initially assess cohort, class and individual results. With this information, the approach looks at whole school, English Learning Area, individual classrooms, small group tutoring and communication strategies to target students' strengths and weaknesses across the three English NAPLAN tests. This approach is being used successfully.

Kaye Rosalind Hosking, Darling Range Sports College, Department of Education WA

MW2.04

Giving students a voice with a differentiated poetry competition in homage to Oodgeroo Noonuccal

Nikki Peek unpacks a successful student engagement initiative. The annual Year 8 poetry competition effectively incorporates Indigenous key competencies using the structure of Oodgeroo Noonuccal's 'Then and Now' and 'No More Boomerang' to reflect on the Aboriginal experience of change, which is then applied to students' own cultural changes. This workshop will include resources and lesson sequences, and how to organise the competition. This competition incorporates opportunities for inter-class and inter-stage student leadership and equity without being administratively onerous.

Nikki Peek, Pendle Hill High

MW2.05

How to analyse a play

After thousands of years, we are still watching and discussing plays. In this session, I will discuss different ways we can understand, analyse and interpret plays, specifically sharing analytical and critical skills and histories relevant to the play form. I will also be using the plays on the Year 12 English and Literature lists to showcase different ways to teach these skills to students.

Christine Lambrianidis,
Point Cook Senior Secondary College

MW2.06

How to capture refugee voices in your curriculum

In this presentation we will discuss how Hampton Park Secondary College was able to engage students and staff to enhance the literacy skills necessary to write their own harrowing refugee stories. We will discuss the processes that led to the creation and publication of our book, *Tales from Hampton Park Secondary College*. We will discuss student voice, writers' workshops, drafting and editing and the publication and launch of the book as well as reading some extracts.

Geoff Shinkfield / Mohammed Jam /
Vanessa Dennis, Hampton Park Secondary College

MW2.07

Insurgent spelling: Changing the literacy trajectory for each and every learner

This presentation is grounded in the notion that the teaching of literacy requires all educators to have a deep knowledge of language and linguistics so that they can design learning experiences based on the interrelation of morphology, orthography, etymology and phonology. The last ten years of NAPLAN testing shows us that schools are successfully teaching the basics of phonological instruction, it is the complex that they are failing at. By teaching the linguistics of English spellings and showing students of all ages that the spelling system is highly logical, we can change their learning trajectory. This presentation will showcase how to do this, using empirical evidence as a springboard.

Katharyn Cullen / Vanessa Browning,
Seymour College

MW2.08

Learning and sharing: Digital storytelling as a pedagogical practice

Digital stories are first-person narratives, transformed into movie-like media, pairing or juxtaposing spoken script with images, music, and other text. This presentation walks participants through the creation of digital stories and justifies their use in pedagogical practice. It will draw on experiences using digital storytelling with students and share powerful and moving examples. Digital storytelling gives students an opportunity to produce work that demonstrates deep learning as well as personal and creative expression.

Bea Staley, Charles Darwin University

MW2.09

Malthouse Theatre 2020 season and Indigenous culture

Malthouse Theatre producers Toby Sullivan and Jason Tamiru (Yorta Yorta) discuss engaging secondary students in the Indigenous culture cross-curriculum priority area, with reference to key, Indigenous-led productions in the Theatre's 2020 season.

Toby Sullivan / Jason Tamiru, Malthouse Theatre

MW2.10

Moving from texts and topics to English Textual Concepts™: Analysing Representation and Context

This session will report on a project by ETANSW in 2018-2019, examining how teachers from four NSW and ACT schools adapted existing programs to highlight understanding of English Textual Concepts™ underpinning our subject. We will share some programming and lesson ideas, issues and results of this research. Participants will also have an opportunity to use tools developed by Professor Theo van Leeuwen to analyse a multimodal text to draw out Representation and Context for students.

Eva Gold, English Teachers Association NSW

Rita van Haren, ACT Association for the Teaching of English

MW2.11

New Literature text: The Ladies' Paradise

The Ladies' Paradise, by Emile Zola, is a literary-journalistic tour de force; the main subject the eponymous 'hero' of the department store of the same name. Throughout the novel Zola explores the ramifications of what we could call economic Darwinism; an economic evolution, or even revolution where those who can adapt to the new economies of scale and new modes of commerce can survive or, as in the case of the large department stores, thrive, and those who can't – the smaller shopkeepers – will become extinct. As with Darwin's evolutionary theory there is a sense of amorality at the heart of this text; a presentation of the world where it is inevitable as 'a powerful current, which would carry all before it' a world where it is only natural that the strong will crush the weak. Even more challenging, however, is the text's overall approval of this new commercial era that kills off the traditional artisans and shopkeepers of the old-Paris.

Karen Lynch, Kew High School

MW2.12

Pathways through texts

Sian Evans has worked in English teaching in South Africa, New Zealand, New South Wales and Victoria. She is the author of a new VATE resource on using literary theory and different critical approaches to explore literature in the English classroom. In this workshop she will outline the thinking behind theoretical approaches to literature and take you through a crash course in how to apply different lenses to a text.

Sian Evans, Christ's College Canterbury

Monday workshops

(MW2) 2.10pm–3.10pm

MW2.13

Strategies that engage students and go deep

The craft of teaching is more important than ever. This workshop will affirm and introduce some strategies that you can apply in any classroom, to engage students, promote deep thinking and expertise, promote collaboration and differentiation all while having fun and achieving those Victorian Curriculum skills.

Suzanne Toniolo, Marcellin College

MW2.14

Successful differentiation: What can we all learn from VSV?

Virtual School Victoria is a cutting edge school in terms of differentiation, particularly through online platforms and working with students who find many aspects of 'bricks and mortar schools' prohibitive. Every teacher is increasingly grappling with how to work with students disengaged from their learning – particularly who have mental health issues or present with ASD. We will present a number of practical approaches undertaken at VSV which could translate well to a mainstream setting.

Monika Wagner / Sara Tacey, Virtual School Victoria

MW2.15

Successfully engaging and extending EAL learners in a mainstream classroom

This presentation will challenge mainstream English teachers to look beyond the label of 'EAL'. There is an increasing number of wonderfully creative, deeply analytical, insightful students in our classrooms...who happen to speak another language before English! Let's explore a range of strategies that target the needs of EAL students and will help us differentiate our practice to suit the needs of every student.

Alexandra Baker, McKinnon Secondary College

MW2.16

Teaching comparing texts to the middle years

In the middle years we develop in our students the skills necessary for tackling: complex text analysis, identifying points of comparison, and scrutinising elements of contrast. This session will provide a dynamic approach to teaching comparing texts, with focus given to *The Giver* and *The Truman Show* at Year 8, and *When Michael Met Mina* and *Freedom Stories* at Year 9. By attending this workshop, you will gain insight into the teaching of comparing texts.

Miranda Gazis / Rhiannon Ward, Strathcona Baptist Girls' Grammar School

MW2.17

Team-teaching in secondary ILES: Why should we and how can we?

Are two minds better than one? Internationally there is a push to design open learning spaces in secondary schools that enable and encourage teacher collaboration. Space is viewed as a 'lever for change' but perhaps team-teaching isn't just about space. This presentation explores the many factors that influence teachers when engaging in team-teaching in English classrooms.

Amanda Robinson, Wakatipu High School Massey University

MW2.18

Telling stories with numbers

Seemingly counterintuitive in the theme of the power of story, politics of voice, we dived into data to help us understand the story of our students and their learning. Over-tested and over-measured they may be, but through taking advantage of what these snapshots in time illustrate to us about our students, we are able to create spaces of learning where their story can be heard and they can flourish.

Amanda Samson / Shoshi Vorchheimer, Leibler Yavneh College

MW2.19

The Crucible and The Dressmaker

This is a workshop for VCE teachers implementing *The Crucible* and *The Dressmaker* for their comparative pair in 2020. We will discuss a variety of approaches, ponder different teaching strategies and show a plethora learning resources to demonstrate, 'You can transform people and that's very powerful'.

Louise Roberts, Firbank Grammar School

MW2.20

The movement-image for the classroom: From concepts to analysis

This workshop follows 'The movement-image for the classroom (MW1.20)'. This workshop will be more 'hands on' and develop useful classroom approaches. The potential in a movement-based film analysis (as opposed to the usual static visual analysis) is that it opens analysis to questions of relation and change. This workshop does not assume participation in the first. We will revise concepts – related to editing, sound and movement – before some practical analysis. (Part two of a two-part workshop – MW1.20)

Paul Sommer, Osaka International School of Kwansei Gakuin

MW2.21

The neuroscience of narrative: Applications for learning and wellbeing

The power of narrative is well established in psychology, mythology and religion, however, it is under-used in education. In this presentation, narrative will be viewed through the lenses of the brain sciences, psychology and human learning, showing how its power can be harnessed to improve both human learning and wellbeing. A simple-to-follow narrative framework will also be described, one that professionals can use immediately in their practice.

Gregory Donoghue, University of Melbourne

MW2.22

The power of story is more than mere words

On a mission to improve student reading skills, this team of teachers embarked on a research journey. In this session they will share their learning experiences as members of the VATE Community of Practice project. The focus of discussion will be how they worked to improve their students' capacity to understand and recall what they read and by virtue, student perceptions of reading. The team will share teaching strategies and resources.

Elizabeth Morgan / Allison Crickmore / Kathryn Barton / Liz Tobias / Yvette Shanley, Girton Grammar

MW2.23

Who's afraid of the YA literature?

For teachers of Literature, Young Adult fiction can be the antithesis of all we hold dear, but if our students are passionate about dystopian, fairy-hybrid, angel melodramas, shouldn't we be too? This session is designed to explore how we can incorporate YA fiction into our classrooms, identify with students who want to read, just not the 'right books' and ways in which we can extend and build connections between YA literature and Literature.

Callie Martin, Williamstown High School

MW2.24

Wordsworth's time has come around again

The young Wordsworth was politically radical; he valued the natural environment, the individual, and social justice. Seamus Heaney's 2016 selection of his early poems, listed for study in VCE English, may be a way for senior students to be surprised by the joy of poetry. This session will explore ideas and values in the poems through such questions as: Did the Romantics initiate the rise of individualism? What is Wordsworth's view of the inter-relationship between people and Nature? Is it 'blissful' to be young and radical? Why 'the still, sad music of humanity'? Is blank verse easy to read?

Marion White

Monday workshops

(MW3) 3.15pm – 4.15pm

MW3.01

Beyond the adjective, beyond the plot: Empowering students to read and create stories

So often narrative language excludes students from appreciating the world of stories. What if we could help students make meaning of challenging texts and build their language capacity? What if we could help students unlock the tough stuff and develop responses that demonstrate a deep knowledge of story worlds? This session shows how to build students' language resources, to consider the creative choices authors make and use these same strategies in their own writing.

Kate Cash, Pascoe Vale Girls' College

Anne Dalmau, Parade College

Claire Nailon, Nazareth College

MW3.02

Clearing the way for meaningful online teaching resources

There is a plethora of interactive e-learning content available today. Take a look at the criteria by which confident decisions on efficacy and value of an online learning platform should be made by schools as they navigate the digital learning landscape. Automation, assessment, differentiation, personalised learning and literacy support are all required aspects of good e-learning tools. Jimmy explains what he considers to be vital for authentic online learning and demonstrates the EP approach.

Jimmy Bowens, Education Perfect

MW3.03

English leadership in a performative context: Stories from two English leaders in Victorian government high schools

Using Foucault's writings on governmentality (1991) and subjectivity (2000) and Foucauldian interpretations (Ball, 2003, Keddie and Niesche, 2019) this paper explores English leaders' responses to the performative context which is characterised by leadership knowledge and training, data usage and the performance standards

Arlene Roberts, Monash University

MW3.04

Enhancing student performance in VCE English

While there are no universal ways to assist our students to lift their performance in VCE English, there are some strategies and approaches well worth considering. This highly interactive workshop will explore some potential ways to enhance student skill levels so as to optimise performance. The focus will be practical.

Ross Huggard

MW3.05

Extending the creative horizon

In this co-presentation based on the book series *Creative Horizons*, we will look at ways to organise your creative writing classroom and support students to develop their own style. We will workshop different tools and activities for creative writing, designed to develop the necessary skills while also building critical and creative thinking that support syllabus aims.

Mel Dixon, English Teachers Association NSW

Rosie Kerin, South Australian English Teachers Association

MW3.06

Gazing with Emily Dickinson: The empowering eye (or 'T?')

Emily is called in Amherst 'the myth.' 'She has not been out of her house for fifteen years... She writes the strangest poems, & very remarkable ones. She is in many respects a genius. She wears always white, & has her hair arranged as was the fashion fifteen years ago when she went into retirement.' These words, from Mabel Loomis Todd, Dickinson's brother's mistress, and oddly, the poet's posthumous editor, encapsulate the 'knowledge' and problematic assumptions associated with Emily Dickinson's poems. Camille Paglia calls Dickinson 'Amhurst's Madame de Sade'; another critic claims she had 'a bomb in her breast'; the adjective 'reclusive' seems permanently attached to her name. This workshop aims to engage with the poetry of Emily Dickinson rather than seek to mould its meaning according to the many assumptions and myths which hover around her. Rather than evoking a woman hiding from life, obsessed with death, Dickinson's verse creates a sense of an obsession with every aspect of life, both the cerebral and the physical. It is violent, liberated and confronting. We will investigate how close analysis of the poetry can lead us to diverse readings by combining a close study of the eighteen poems listed for VCE Literature study, with an exploration of how literary perspectives can illuminate our interpretations.

Margaret Saltau, Ave Maria College

MW3.07

Getting them to read the feedback: Fast and effective feedback strategies

Overloaded with constant correction? Wish you could mark more efficiently without compromising quality? Sick of students going straight to the mark without reading your well-considered feedback? We hear you! Drawing on research, our experience, and hopefully tapping into the wisdom in the room, this session intends to provide some practical strategies to one of English teachers' biggest dilemmas – delivering effective feedback to student writing in a timely manner.

Lee Crossley / Stephanie Lazarides, Penleigh Essendon Grammar School

MW3.08

Improving writing across disciplines

Alison Davis is a consultant to the Far North Queensland literacy collaboration led across three schools from 2016-2019. This workshop will share evidence, approaches and strategies that lead to improved and accelerated achievement of cohorts

of Year 7 and Year 9 students over the duration of this work. This project is based on teaching as inquiry, (Timperley, Kaser & Halbert 2014), with metacognitive practices, student agency and data informing teacher and student reflection and action

Alison Davis, Vision Education

MW3.09

Literacy across the curriculum: Initiatives to implement and lead whole school literacy improvement

Clare High School has a three-year plan to improve whole school literacy across all curriculum areas. This process began in 2019 with the implementation of a new whole school literacy policy, mapping of literacy based tasks, text type focus, and subject specific vocabulary and terminology. It has involved targeted professional development for staff and collaborative moderation processes. It is currently an active ongoing project. Come along to find out more.

Karen Slattery, Clare High School

MW3.10

Literary theory: Its uses and abuses

This presentation will discuss a range of literary theory, asking how it might be used by teachers and students in their reading and writing practices. The speakers will address the question of 'why theory?', and will introduce Feminist literary theory, race and Postcolonial theory, and ideological theories around class, gender and sexuality. The four presenters are working with VATE on a series of podcasts for teachers wishing to know more about literary theory.

Lyn McCredden / Ann Vickery / Daniel Marshall / Helen Young, Deakin University

MW3.11

Masterclass in ekphrastic poetry

What do Keats' 'On First Looking into Chapman's Homer' and Tracy Chevalier's *Girl With a Pearl Earring* have in common? They were inspired by other works. Poet and teacher, Marian Spires, will help you access your own creativity using Vincent Van Gogh's paintings. Learn to write ekphrastic poetry through a straightforward method. These techniques will have you leaving the workshop with several pieces to polish and new skills that you can use in the classroom.

Marian Spires, St Josephs College

MW3.12

Much Ado About Nothing: Shakespeare in VCE English

We welcome this Shakespearean comedy to the English classroom – the verbal sparring of Beatrice and Benedick, the malapropisms of Dogberry, the match-making and treachery going on behind the scenes. This workshop will offer suggestions about how teachers can prepare to teach the play in 2020.

Jan May, Firbank Grammar School

Monday workshops

(MW3) 3.15pm – 4.15pm

MW3.13

Our students don't read, so how can we assess them?

This workshop will focus on how formative assessment can be used to improve student reading comprehension. We will share our observations of assessment strategies that improved student reading comprehension during our second year as part of the VATE Community of Practice: Teaching Reading project. We will show you how assessment can motivate a shift from passive to active readers, and link this to whole school literacy instruction.

Adam Gordon / Tamara De Lutiis,
St. Francis Xavier College

MW3.14

Reading and comparing texts: VCE English Pair 7 Seven Stages of Grieving and The Longest Memory

Seven Stages of Grieving is new on the VCE Text list for 2020. Paired with the powerful novel The Longest Memory, this combination is a dynamic exploration of prejudice, loss and hope. Raising issues that are both interesting to and relevant for students today, this comparative study is worth considering for your school. Come along to this workshop to explore ideas about how this pair can be effectively studied in your context.

Yasmine McCafferty, Carey Baptist
Grammar School

MW3.15

Selecting, curriculum planning and teaching games as text

This workshop will highlight how we have created and implemented a digital text unit in the Year 8 program to develop comparative skills while also making connections between Indigenous stories in different forms. The unit has gone beyond engagement and considers the knowledge and skills that students will need for future text study in their senior years. We will be addressing questions around the selection of games, the logistics of classroom play, and student outcomes.

Alex Bacalja, University of Melbourne
Josh de Kruiff, Wodonga Middle Years College

MW3.16

Socratic circles in the English classroom: Giving students a voice

Margaret Atwood may claim, 'A voice is a human gift; it should be cherished and used, but how often do we provide the opportunity for our students to have a voice in our classroom? This workshop will discuss the use of Socratic circles in the English classroom and how they can be used to give students a voice, the process involved in implementing Socratic circles and the benefits this approach provides for students.

Bernadette Sheedy, St Monica's College

MW3.17

The pen is mightier than the sword

How are Australian 'mavericks' using language to 'disrupt', challenge, experiment and innovate' our so-called democratic socio-political system? Deborah Hart, author of *Guarding Eden: Champions of Climate Action* and Marilyn Snider, founder of Bethink Global will present diverse examples of how personally and persuasively written non fiction texts can be used to educate, inspire and empower young people to better advocate for the more fair and sustainable world they deserve.

Marilyn Snider, Bethink Global
Deborah Hart

MW3.18

To live is to tell: Holocaust voices and stories of survival taught through learning sprints

Holocaust literature demonstrates the evil of humanity and also features incredible tales of sacrifice, beauty, determination and resilience. When young readers interact with the Holocaust through literature, resources must be discerningly selected and the significance of language should be unpacked. Silence is a most powerful cry and there is undeniable beauty and pathos in some of the muted stories that shall be shared.

Patrice Honnef, Innisfail State College

MW3.19

Understanding teacher identity through autoethnographic self-reflective narratives

Through an autoethnographic, or critical / creative self-reflective approach, I tell my English teaching and learning narratives across three countries in Asia and Australia. My research centres on how self-reflective writing can shape and reveal a teacher's identity, within socially-situated contexts. In the second half of the presentation, participants will be invited to chronicle and narrate their own teacher identity through practical activities such as language portraits and narrative self-making.

Jack Tan, University of Melbourne

MW3.20

Unpacking texts to make them accessible to the EAL learner

For EAL students, understanding the basic plot of a simple text in the target language is challenging. Add to this text a few layers of complexities such as unfamiliar contexts, new cultural perspectives, foreign settings, and authorial messages conveyed through literary techniques that are target-language specific and this is a peek into the world of an EAL student in an EAL / English classroom in a Victorian school. So what can we teachers do to help?

Jane Austen-Wishart, Ivanhoe Girls' Grammar School
Thuthi Vartazarian, Westbourne Grammar School

MW3.21

VCE text study: Practical solutions for time poor teachers

With an ever increasing crowded curriculum, English teachers often feel they cannot do a text study 'justice' in a limited amount of time. By using an effective and time-efficient strategies, which is simple but easy to understand, teachers are able to create a structured environment for students to develop more than a literal understanding of a text. This supportive approach to text study emphasises teaching a modelled teaching strategy enabling students to explore key passages or scenes, locate significant details in a text and build an interpretation of key themes. This session is focused on the teaching of VCE texts, using examples from *Macbeth*, *The Golden Age* and *Rear Window* for both Text analysis and Creative writing, however, a modified version that can be utilised in junior year levels will also be catered for.

Teri Minnemeyer, Cheltenham Secondary College

MW3.22

Video essays: Student voice in action

Video essays are a powerful way for students to present analytical work in English. Not only are student voices literally heard, but the process of planning, recording and editing a video essay leads to deep student learning. This workshop will show the steps needed to incorporate video essays into the curriculum, as well as share assessment rubrics, task handouts and production workflows.

Travis McKenzie, Fitzroy High School

MW3.23

What music was to the 70s, true crime is to now

Presenters Natalie Scott and Gillian Neumann use their love of true crime to create a session which shows how what you're passionate about can become part of your teaching in a meaningful way. This session will involve a discussion and workshop regarding the importance of individualisation in project based study in English for the middle to senior years. Course outline and core assessment tasks included.

Gillian Neumann / Natalie Scott,
Melbourne Girls' Grammar School

MW3.24

Who do you think you are? Personal narrative writing in a world of social media

In an ever changing world, of social media and marketing, it's often hard to discern how and why stories are told. Traditional forms of storytelling have had to evolve or risk being eradicated by mediums that captivate younger generations. This unit was developed to teach students about the value of our own personal narrative but to build critical awareness as to how that story is told and how their story is received.

Donna Mulazzani, Mount Lilydale Mercy College

Tuesday program

Keynote



Maxine Beneba Clarke is the author of the ABIA and Indie award-winning short fiction collection *Foreign Soil*, the critically acclaimed memoir *The Hate Race*, and the poetry collection *Carrying the World*, which won the 2017 Victorian Premier's Literary Award for poetry. She is also the co-editor of the 2019 publication, *Growing Up African in Australia*. Her children's picture books include the CBCA winning *The Patchwork Bike*, and *Fashionista*, a meditation on self-expression. She is currently Poet Laureate for *The Saturday Paper*.



Guest speakers



TGS1

Anna Funder is the author of the acclaimed *All That I Am*, winner of the 2012 Miles Franklin Literary Award, among other awards. Her first book, the internationally bestselling *Stasiland*, won the 2004 Samuel Johnson Prize and was published in twenty countries and translated into sixteen languages.

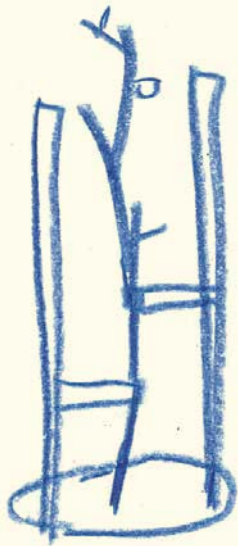
Anna Funder is a former DAAD and Rockefeller Foundation Fellow. She grew up in Melbourne and Paris and now lives in New York with her husband and family.



TGS2

Michael Anderson is Professor of Education at the University of Sydney, Australia. He has taught, researched and published in education and transformation for over 20 years including 14 books and 55 book chapters and journal articles.

Michael is co-founder and academic leader of 4C Transformative Learning and presents internationally to schools and other groups on transformation, creativity and learning. His international research and practice focus on how the 4Cs can be integrated using coherent frameworks to make learning meet the needs of 21st century learners.



Tuesday panels

11.00am - 12.10pm

TP1

Contemporary Australian poetry and the English classroom

CHAIR Paul Martin

PANELLISTS David McCooley / Marjan Mossammaparast / Ann Vickery

Ian McMillan, a current English poet, writing in *The Guardian* remembers the best poetry lesson I ever had as though it were yesterday: Low Valley Junior School near Barnsley, on a freezing cold morning in 1965.

So Mr Meakin took us out into the yard in our scarves and hats and our breath hung like steam. 'How cold is it?' he asked, and somebody said 'as cold as a fridge!' and we laughed and wrote it down. We walked into the field at the back of the Astoria Ballroom, and the grass poked through the recent snow. Mr Meakin launched into a riff about what poetry could be: 'It doesn't have to rhyme, boys and girls, but can if it wants to! Look at that grass coming through the snow...it looks like a bed of nails.' A starling flew by towards Darfield Main Pit and Mr Meakin shouted, 'Whizzz! like a helicopter with wings!' And we laughed again. And we wrote it down. Mr Meakin got us to stand in a circle and he read a poem to us: 'In the Bleak Midwinter' by Christina Rossetti. We talked about the earth being 'hard as iron' and the water being 'like a stone' and we had a look round to see if it was. And it was. We saw that our efforts were part of a continuum,

that all the poets who'd ever written were standing behind us as we wrote. And that didn't scare us: it inspired us.

As you'd expect, McMillan added that there was a lot more joyful, inspiring and memorable learning experiences that went on after this, all tantalisingly led by 'Mr. Meakin'.

A bit odd to start with an English poet's experiences as a lead-up to talking about contemporary Australian poetry, but clearly McMillan was not just talking about snowy fields in South Yorkshire. This was about what a teacher did to make the whole imaginative experience of engaging with poetry come brilliantly alive for young people. If you are in the room for this panel, you have most certainly faced this challenge as a teacher.

But what about what has been written more recently? What are Australian poets offering us at the moment and, in doing so, what are some of the emerging questions that we can ask of ourselves and with our students?

Contemporary Australian Poetry (eds. Langford, Beveridge, Johnson and Musgrave) is, as its introduction says, 'both a survey and a critical review of Australian poetry between 1990 and 2016'. This anthology offers some ways of thinking

about, reading, and writing poetry that 'reflect significant and far reaching changes that have occurred in Australian poetic culture' during the time that many of you attending this session will have either been teaching or students yourselves. This panel seeks to explore the state and landscape of Australian poetry with important references to background, history as well as the present and key arguments about the state of health of poetry in and beyond our classrooms. Whose voices are being heard? How are they represented? Do we give them their due? What is it about poetry that attracts us as contemporary readers (and maybe writers) of this form? Most importantly, what might all of this mean to us as we work towards getting our students to be confident and love poetry?

Our three presenters have experience as tertiary and secondary teachers as well as having their poetry published (one of them has work included in the above anthology). Each of them is very aware of your professional challenges and will spend some time addressing these in the context of the above questions as well as a number of arguments about recent Australian poetry raised by the anthology's editors. This panel promises, among other things, to give you a rich addition to your ideas about what you might consider when you walk into your next poetry lesson.

CHAIR



Paul Martin taught senior English, Literature and English Language as well as English and literacy subjects at Government and Catholic secondary schools over a 40-year period. He was an English Learning Area, Literacy, and Curriculum Coordinator at a number of these schools

Paul was a member of VATE Council for 30 years, chaired its Curriculum and Assessment Committee, was a former secretary and president of Council, and is a regular presenter at VATE conferences.

PANELLISTS



David McCooley is a professor of writing and literature at Deakin University. His poetry has been widely anthologised, and his poetry collections have won or been shortlisted for six major literary awards, including the Mary Gilmore Award. His work appeared in ten of the last eleven years of the *Best Australian Poems* series. His latest book of poems is *Star Struck* (UWA Publishing, 2016). McCooley is the deputy general editor of the prize-winning *Macquarie PEN Anthology of Australian Literature* (2009). His scholarly research focuses on poetry and life writing (especially in Australia). His monograph on modern Australian autobiography, *Artful Histories*, was published by Cambridge University Press and won a NSW Premier's Literary Award. He is the co-recipient of a number of ARC awards, and his scholarly work has appeared in numerous books and journals, including *The Cambridge Companion to Postcolonial Poetry* (2017), *The Cambridge History of Australian Literature* (2009), and *Criticism*. McCooley is also a musician and composer. His latest album, *The Apartment* (with words by Paul Hetherington), was released as a digital download in 2018.



Marjan Mossammaparast is an English teacher and Middle Years Curriculum Leader at St Leonard's College, Brighton. She has previously taught at Ringwood Secondary College, the School of the Nations (Macau), and the Zhengzhou Institute of Aeronautics (Henan, China). Marjan has also worked as a lecturer at the ACU, developing and delivering the English Method to pre-service teachers, and served as the Project Officer for VATE's inaugural Enhancing English Teaching program in 2018. Marjan's first collection of poetry, *That Sight*, was published through Cordite Books in August 2018. Her poetry has been published widely in Australian literary journals and newspapers.



Ann Vickery is Head of Writing and Literature at Deakin University. She is the author of *Devious Intimacy* (Hunter Publishers 2015), *The Complete Pocketbook of Swoon* (Vagabond Press 2015), *Stressing the Modern: Cultural Politics in Australian Women's Poetry* (Salt 2007) and *Leaving Lines of Gender: A Feminist Genealogy of Language Writing* (Wesleyan 2000). She is the co-founder and editor-in-chief of *HOW2*, an online journal of innovative women's writing and scholarship.

TP2

In search of deep time

CHAIR

Greg Houghton

PANELLISTS

Billy Griffiths / Lynette Russell

Over the last 50 years or so, and at an increasing speed, our knowledge, as white Australians, of the real history of this continent has undergone a profound change, such that our understanding of Indigenous culture and life prior to white settlement now bears little resemblance to what was once believed to be historically true. Some sense of the extraordinary scale of this change is captured in this conversation between the historian, Billy Griffiths and his Indigenous colleague, Darryl Pappin:

(Billy) *It's amazing how the dating of Aboriginal occupation in Australia went from a few thousand years in the 1950's to 25,000 years in the 1960's, then 40,000 years, and now maybe even 60,000 years.*

'And it's a lot more than that' Darryl smiles at me. 'It goes up and up and up until forever.'
'Isn't 60,000 years pretty much forever?' I reply. 'I find it hard to even fathom that number.'
Darryl drives silently, as if to say, 'Well, no, 60,000 years isn't forever.'
I gaze out across the vast, flat landscape and make a mental note: I need to start thinking on a different scale.

And furthermore, not only do we now know that there were at least 65,000 years of continuous Indigenous occupation of this continent (tearing apart the lie of terra nullius), but the long held and politically convenient belief that Indigenous Australians were simply nomadic hunter gatherers has also been exposed as a myth. In fact, 'Aboriginal people possessed sophisticated farming, fishing and land management skills as would be noted by explorers such as Sturt and Mitchell, who observed Indigenous Australian harvesting grain, storing crops, tilling and terracing the land.' Or, in the words of Indigenous historian, Bruce Pascoe, 'If we look (hard) at the evidence (we can't help but

acknowledge now) that Aboriginal people *did* build houses, *did* build dams, *did* sow, irrigate and till the land, *did* sew their clothes, and *did* construct a system of pan-continental government that generated (incredibly long lasting) peace and prosperity.'

In the light of these hugely significant new historical understandings, the focus of this panel conversation will be on deepening our knowledge of aspects of this rich and complex history of pre-white settlement Australia, in thinking about exploring ways in which this knowledge can find a larger and more effective space in the learning of our students, and in considering what the implications are for us as non-Indigenous Australians in terms of our own problematic sense of place and belonging. At a time, when the previous Federal Government saw fit to shut the door on the Uluru Statement from the Heart, which drew attention to the 'torment of (Indigenous) powerlessness', this conversation could not be more necessary and timely.

CHAIR



Greg Houghton is the Deputy Principal at Luther College. He has had a close association with VATE over many years. His active involvement has included the conceptualising, organising and chairing of numerous panels and critical conversations at VATE conferences.

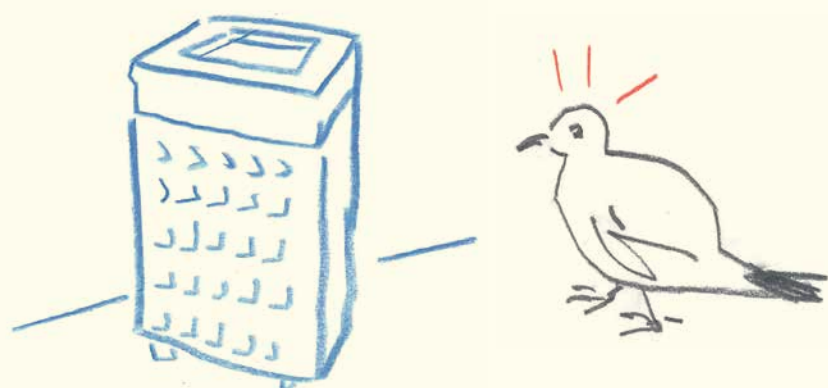
PANELLISTS



Billy Griffiths is an historian and research fellow at the Alfred Deakin Institute for Citizenship and Globalisation at Deakin University. He is the author of *The China Breakthrough* (2012) and most recently, *Deep Time Dreaming: Uncovering Ancient Australia* (2018), which was shortlisted for a number of awards, and won the 2018 John Mulvaney Book Award, the 2019 Ernest Scott Prize, and Book of the Year at the 2019 NSW Premier's Literary Awards. Australian historian Mark McKenna said of *Deep Time Dreaming*, 'Once every generation a book comes along that marks the emergence of a powerful new literary voice and shifts our understanding of the nation's past... Read it, it will change the way you see Australian History'.



Lynette Russell is the Director of the Monash Indigenous Study Centre at Monash University. She investigated her own Indigenous heritage in her memoir, *A Little Bird Told Me* (2002), and has subsequently researched and published widely and extensively in Indigenous and Encounter history, and Postcolonialism. She has written or edited twelve books, including *Savage Imaginings: Historical and Contemporary Constructions of Australian Aboriginalities* (2001) and *Roving Mariners: Australian Aboriginal Whalers and Sealers in the Southern Oceans, 1790-1870* (2012).



TP3

**'It's our generation too, we adapt'*:
Young people and digital media**

CHAIR
Terry Hayes

PANELLISTS
Bjorn Nansen / Luci Pangrazio

I think if they actually got – no offence to school teachers – but if they actually got some people that do spend a considerable amount of time on the internet and know how to navigate around it like young people do, it would be a lot easier to teach younger audiences. (Mark, then 15, student.)

As teachers we are somewhat ambivalent about young people and their use of digital media. On the one hand we see them as 'digital natives' – more attuned, adept and accomplished in their use of such than we are. On the other, we spend a good deal of time in what Luci Pangrazio refers to as a 'protectionist discourse' – often in

response to media panics – attempting to regulate how they use such media, and to protect them from the likes of cyberbullying, fake news and abuse of privacy.

It may well be that young people feel a similar ambivalence. They certainly see themselves as resourceful, creative and adventurous in their use of digital media. Some, however, see the sheer proliferation of platforms and apps leading us to dystopian futures, where technology is 'a dark... enveloping cloud that is sort of sweeping over humanity'. (Chantelle, then 16, student.)


So, what do we really know about what young people actually do with digital media? As the subtitle of Luci's text, *Young People's Literacies in the Digital Age* suggests the 'story flows in more than one direction'. In engaging with thirteen young

people over the course of a year she explored how they use digital media to create identities and communities, engage in established cyber communities, how they learnt and created and 'designed' knowledge, and to what extent they thought critically about what they were doing and discovering. In so doing she revealed a complex matrix of continuities, conflicts and contradictions.

The question we might pose for ourselves as educators is: how do we utilise this 'knowledge' to meet Mark's implicit challenge to better 'teach younger audiences'.

* (Trent, then 16, a student participant in Luci Pangrazio's research project.)

CHAIR




Terry Hayes is a retired teacher and the current Vice President of VATE. He is a Life member and former President of both AATE and VATE.

PANELLISTS



Bjorn Nansen is a senior lecturer in Media and Communications at the University of Melbourne. His research focuses on emerging and marginal forms of digital media use in everyday life, using a mix of ethnographic, participatory and digital methods. His current research projects explore changing home media infrastructures and environments, young children's mobile media and digital play practices, the digitisation of death and memorialising, and the mediation of sleep practices. He is a co-author of *Death and Digital Media* (Routledge, 2018).



Luci Pangrazio is a former secondary teacher who has also worked at Monash University. She is currently a Research Fellow at the Centre for Educational Impact (REDI) in the Faculty of Arts and Education, Deakin University. Her research focuses on critical digital literacies and the changing nature of digital texts. She is currently researching young people's practices and understanding of personal data. In 2018 she worked on a project funded by the Department of Premier and Cabinet to design a curriculum based around social media and critical thinking in which one area of focus was on 'fake news' and how it spreads on social media platforms. Her book *Young People's Literacies in the Digital Age: Continuities, Conflicts and Contradictions* was published in early 2019 by Routledge. Some of the students in Luci's research will join her at this panel.



TP4

What’s happening ‘behind the eyes’ when students read in English?

CHAIRS
Amanda McGraw / Mary Mason

PANELLISTS
Chris Davies / Leon Furze / Jade West,
and secondary school students

Beware: this panel promises to unsettle. While students’ voices are mainly silent in our discussions about how to teach reading, this session will focus on what they have to say about their reading experiences at school. The stories involve a murky mix of mind wandering, fake reading, strategic regurgitation, and polite compliance. Many young people know the nature of engaged reading as an imaginative, puzzling, embodied, dialogic, reflective experience and yet when it comes to reading at school, the experience for them is more like ‘work’.

Invigorated and prepared to respond positively to what students say, the teachers participating in this discussion have decided to do things differently.

This session is based on the VATE Reading Project which is in its fifth year and funded as a Strategic Partnership Project by the Victorian Department of Education and Training. It has involved over thirty diverse Victorian secondary schools and teams of English teachers and their students. Initiated by Amanda McGraw and Mary Mason, the project involves Critical Friends working over the course of a year with teachers in communities of practice. The starting point for developing an inquiry focus is listening closely to what students say.

Smith (1998) suggests that there is an ‘official theory’ of learning; one that is technically driven, limited in scope, based on hard work and

memorisation, individualistic, and easily forgotten. The ‘official theory’ is unquestioned because it permeates educational culture and we have come to think that it is too dangerous, too risky not to comply. It is time to challenge the official theory and to use deep understandings of what happens ‘behind the eyes’ (Smith, 1978) when we read, to inform what we do in our teaching.

Smith, F. (1978). *Reading*. Cambridge: Cambridge University Press.

Smith, F. (1998). *The book of learning and forgetting*. New York: Teachers College Press.

CHAIRS



Amanda McGraw is a senior lecturer at Federation University Australia where she 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.



Mary Mason is a teaching and learning consultant. She was a leader of curriculum, learning and research at Methodist Ladies’ College, Wesley College, and Geelong College. She is a past Vice President of the Victorian Association for the Teaching of English (VATE) and presently leads the Professional Learning and Research Committee of VATE.

PANELLISTS



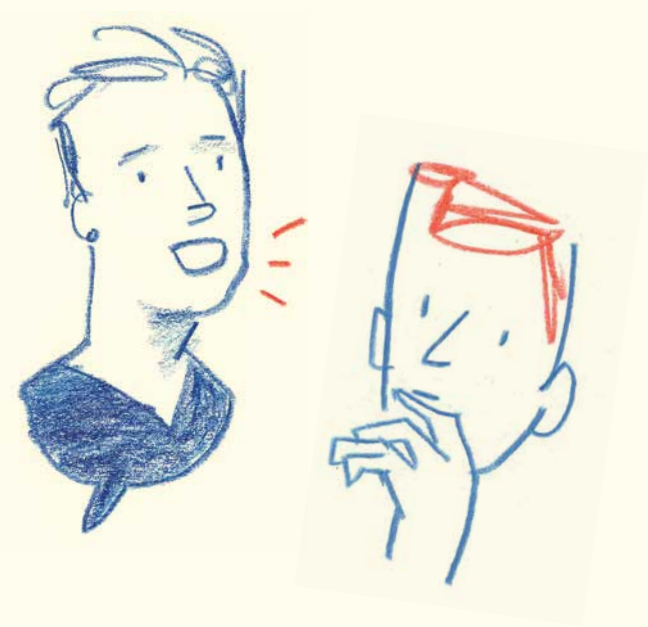
Chris Davies’ work as English curriculum leader at Phoenix P-12 Community has included scrapping the set text and re-framing the way the school teaches English around the reciprocal nature of reading and writing.



Leon Furze is currently the Director of Studies at Monivae College, Hamilton. He has been an English and Literature teacher for over a decade, and regularly presents for VATE.



Jade West has taught English for twelve years and is heavily involved in the promotion of reading as a rich, authentic and pleasurable experience to the young people at Salesian College – many of whom are reluctant readers.



Tuesday workshops

(TW1) 12.15pm – 1.25pm

TW1.01

6 traits and developmental rubrics for differentiating writing instruction

In this presentation teachers will be educated on Spandel's 6 traits of writing framework and how the use of high quality developmental rubrics can assist teachers to respond to data meaningfully and facilitate high learning growth. Teachers will be shown how the 6 traits can be broken down into clear developmental stages that link to the Victorian Curriculum as well as the associated writing workshops that meet the needs of students based on formative assessment.

Abigail Egan / Keegan Vine / Tess Legge,
Northcote High School

TW1.02

All the world's a stage: Shaking up Shakespeare

Create a Shakespeare unit that enlivens, excites and provokes. Understand why Shakespeare continues to matter, with plays that are timeless and endlessly flexible. Understand and teach the importance of language, context, adaptations and theatrical conventions. Employ a range of tested pedagogues (including thinking routines, drills and embodied approaches) to engage and challenge students, fostering a love of theatre in performance. Design assessments that develop students' ability to interpret and respond both creatively and analytically.

Natalie Stewart, St Leonard's College
Jonathan Ricketson, King's College London

TW1.03

An examination of the voices and politics when teachers talk about the stories chosen for senior students in NSW and England

This research paper draws from a case study of secondary English teachers in New South Wales and in England where 33 in-depth interviews were conducted. This report focuses on the teachers' views about prescribed selections of texts for their senior students, the influences on these choices, and the factors affecting their classroom decision making. Also considered is their opinion about students' textual study in contemporary times.

Kerry-Ann O'Sullivan, Macquarie University

TW1.04

Argument and language analysis as real world learning

This presentation frames the teaching of argument and language analysis with student-centred pedagogy and real world research. Using the notion of freedom of speech as a starting point, the session will guide teachers through a variety of teaching and research tools, thinking strategies and inquiry based learning design geared towards students finding real world value in learning about rhetoric, appropriate for both the IB and VCE settings.

Zachary Shinkfield, Woodleigh School

TW1.05

Assessment for learning: How artificial intelligence (AI) supports personalised and adaptive feedback, self regulation and collaboration

This session reports on a case study involving Year 7 and 8 students studying Shakespeare where students accessed a web-based visualisation tool to monitor their progress against the English curriculum goals. Instead of competition, students realised the power of collaboration and peer feedback as they progressed to mastery (Bloom, 1971). The feedback they received was personalised and adaptive without increasing teacher workloads.

Rita van Haren, ACT Association for the
Teaching of English

TW1.06

Beyond good and evil: Strengthening character analysis through Philosophy

From Year 7 to Year 12, each text that we teach requires consideration of moral and ethical questions. But how do we shift student thinking beyond 'good' and 'evil', so that they fully appreciate the complexity of characters and circumstances within their studied texts? This workshop will provide practical strategies for applying philosophical inquiry to the English classroom, including how to use thought experiments, ethical frameworks and discussion strategies to strengthen student engagement and responses.

Lauren Kyte, Sunbury Downs College

TW1.07

Composing under pressure

Crafting a memorable story is a process requiring time and reflection. The demands of curriculum and assessment, however, mean that we often require our students to produce creative compositions under timed conditions. Many students find this particularly challenging, and the results can seem poorly structured, underdeveloped or lacking impact. This session shares several strategies focusing on narrative structure, characterisation and use of language features that may assist students to compose effective narratives in timed situations.

Adam Kealley, Insight Publications,
Trinity College (Perth), Curtin University

TW1.08

Critical dispositions

Critical literacy is back on the education agenda. In this session, we will examine some critical approaches to reading, creating and thinking about literary texts in the Years 9-12 English classroom. Our presentation will reference the work of Professor Allan Luke. We will explore ways of supporting students to consider concepts such as power, empathy, representation and subjectivity. We will share some strategies and tools that we have used to encourage students to engage with texts independently and thoughtfully.

Cindy Sullivan, Hume Central Secondary College
Glenn Kellam, Suzanne Cory High School

TW1.09

Developing essential skills for VCE English

An ongoing concern for many VCE English teachers is the paucity of key skills possessed by many incoming students. Since there is limited time to establish many core skills, we need to consider how better to progressively develop these skills leading up to Year 11, especially in Years 9 and 10. This highly interactive workshop will explore practical ways of establishing the key skills required for success in VCE English.

Ross Huggard

TW1.10

Effective forms of feedback that can give us back our Saturdays

Traditionally, feedback from English teachers has consisted of notes across a page. Unpacking these notes requires high level literacy skills as students are required to understand metalanguage and apply it to their work. This workshop explores alternate methods of giving feedback including audio feedback, peer assessment, and self assessment. Used in varying contexts these methods are effective in giving explicit teaching, fostering independent learning, and aiding students with varying literacy needs.

Michelle McRae, St. Joseph's College

TW1.11

Engaging learners to prepare them for the modern world

How do we engage the modern learner that has a low attention span, while still meeting the educational requirements set down by the Victorian standards? Teachers will be exposed to engaging resources which are already made into units with viable examples, assessments and rubrics. The session will be interactive and the teachers will be able to trial the units as learners.

Rhonda Browne, The Geelong College

TW1.12

Extinction: Morality is not a straightforward business of good and evil

In the age of climate change we are facing complex ethical questions. Debate is not a binary contest between greenies and business interests or climate change exponents versus deniers. Throw in lust, ambition, fear, loneliness and human folly and you have rich matter for discussion. Supported by performed extracts from the play, Hannie Rayson discusses key themes and characters giving teachers new ideas and strategies for the classroom.

Hannie Rayson

Andrew Blackman, Complete Works Theatre
Company

Tuesday workshops

(TW1) 12.15pm – 1.25pm

TW1.13

First we read

Between NAPLAN, the VCE, and schools' own assessment processes, reading is often seen as little more than a necessary precursor to writing. But as English teachers we know that reading is not just preparation for an essay; it is a rich, rewarding experience and an opportunity for students to explore and appreciate text. This session focuses on putting reading at the heart of an English curriculum using effective strategies and methods of engaging with text.

Leon Furze, Monivae College

TW1.14

Follow the treasure map

Join us as we take you on a journey through the treasure map that is reading at Point Cook Senior Secondary College. Hear about the wonders and the discoveries that this team has unearthed as part of the VATE Community of Practice over the past year. If you look hard enough you will find the treasure chest of inference strategies to decipher the treasure map within your own classroom.

Jessica Gruer / Lucinda Szecheyni /
Antony Monteleone / Ruth Douglas,
Point Cook Senior Secondary College

TW1.15

Grammar for VCE essay writing

This workshop will provide teachers with strategies to help their students increase the formality, variety, sophistication of their written expression. The workshop includes sample resources, sample lessons and classroom-ready explanations that are designed for first-language English speakers with limited awareness of grammatical terminology. Teachers will walk away with the confidence to address issues of grammar, sentence structure and vocabulary use in their classrooms.

Leigh MacDonald, Toorak College

TW1.16

Heat, light and healthy discomfort: Teaching Australian Indigenous literature

As a New Zealander, I have felt the enormity of my ignorance keenly when teaching Australian Indigenous texts. I have also noticed the abysses in my students' understanding of the socio-political, historical and emotional contexts of Australian Indigenous literature. This presentation will aim to offer practical suggestions, and raise honest questions regarding how, from a place of discomfort, we can do justice to Australian Indigenous texts in the classroom.

Amy Brown, The Mac.Robertson Girls' High School

TW1.17

How to teach writing: A framework for developing great writers

Let Tom and Matt explore how you can apply the work of Judith Hochman and Natalie Wexler and their book *The Writing Revolution* to your classroom or more broadly to begin the development of a whole school approach to improving writing in all Domains across your school. Learn how to carve out instructional time to explicitly teach students how to build effective sentences and combine these sentences into effective paragraphs and engaging extended pieces.

Matthew McLaren / Thomas Cain,
Western Port Secondary College

TW1.18

I don't know how to start: Developing student voices

This workshop will explore an extended approach to the teaching of writing in the middle high school years, with a key focus on empowering students to trust their own ideas and explore their use of language. We will explore a writers' workshop, which gives students space to explore their own voices and experiment with new ways to use evocative language and experiment with storytelling techniques to spark the imagination.

Natalie Anderson, Burgmann Anglican School

TW1.19

Pair 5: The Dressmaker and The Crucible

This session will help prepare you to teach the exciting new pairing of *The Dressmaker* and *The Crucible*. Many practical teaching activities and ideas for engaging your students in the comparative exploration of two communities, full of intrigue and simmering conflict, will be provided.

Kylie Price / Hanna Khoweiss,
Glen Waverley Secondary College

TW1.20

Pathways through texts

Sian Evans has worked in English teaching in South Africa, New Zealand, New South Wales and Victoria. She is the author of a new VATE resource on using literary theory and different critical approaches to explore literature in the English classroom. In this workshop she will outline the thinking behind theoretical approaches to literature and take you through a crash course in how to apply different lenses to a text.

Sian Evans,
Christ's College Canterbury

TW1.21

Swimming in the sea of standardised assessment: How to find the life boat in a tidal wave of testing

English education is inherently political; we wade through the waters of real world issues, teaching students how to navigate complex oceans of ideology and culture. Schemes of standardised assessment have flooded curriculum and consciousness, washing away willingness to stray far from what is explicitly mapped. This workshop will focus on how educators can take action to shape the voices of the future through adopting philosophical inquiry as a pedagogical approach to teaching the English curriculum.

Hayley Wills, South West English Teachers'
Association Western Australia

TW1.22

Teaching the paralinguistic elements of Listening tasks

This workshop is designed for teachers who do not have a linguistics background to help students identify, understand and analyse how paralinguistic elements impact meaning in audio texts. This presentation is aimed at VCE EAL teachers (but applicable to all who teach listening), and how to teach the key knowledge and skills of the Listening to texts AOS. This workshop will provide practical resources, strategies and activities on how to explicitly teach a unit on the prosodic features of texts.

Timotei Schubert / Nicole de Garis,
Footscray City College

TW1.23

Vignettes of childhood: Drawing upon memories to tell evocative stories

Our childhood memories remain palpable. We might embellish or exaggerate these memories, but they linger in the sub-conscious. Being so personal and evocative, means that the students when writing these vignettes of childhood will find that the words come so much easier. This presentation will explore a range of ways that teachers can inspire students to develop well-crafted stories in a range of modes and media.

Karen Yager, Knox Grammar School and English
Teachers Association NSW

TW1.24

What is digital literacy?

Text, sound, visual storytelling and data analytics are used to engage us. Those who are digitally literate are critically and ethically aware, confident in engaging in digital practices and physical environments. As educators, not only do we have to understand this new landscape, we need to engage in it with young people who are embedded within it. Publishers who focus on their audiences, find success. Not all audiences want fake news and memes.

Mandy Newman / Lydia Hamilton,
Literary Giants

Tuesday workshops

(TW2) 2.10pm–3.10pm

TW2.01

Alice Munro's Runaway

Considering teaching the new English text Runaway next year? Come along to this workshop to explore the text and to develop classroom activities.

Heather Maunder

TW2.02

Building your teaching repertoire

Need some new ideas to jazz up student learning? New to teaching? Come along and find some inspiration and time saving strategies. In the session, we will run through a range of approaches to formative assessment and differentiated learning. We will show you practical learning activities covering the spectrum of units, including student feedback. We'll look at engaging approaches to learning and connecting with English for all learners.

Kimberley Pye / Amy Rashid,
Suzanne Cory High School

TW2.03

Community of Practice: Formative assessment

We're a returning school to the VATE Community of Practice. This round we have a focus on formative assessment of reading. Our overarching questions: Why wait for the summative task, usually the essay, to find out if your students have understood and interpreted the text?

Benjamin White / Nima Heywood,
Monivae College

TW2.04

Creating authentic tasks to promote student voice

Students need opportunities to find their own voice and write about things they care about. This requires tasks with a real purpose. This presentation will look at ways to build authenticity into our assessment tasks. Specifically, we will tell you about our journey to improve our Year 8 English curriculum by engaging students with local issues and providing them with real audiences, using modern technology to prepare them for a progressive future.

Cayt Mirra / Avril Kinczel,
Alkira Secondary College

TW2.05

Do I have to? Queer texts in the English curriculum

The rise in visibility and prominence of the LGBTQIAA+ community over the past thirty years and its literary output asks for a substantial reimagining of Australian classrooms. By discussing my own experience of discovering and understanding queer literature and art, and other academic and personal resources, I want to ask central questions about our understanding and approach to queer literature in the classroom.

Andrew Doyle, Melbourne Girls' College

TW2.06

Embedding empowering choices

We have a unique opportunity in the English classroom to empower students in the discovery of their voice – as a scholar, a writer and a human being. Embedding choice in our pedagogy is key to the genuine discovery of this voice; we must allow students ownership over how they tell their story. This workshop will present practical strategies and ready-to-go resources for embedding choice in your classroom, thereby generating deeper, more authentic student engagement.

Emma Bennis, Hunter Valley Grammar School

TW2.07

English Language in Year 10

English Language can often be a mystery for Year 10 students trying to make their English selection for VCE. This presentation will take a close look at our experience incorporating a short unit or taster course into Year 10 that prepares students for the reality of the course, without overwhelming them. We will also address feedback from our teachers and students to help you prepare a proposal for your school.

Louise Leong, Suzanne Cory High School

TW2.08

Heeding the quiet voice of praxis in literacy teaching

Despite the myriad voices of pressure – external testing, public outcries around literacy levels – there is another quiet voice; one that calls for teachers to 'conduct their practice as praxis, oriented by tradition; by considerations of the good for each person' (Kemmis, 2008). This presentation will focus on the literacy teaching practices of middle school teachers at an independent school in Queensland. The research found that contrary to expectations, these teachers heeded the other quiet voice.

Gail Hager, Griffith University

TW2.09

How to improve English data at Years 7-9

As Year 7 and 8 Literacy coaches, Maya and Candice have been focusing on how best to teach students at their point of need. They will discuss what data sources they used to differentiate and cluster students, pairing back the curriculum to focus on explicit English skills, and the different teaching strategies used to accommodate those students who are approaching level and those who are well above level.

Candice Mallen / Maya Mulhall,
St Helena Secondary College

TW2.10

'I didn't know you could read, Miss, I thought you only taught Maths': Literacy teaching across the curriculum

This (actual) comment from a young learner contests the perception that all teachers are literacy teachers. The reality is that it is a poorly understood (and thus poorly enacted) concept. This workshop is designed to engage those interested in a critical approach to the explicit and hidden architectures of disciplinary practice. It explores the role of identity in learning, and the role of systemic functional linguistics in offering a metalanguage for teaching literacies across disciplines.

Jane Kirkby / Julie Faulkner, Monash University

TW2.11

Improving access to high quality professional learning

Opportunities for site-based, collaborative professional learning such as observing a colleague are often harder to access by early childhood, casual / relief and rural / remote teachers. AITSL has consulted widely with the profession, including a survey of over 1800 teachers from these three contexts, to understand the challenges these teachers face in accessing high quality PL. This workshop will provide an opportunity to discuss the research findings and unpack what high quality professional learning means.

Lauren Elston / Anisha Ghani, The Australian Institute for Teaching and School Leadership



TW2.12

Mission possible: Leading a whole school approach to continuums and rubrics

What if students could mark as accurately as their teachers? What if you could break down every skill a student needed from Years 7-12? What if moderation didn't end in tears? For five years, Staughton College's English team has taken a progressive approach to rubrics and developmental continuums. It's the balancing act of teaching the tasks plus engaging students in reading and writing! If you want rubrics that work, this is the session for you.

Kellie Boorman / Lauren Perkins,
Staughton College

TW2.13

Much Ado About Nothing: Power, language and deceit

Shakespeare's *Much Ado About Nothing* is not a love story. It is a lesson in control, a cautionary tale against inferiority, and, above all, a charming tale with the conclusion that life really is much ado about nothing. This session is based on VATE's *Inside Stories* guide, which examines complex themes and use of language, as well as exploring characterisation, context, assessment and classroom activities to engage students in a senior study of the play.

Emma Catchpole, Wellington Secondary College

TW2.14

New English text: Pride and Prejudice

Like many who will be coming to this session, I have lost count of the number of times I've read Austen's novels. More so than her other novels, however, *Pride and Prejudice* sets us the task of teaching the prototype of the romantic comedy. 'But it is just so cliched!' This was one of the complaints of my very capable students when I first taught *Pride and Prejudice*; a complaint the teacher must counter with the vivacity of Austen's prose together with the appreciation of a novel embryonic to this well known genre. This session will explore teaching ideas to engage students in the text and will also cover a detailed analysis of Austen's prose style.

Karen Lynch, Kew High School

TW2.15

Poems to Share II: A resource for teachers created by poets and teachers

In 2018, Red Room Poetry and AATE joined forces to create a poetry learning resource with a difference. The resource draws on poems created over many years as part of Red Room Poetry's Poetry Object competition (open to both children, Years 3-10 and teachers). The activity cards and online companion is designed to spark imagination and creative writing.

Tamryn Bennett, Red Room Poetry

TW2.16

Reflections on Shakespeare, race and nation

This session will present a selection of ideas and experiences gleaned from the British Shakespeare Association's (UK) 2019 conference. It will incorporate pedagogical approaches to engage students in the analysis of performance of Shakespearean texts, and foreground an awareness of race, identity, power and representation in understanding these works – with a focus on *Othello*.

Christopher Muir,
The Mac.Robertson Girls' High School

TW2.17

Station Eleven: Creative approaches to a multi-genre text

This session will explore the idea that the wide range of genres that *Station Eleven* encompasses enables students to approach the text from a range of perspectives. With practical ideas and activities that guide students to reimagine characters and events based on a particular genre perspective, this session encourages both creative and critical engagement with the text.

Fabrice Wilmann, Insight Publications

TW2.18

Teaching creative writing as an elective subject

Strategies for engaging students in creative writing. A variety of forms of writing covered to engage and inspire teens in their quest to create a writing folio.

Adam van Langenberg,
McKinnon Secondary College

TW2.19

Using social issues picture books to prompt students to tell their own stories: Developing understandings of identity work and agency

To demonstrate classroom competence, some students tell stories of home interests and experiences that reveal much about them as individuals. Some students, however, do not feel able to do this, impacting on their success. This workshop shares an analytical framework that reveals identity work and negotiations of agency during text talk. Analysis of reading events using this framework has highlighted the 'messiness' of social issues picture book discussions and the importance of building relationships with and between students.

Sue Wilson, Monash University

TW2.20

Video essays and textual evidence: Transcending TEEL to enable analysis

As video-based texts are increasingly studied in schools, we need engaging and concise ways to assess student understanding of visual language. Video essays are a form of text analysis that is rising to prominence on YouTube and Vimeo. This workshop will discuss the benefits of video essays as summative assessment, and give you a crash course in how to teach the creation of video essays. Bring along your device and headset (headphones with mic).

Alora Young / Rebekah Keenan Mount,
Northcote High School

TW2.21

What the Dickens? Making Dickens' writing accessible for Year 9

Expose emerging readers to the wonders of the amazing characters created by Charles Dickens. Compare the Christmas ghosts with their film counterparts. Examine the fantastical characters of Abel Magwitch and Miss Havisham. Trace Dickens' path through the grimy East End to observe the lowest of the low. Using text, film and images, open your students' eyes to the delights and wonders of the greatest 19th century British writer.

Astrid Morgan, Luther College

TW3.01

A beginner's guide to teaching English Language

Are you passionate about predicates? Curious about clauses? Intrigued by interrogative sentence structures? As part of this highly interactive workshop you will explore the VCE English Language curriculum, metalanguage from Units 1-4, and strategies to ignite your students' passion for linguistics. This workshop has been developed to equip teachers who are new to teaching VCE English Language with practical approaches to planning and presenting meaningful opportunities for students to explore, analyse, and play with language.

Stephanie Rowllston / Christopher Dempsey,
The Mac.Robertson Girls' High School

TW3.02

A creative and analytical approach to teaching short stories

'A short story is a love affair, a novel is a marriage. A short story is a photograph; a novel is a film.' (Lorrie Moore). This workshop is a creative and analytical approach to teaching short stories. We will explore varied methods of teaching creative responses to short stories and new methods of analysing and writing about short story anthologies. These include: playing with narrative voice; setting and mood; and rich characterisation. Other ideas include how to prepare for a text response essay on an anthology as opposed to a single text.

Marissa Pinkas

TW3.03

Addressing wellbeing and literacy through a digital English design cycle

We will discuss our experience of teaching and redesigning English in a complex educational setting, re-engaging learners with multiple needs at Virtual School Victoria. Using a team and design inquiry approach, our online course offering and real time online teaching was continually improved. We tried to manage 'wicked' problems and reconcile competing aims, to serve students over a large literacy range, many with anxiety, school avoidance, ASD or a social phobia.

Sam Ellis / Freya Hagen, Virtual School Victoria

TW3.04

Analysing argument: Personalising the political

As beginning teachers many of us imagined that our teaching would change the world. We thought that we would educate tomorrow's leaders about social justice, empathy and provide a variety of lenses through which they might view the world. However, with the curriculum demands of VCE, much of the exploratory and reflective opportunities within English can be squeezed out. In this session, we will share how we have tried to reclaim the curiosity and idealism of our early careers by using Analysing argument as a platform to explore and discover social and political issues affecting young people in the post truth era. We will provide alternatives to commonly used media sources, as well as means by which teachers may assist their students in practical ways in this Area of Study. An optimistic and edifying session, we look forward to seeing you there.

Cathy Ferguson, Swinburne University

TW3.05

Approaches to Shakespeare using classical mythology

This workshop is part of a resource kit resulting from my current PhD. The research is about teachers' perceived value of using Greek and Roman mythology as a teaching tool for English texts for Stages 4 and 5 – Years 7-10. Mythological frames are used to consider a Shakespearean text i.e. a thematic frame, an archetypal frame and a frame of specific allusions. Each frame highlights particular aspects. Teachers guide students to think about their interpretations from a specific perspective. In this workshop, we will apply the three frames using examples from *Twelfth Night*, *Romeo and Juliet*, *Macbeth*, and *Othello*.

Noni Pares, University of Western Sydney

TW3.06

Connecting narrative voices

The voices and stories of students, their culture and their community are powerful resources. We examine the ways in which social, historical and cultural narratives can be harnessed to develop their written and oral language skills. With a focus on Years 7-10, we explore a range of strategies for developing students' narrative writing skills by exploring a range of cultural and historical voices.

Ekaterina Xanthopoulos, Camberwell High School
Nyree Wilson, Dandenong High School

TW3.07

Engaging students through voice and choice in their texts

Through the VATE Community of Practice Reading project, we have explored how student voice and choice can help create active and engaged readers. We looked at the ways in which we give our students a voice in their writing and how choice of text can help build strong writers. We looked explicitly at activities for Years 7-9 students.

Tegan O'Dea / Monique Chisholm,
Beaumaris Secondary College

TW3.08

From prompt to polished: A Year 9 creative writing unit

A collection of creative writing activities you can use today. Plus, how to give feedback with a growth mindset.

Neale Baker / Kylie Mutsaers, Scare Coeur

TW3.09

Functional grammar in an applied context

A discussion of Brian Dare's model of functional grammar and the design of The Language of Sport: a Years 9-10 English course looking at genre writing and sociolinguistics. Participants will be given an introduction to the participant / process / circumstance model of grammar teaching; will undertake a workshop on using the model to analyse sentence construction in different text types and genres; and, undertake a workshop on using the model to improve student writing.

Lincoln le Fevre, Northcote High School

TW3.10

Get your Wordsworth: How to engage any audience anywhere, any time, any how with powerful speaking skills

This hands on workshop will allow participants to share what works in their classrooms and to get help with what does not in speaking skills. It will cover: purpose, audience, structure, body language, voice, words, assessing and dealing with reluctant speakers. Judith Field is an experienced English teacher and now runs workshops in schools for students and teachers in this tricky area.

Judith Field

Tuesday Workshops

(TW3) 3.15pm – 4.15pm

TW3.11

Giving students a choice

How can we fit goal setting, inquiry, differentiation, metacognition, etc. into a novel study unit? How can we make novel studies fun and still prepare students to write essays at the end? In this session we will look at using student directed learning and choice based workshop lessons as the centre of a novel study unit using examples from units on *Tomorrow, When the War Began*, *The Giver*, *Red Dog*, and more.

Erin Mahar, Canterbury Girls' Secondary College

TW3.12

Good citizenship hacks: Ways to help students raise their voice and to respectfully disagree

This session will explore practical strategies for students to raise questions, consider other points of view, address disagreement productively, read actively and build compelling meaning for themselves. We will explore ways to build student agency, the practice of Shared Inquiry for collaborative discussion, and the use of open texts with multiple interpretive possibilities. Be ready to raise your own voice in discussion and to walk away with a set of resources.

Natalie White, Caulfield Grammar School

TW3.13

How to read well

This workshop focuses on how teachers can develop students' thinking about text, in particular how students can hold onto that thinking and develop it further. It also focuses on the importance of academic vocabulary and how empowering it is for students to have access to this understanding, not only for English, but also for all of their subjects.

Rebecca Felici, Lighthouse Christian College

TW3.14

Postcolonial Australia vs the environment: Winton, Picnic at Hanging Rock and Carpentaria

In *The Boy Behind the Curtain*, Tim Winton suggests that 'the old war on nature (has been) our prevailing mindset'. This workshop focuses on three Australian texts from the 2020 VCE Literature text list which, in various ways, address the effects of European colonisation and Australia's attitudes towards the Australian landscape and environment. Although this is not a 'how to' guide on ecocriticism or Postcolonial theory, Section A of the exam will be discussed.

Richard Walsh, Vermont Secondary College

TW3.15

Student voice and agency in the English classroom

There is a lot of research which proves that student wellbeing has a direct and positive impact on student achievement. In my presentation, I will explore practical strategies that put students at the forefront of the classroom, building their resilience, fostering their independence and increasing their sense of capacity. I will be joined by students from my school who will explain their experience of my suggested strategies in the classroom.

Amy Long, Emmaus College

TW3.16

Teen 'zine

How to support student work through an in-school publication of any scale. Practical tips for developing, mentoring, and producing a 'zine and how this can be used to drive ongoing creative writing passion in the school.

Rafael Ward, Express Media

TW3.17

Text selection: The politics of choice

What factors are the most important for schools to consider when deciding which texts our students should engage with? This workshop will focus on navigating the challenge of text selection for English in the secondary years. Recognising the dearth of specific guidelines for text selection from curriculum authorities and professional bodies, we set about creating our own policy and protocol for text selection. We'll share our journey and strategy of creating a text selection policy.

Kate Manners / Nirvana Watkins, Camberwell Girls Grammar School

TW3.18

The Queen and Ransom: Tabloids and myths

This session will look at approaches to use in the classroom for the paired texts of Stephen Frears' *The Queen* and David Malouf's *Ransom*. There will be essay questions, activities for the classroom and a delve into the texts' similarities and differences.

Andrew Doyle, Melbourne Girls' College

TW3.19

Throwing out the rule book to help lower literacy students

This workshop looks at my experience in a new school with lower literacy students and developing a program to support them in a Language support class. Share the ups and downs, the importance of being flexible and drawing on lots of resources in order to cater for individual students. All subject teachers are responsible for literacy, but how can we support weaker students to experience success in school and improve their meaning making skills.

Emily Keegan / Kintara Phillips, Emmaus College

TW3.20

Using Adobe Spark to boost student understanding and creativity in the classroom

Adobe Spark for Education is a program with a wealth of applications for the classroom as it enables students to easily create advertising material, websites or videos. It is a highly effective resource to boost student understanding when studying a text and to visually represent their learning, for instance by creating a video for a passage analysis or a website illustrating the key themes in a novel. The opportunities are endless.

Liesa Winkler / Georgia Biggs, Camberwell Girls' Grammar School

TW3.21

VCE English / EAL: Strategies for teaching Listening to texts

The Listening task for Units 1-3 and the VCAA exam needs careful and consistent preparation across the two years of the VCE. This session will provide strategies for: interpreting questions; identifying language cues; recycled information and digression; note-taking styles and dos and don'ts; symbols and abbreviations; delivery styles; metalanguage; suggested activities; and, aural resources.

Stella Louca

TW3.22

Vision to vocal: Telling stories, word for picture

Which came first, the story or the storyteller? The teller of course; gathered around the fire, we spoke our stories into being, and speech is still the fastest path between imagination and communication. But we are so focused on the written word, we forget to develop and use our literal voice, with its artistry, nuance and fluidity. Part performance, part workshop, this session will regale, inspire and encourage, with the sound of the storyteller's voice.

Kate Lawrence, Story Wise

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AATE

VATE

The Little Bookroom / Neighbourhood Books

Conference caterers

Mary and Steve

Project Forty Nine

Community organisation

SisterWorks is a not for profit social enterprise, based in Melbourne. Through work and entrepreneurship, their mission is to support women who are refugees, asylum seekers or migrants to improve their confidence, mental wellbeing and sense of belonging. SisterWorks' vision is to see an Australia where all migrant women are given the opportunities to become economically empowered.

Other supporters

Australian Literacy Educators' Association (ALEA), Victoria

The Monthly

Venues

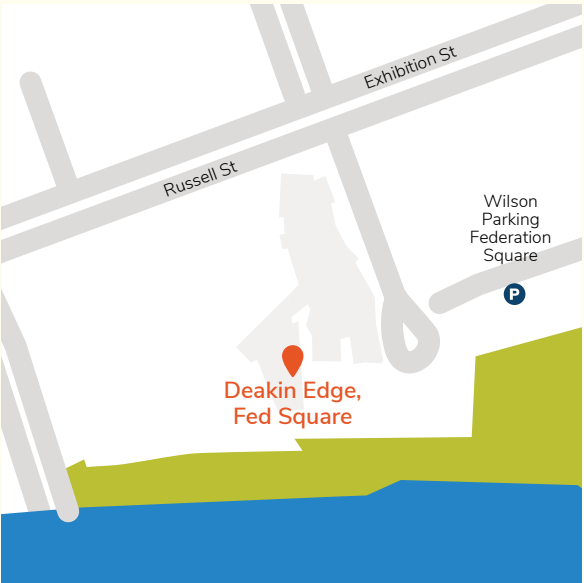
Pre-conference (30 November)

The Reading Room
Fitzroy Town Hall
201 Napier Street, Fitzroy



Opening night (30 November)

Deakin Edge
Federation Square
Swanston St and Flinders St, Melbourne



Main conference (1 - 3 December)

Deakin University
Burwood Campus
221 Burwood Highway, Burwood



Accommodation options for AATE Conference

Burwood campus is located 17 kilometres east of the city centre of Melbourne, an approximate 30-minute drive.

For your convenience, discounted conference accommodation rates are available in both the Burwood area and the Melbourne CBD.

Return coach transfers

Return coach transfers are available from Federation Square to Deakin University, Burwood Campus on Sunday 1 December, Monday 2 December and Wednesday 3 December at a cost of \$15 per day. Please nominate the day/s you wish to book transfers on the online registration form.

Burwood and surrounding area hotels/motels/apartments include:

- Box Hill Motel
- The Burvale Hotel
- City Edge Box Hill Apartment Hotel
- Burwood East Motel
- Punthill Apartment Hotels – Burwood
- Quest Burwood East
- Quest Mont Albert

Melbourne CBD hotels/apartments include:

- Adina Apartment Hotel Melbourne on Flinders
- Adina Apartment Hotel Melbourne Northbank
- Causeway 353 Hotel
- DoubleTree by Hilton Melbourne – Flinders St
- ibis Budget Melbourne CBD
- Punthill Apartment Hotels – Northbank
- Punthill Apartment Hotels – Little Bourke
- Punthill Apartment Hotels – Flinders Lane
- Punthill Apartment Hotels – Manhattan
- Mercure Welcome Melbourne
- Rendezvous Hotel Melbourne
- Rydges Melbourne
- Travelodge Hotel Melbourne Southbank

For room rates and details on how to book, please refer to <https://www.vate.org.au/2019aateconference/>

Planning your trip to Deakin University

By public transport

Myki

To use trams, trains and buses around Melbourne you'll need to buy a Myki card. Myki cards are very easy to use – just top up credit or buy a pass at a shop or station, then touch-on once you've boarded the tram or bus, or touch-on and off to get through the barriers at train stations.

Train

From Melbourne CBD it takes about an hour to get to Deakin's Burwood Campus using combinations of train, tram and bus.

Tram

The most direct journey is by tram: Take the 75 tram from Stop 4 (Flinders Street) to Stop 63 (Deakin University / Burwood Highway).

Public bus services

A Deakin shuttle bus – route 201 – provides high frequency services from Box Hill bus port and train station.

For more information visit the Public Transport Victoria (PTV) website. <https://www.ptv.vic.gov.au>

By car

The Burwood Campus is a 30-minute drive from the Melbourne CBD, depending on traffic.

From the Melbourne CBD join the Monash Freeway (M1)

Take the Burke Road exit

Turn right at Toorak Road and follow it for about 10 minutes

Toorak Road becomes Burwood Highway and you'll see Deakin University on the left

Car parking

Car parking is available in the CP6 multi-level car park at Deakin University, Burwood Campus.

Please allow an extra 30 minutes to park. Parking at Deakin University uses a NO CASH system.

Payment via the Mobile App is strongly recommended to avoid queues. Pay via the **CellOPark** parking app, which is free to download. You'll need to use the relevant CellOPark zone number for Burwood parking which is **Melbourne Burwood #1040300**

To register, please visit <https://www.cellopark.com.au/Site/>

All hourly and daily parking permits are valid in the General White Parking Zones only. This parking information **strictly applies** and any fines incurred will be the responsibility of the vehicle owner.

Contact

A list of contact details can be found here: <https://www.vate.org.au/2019aateconference/contact>



Due to unforeseen circumstances, VATE will occasionally have to alter the program or workshops. On the day cancellations will be advertised on the conference website.

VATE will not accept liability for damages of any nature sustained by participants or their accompanying persons, for loss or damage to their personal property as a result of the conference or related events.

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

