

Teaching the Humanities, English, Creative Writing and Flourishing in Schools:

A free half-day professional development conference for Years 7–12 teachers



THE UNIVERSITY
of ADELAIDE



Presented by the School of Education, Department of English, Creative Writing, and Film in the School of Humanities and the J.M. Coetzee Centre for Creative Practice in the Faculty of Arts, Business, Law and Economics



Distinguished School

Recognized by Apple as a distinguished school for continuous innovation in learning, teaching, and the school environment.

Registrations open: 1 September 2023

Date: Monday 13 November 2023

Limited seats: Book now to avoid disappointment.

Time: 12.00–4.30 pm

Cost: Free

Location: Barr Smith South 3029 Flentje Lecture Theatre, The University of Adelaide

Click here to register or visit bit.ly/THFIS23

11:30am	Registration, Barr Smith South 3029 Flentje Lecture Theatre
12:00pm	Welcome and Acknowledgment of Country, Barr Smith South 3029 Flentje Lecture Theatre
12:15pm – 1:00pm	Current challenges for wellbeing education and the humanities: new possibilities?
1:00 – 1:45pm	Conference participants invited to purchase their own lunch in the University Hub
1:45 – 2:45pm	Workshops [repeated to allow participants to attend two]
2:45 – 3:15pm	Afternoon Tea, Flentje Lecture Foyer
3:15 – 4:00pm	Workshops [repeated to allow participants to attend two]
4:00 – 4:30pm	Symposia, Barr Smith South 3029 Flentje Lecture Theatre

Professional Learning Certificate

Participants will receive a Professional Learning Certificate addressing standard descriptors 2.1, 6.2, 6.3, and 7.4 from the Australian Professional Standards for Teachers suitable for maintaining Teacher Registration in South Australia.

About the Conference

How can teaching the humanities and English in secondary schools support human flourishing?

The University of Adelaide's School of Education, Department of English, Creative Writing, and Film in the School of Humanities, and the J.M. Coetzee Centre for Creative Practice in the Faculty of Arts, Business, Law and Economics, are excited to announce a free, half-day professional development conference for teachers to explore this question.

Studying the humanities and English in schools can benefit society in many ways, including giving our young people a better understanding of civics and citizenship, health, their engagement with history, and issues relevant to climate change and diversity.

This free half-day professional development conference is designed for English and Humanities teachers in Years 7–12 and features leading researchers in the Humanities and Education. It will provide an excellent professional development opportunity for teachers as they plan for 2024

Researchers claim the humanities can play a pivotal role in helping educate young people to live meaningfully in a democratic society. Teaching the humanities, English, and creative writing is well

positioned to engage with wellbeing education or evidence-informed approaches from wellbeing sciences, combined with teacher professional practice, to improve student outcomes.

The six workshops will draw on texts from the suggested text list for the South Australian Certificate of Education (SACE) and the International Baccalaureate.

The conference is the result of a successful 2023 Faculty of Arts, Business, Law and Economics Interdisciplinary Demonstrator Grant application by Associate Professor Mathew White (School of Education) in collaboration with colleagues Professor Patrick Flanery, Professor Julian Murphet, Professor Anne Pender, Associate Professor Lucy Potter, and Professor Andrew van der Vlies (Department of English, Creative Writing, and Film).

We also thank the South Australian English Teachers Association for supporting this initiative and our guest speaker — Professor Lindsay Oades from the University of Melbourne — for joining us.

We look forward to your participation.

Professor Susan James Relly

Head, School of Education
Faculty of Arts, Business, Law and Economics
The University of Adelaide



Susan James Relly is Head of the School of Education and a Professor of Education at the University of Adelaide. Her research interest is in vocational education and training policy; apprenticeship and work-based learning; social mobility and non-graduate occupations; and further education, teaching and learning. Susan was Deputy Director of the Department of Education and Associate Head (Education) of the Social Sciences Division at the University of Oxford. She is a Governing Body Fellow at Green Templeton College, Oxford.

Workshops

Workshop 1: Creative Writing: *Grappling with Trouble*

Barr Smith South 3029 Flentje Lecture Theatre

Professor Patrick Flanery

Chair in Creative Writing

Department of English, Creative Writing, and Film
School of Humanities, Faculty of Arts,
Business, Law and Economics

The University of Adelaide

This workshop introduces participants to a range of approaches to the making of poetry and creative nonfiction prose that builds on personal experience. Using work ranging from Vietnamese-born American poet Hoa Nguyen's *A Thousand Times You Lose Your Treasure* to Canadian poet Anne Carson's *Nox* and Jamaican-born American poet Claudia Rankine's *Citizen*, we will explore models for prose and poetry

that grapple productively with experiences ranging from micro-aggressions to grief to the traumas of war. How, this session will also ask, can the creative writing classroom be a space to engage with difficult experiences respectfully and safely, and how might avant-garde writing provide models that move student work away from the purely therapeutic or self-expressive and towards the transcendent? This workshop will help participants think about methods for introducing celebrated experimental writing to students and reinforcing the importance of reading to the process of creative writing. Participants should come prepared with an idea for a life event they want to explore in poetry or nonfiction prose. We will spend a portion of the workshop writing together, and those who wish to share their work-in-progress in a constructive discussion at the end of the session may elect to do so.



Patrick Flanery is Chair of Creative Writing at the University of Adelaide. He is the author of the novels *Night for Day* (Atlantic, 2019), *I Am No One* (Atlantic, 2016), *Fallen Land* (Atlantic, 2013) and *Absolution* (Atlantic, 2012). *Absolution* was shortlisted for the International IMPAC Dublin Literary Award and the Royal Society of Literature's Ondaatje Prize. In 2019, he published a volume of creative nonfiction, *The Ginger Child: On Family, Loss and Adoption* (Atlantic). Patrick's work has been supported by fellowships at the Rockefeller Foundation's Bellagio Center, the Santa Maddalena Foundation, and the Stellenbosch Institute for Advanced Study



Workshop 2: What Is Attention? Thinking about Form in the Cinema

Barr Smith South 2032

Professor Julian Murphet

Jury Chair of English Language and Literature
Department of English, Creative Writing, and Film
School of Humanities, Faculty of Arts,
Business, Law and Economics
The University of Adelaide

In this workshop, we will consider the nature of aesthetic attention by watching two films from the SACE suggestions for the study of English (Blomkamp's *District 9* and Boyle's *Slumdog Millionaire*). Rather than spending our time thinking about themes, motifs, characters, and arguments in the text, we will consider how a work of art is a kind of discipline for the mind with considerable health advantages in our attention-deficit society. By asking for a viewer's undivided attention for 90–120 minutes, a film makes demands on our time and consciousness different from other kinds of mental occupation: specifically, it organises time into discrete orders of information, pattern,

tone, rhythm, speed, luminance, noise, and colour, which interrelate at specific frequencies. While we are fixed on the story and its development, a good film is doing an enormous amount of background work to reward our attention with other kinds of pleasure and satisfaction. In this workshop, we are going to learn how to enhance and expand the range of our attention to cinematic texts by slowing down the pace of delivery and examining the enormous range of subsidiary formal elements that make this aesthetic medium so rich and rewarding. We hypothesise that learning to understand how film (or TV or other audio-visual texts) engages us is a significant step towards improved mental clarity, focus and self-awareness and that this is a distinct good in a cultural environment screaming with noise, distraction, and diminished attentiveness. Attention is not a fixed quantity or intensity: we can train, discipline, and focus it in ways that artworks exemplify in their internal organisation. By learning how to read them closely, we also learn how to organise ourselves better to strengthen the mental muscles that distraction renders weak and underdeveloped.



Julian Murphet works on American literature and film, race, literary theory, prison writing, and the concept of character. Before Adelaide, Julian worked at the University of New South Wales, Sydney, and the University of Sydney. One day, he wants to write a big book on Nothing.

Workshop 3: Fear, Fact and Fiction — How Should We Approach the Historical Novel in 2023?

Barr Smith South 2040

Professor Anne Pender

Kidman Chair in Australian Studies
Director of the J.M. Coetzee Centre
for Creative Practice
Department of English, Creative Writing, and Film
School of Humanities, Faculty of Arts,
Business, Law and Economics
The University of Adelaide

This workshop will explore the current opportunities and challenges for students in engaging with historical fiction in order to understand the form and its resonance in the present. Geraldine Brooks's *Year of Wonders* (2001), David Malouf's *Fly Away Peter* (1982)

and Hannah Kent's *Burial Rites* (2013) are just a few of the SACE historical novels that offer students and their teachers an immense challenge, with commensurate rewards for fearless perseverance. Yet historical fiction is a highly contested form of writing, with many detractors. For example, Henry James stated that it suffers from a 'fatal cheapness', arguing that writers should return to the 'palpable present'. We will examine some of the perceived problems with historical fiction and solutions found by Australian writers such as Brooks and Malouf as they create characters from earlier periods of history. Participants will consider strategies for approaching the historical novel that enlist students in rigorous consideration of the moral questions of our time through engaging with the richly imagined lives of young people who faced calamities in the past that are still with us today, such as plague and war.



Anne Pender holds degrees from the Australian National University (ANU), Harvard and UNSW. She is a former Australian Research Council Future Fellow, National Library of Australia Fellow and Fulbright Senior Fellow at Harvard University. Anne was a Visiting Distinguished Professor in Australian Studies at the University of Copenhagen in 2011–2012 and taught Australian Literature at King's College London in 2002–2003. Her books include *Seven Big Australians: Adventures with Comic Actors* (2019), *From a Distant Shore: Australian Writers in Britain 1820–2012* (2013), *One Man Show: The Stages of Barry Humphries* (2010), *Nick Enright: An Actor's Playwright* (2008) and *Christina Stead: Satirist* (2002).

Workshop 4: 'Mark Thou My Words': Teaching Shakespeare, Simply

Barr Smith South 2051

Associate Professor Lucy Potter

Associate Professor, English and Creative Writing
Department of English, Creative Writing, and Film
School of Humanities, Faculty of Arts,
Business, Law and Economics
The University of Adelaide

'An idiot's guide to Shakespeare or stick to the original script?' According to a recent newspaper article by Christopher Harris (14 August 2023), this question is one that teachers of Shakespeare continue to grapple with as students read less for pleasure and spend more time on screens. Through a focus on short passages that represent heightened emotional states, this workshop will concentrate

on simple strategies you can use to engage your students with Shakespeare's original language. We shall experiment with these passages, both in performance and by altering Shakespeare's linguistic 'marks' — for example, punctuation, pronouns, and poetic techniques — to produce different effects in contrasting contexts. By learning how to teach your students to 'mark' Shakespeare's 'words', you will empower them to engage more broadly with his plays, their characters, and their thematic concerns. Simultaneously, you will develop an approach to teaching Shakespeare that students (and you) can use to reflect on, express emotional experiences, and build the capacity for empathy.

Christopher Harris. '[Simplified Shakespeare: Helping Hand or Completely Missing the Point?](#)'
Accessed 20 August 2023.



Lucy Potter is Associate Professor in the School of Humanities at the University of Adelaide, where she teaches courses on Shakespeare, Tragedy, and Classical Receptions. She is the recipient of multiple teaching awards at faculty, university, and national levels, and has twice won the internationally competitive Hoffman Prize for a distinguished scholarly essay on the aesthetic interactions between Shakespeare and his great rival, Christopher Marlowe. Her current project is a teaching text for Routledge Press based on her highly successful edX MOOC, *Shakespeare Matters*.

Workshop 5: Teaching Feeling, Touching Form: Fiction, Politics, and Wellbeing Pedagogy

Barr Smith South 2052

Professor Andrew van der Vlies

Professor, English and Creative Writing
Deputy Dean, People and Culture
Department of English, Creative Writing, and Film
School of Humanities, Faculty of Arts,
Business, Law and Economics
The University of Adelaide

Recent critics in the loosely described field of affect studies argue that works of art, including literary works, are forms that articulate — and engage — emotion. They may depict emotion, too, but their power lies in the states they evoke, the expectations

they unsettle, the settled assumptions they subvert. Mobilising questions of aesthetics, hermeneutics, and ethics, this workshop asks how the formal qualities of texts afford particular affective responses and how we might theorise the range of emotions represented in and elicited by such material. We will explore a few strategies to encourage students to approach 'classic' twentieth-century works of prose fiction anew, attending to the relationship amongst form, feeling, and politics (broadly construed). In short, how does finding a language to talk about why and how texts make us feel allow teachers to frame these in new ways? How does such an approach encourage respectful engagement with politics — as well as politic engagement with questions of form — in texts such as F. Scott Fitzgerald's *The Great Gatsby* or George Orwell's *Nineteen Eighty-Four*?



Andrew van der Vlies is a Professor in the School of Humanities at the University of Adelaide and an Extraordinary Professor in the Department of English at the University of the Western Cape in South Africa. A graduate of Rhodes University and the University of Oxford, he has authored numerous articles and chapters on postcolonial literature, print cultures, gender studies, and affect. Books include, as author, *Present Imperfect: Contemporary South African Writing* (2017) and *South Africa Textual Cultures* (2007), and, as co-editor, (most recently) *South African Writing in Transition* (2019) and (forthcoming) *The Bloomsbury Handbook to J.M. Coetzee and Olive Schreiner: Writing Networks and Global Contexts* (both 2023).

Workshop 6: Cooperative Learning Strategies, Wellbeing Education and the Humanities

Barr Smith South 2060

Associate Professor Mathew White

Associate Professor, School of Education
Deputy Dean, International Faculty of
Arts, Business, Law and Economics
The University of Adelaide

How can cooperative learning strategies support humanities and English teachers to integrate wellbeing theory more comprehensively into their offerings? The humanities and English have significant potential to support an ecological approach to wellbeing education. Nevertheless, recent research has highlighted gaps between wellbeing education interventions, programs, and humanities teaching theories. While there are overlapping areas of interest

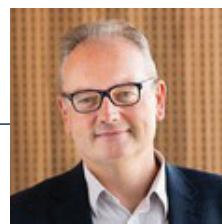
and inquiry in both disciplines with wellbeing science's aims and objectives, there is a dearth of teaching theories on approaching this issue. This workshop theorises the problem of how to narrow the wellbeing education field and learning and teaching in the humanities and English. It examines cooperative learning strategies that emphasise group work, reflection and peer-to-peer mentoring as an effective teaching pedagogy to engage in issues that integrate wellbeing education and the humanities and English, drawing on recommended texts from the English SACE and IB Diploma reading lists. This workshop examines the strengths and limitations of cooperative learning strategies and proposes several potential approaches. Finally, the workshop claims it is possible to integrate cooperative learning strategies in teaching the humanities and English and help students make more significant connections between and across the disciplines.



Mathew White is the Deputy Dean (International) at the University of Adelaide's Faculty of Arts, Business, Law, and Economics. He is an Associate Professor in the School of Education, specialising in curriculum, pedagogy, wellbeing education, and teacher education. Mathew has published on wellbeing and education, including *Transforming Teaching: Wellbeing and Professional Practice*, *Wellbeing, Resilience Education: COVID-19 and Its Impact on Education*, *Critical Perspectives on Teaching, Learning, and Leadership*, and *Future Directions in Wellbeing*. He was Interim Head of the School of Education and Acting Deputy Dean (Learning and Teaching). Before academia, Mathew was an International Baccalaureate, VCE and SACE English and English Literature teacher and examiner.

In conversation, Professor Lindsay Oades with Professor Susan James Relly, and Associate Professor Mathew White

Barr Smith South 3029 Flentje Lecture Theatre



Lindsay Oades, an internationally acclaimed wellbeing scientist, researcher, educator and author, is Deputy Dean of the Melbourne Graduate School of Education (MGSE) and Professor of Wellbeing Science. He has recently worked with UNESCO on the International Science and Evidence-based Education Assessment. In 2013, he was awarded an Australian Government citation for his outstanding contribution to student learning. In 2020, he was appointed Associate Dean International at the MGSE. As a scientific reviewer for the Australian Research Council, Lindsay has over 150 refereed journal articles and book chapters related to wellbeing, recovery and coaching and four books with esteemed publishers, including Cambridge University Press, Wiley-Blackwell and SAGE. He has previously been a co-editor of the *International Journal of Wellbeing*, a scientific panel member at the Institute of Coaching (Harvard University) and a visiting researcher at King's College London. Lindsay's current work involves understanding, measuring and improving wellbeing literacy (how we communicate about and for wellbeing) as part of his new Thriveability theory.

Further enquiries

The University of Adelaide SA 5005 Australia

enquiries future.ask.adelaide.edu.au

phone +61 8 8313 7335

free-call 1800 061 459

web adelaide.edu.au

facebook facebook.com/uniofadelaid

twitter twitter.com/uniofadelaid

snapchat snapchat.com/add/uniofadelaid

instagram instagram.com/uniofadelaid

wechat UniversityOfAdelaide

weibo weibo.com/uniadelaid

Disclaimer The information in this publication is current as at the date of printing and is subject to change. You can find updated information on our website at adelaide.edu.au. The University of Adelaide assumes no responsibility for the accuracy of information provided by third parties.

Australian University Provider Number PRV12105
CRICOS Provider Number 00123M

© The University of Adelaide
September 2023. Job no. UA30936

Kaurna acknowledgement

We acknowledge and pay our respects to the Kaurna people, the original custodians of the Adelaide Plains and the land on which the University of Adelaide's campuses at North Terrace, Waite, and Roseworthy are built. We acknowledge the deep feelings of attachment and relationship of the Kaurna people to country and we respect and value their past, present and ongoing connection to the land and cultural beliefs. The University continues to develop respectful and reciprocal relationships with all Indigenous peoples in Australia, and with other Indigenous peoples throughout the world.