

POSTSCRIPT

LITFEST 2017

Day 2, 3 May

Day 2 of LitFest for 2017 brings in an exceptional range of talks from our authors, today's feature presentation was a moving presentation from Vietnam veteran Barry Heard.

In this edition of *Postscript*, you'll be able to read about talks from all of today's authors, in addition to interviews and select special pieces

from both the Stanmore and Wyvern campuses. It also features articles about talks that occurred yesterday in periods 5 and 6.

The dedicated *Postscript* team consisting of boys from all years have worked diligently to cover today's events, and we hope you thoroughly enjoy our coverage.



Barry Heard- Vietnam Memories Strike a Deep Chord

By Jack Alscher



It's often not the most explicit events that make the best story. Instead, it's the little things: humbleness, a resourcefulness, an event which shapes lives, a brutal and powerful honesty which shows the innermost emotions of humanity. This is what underpins Barry Heard's story, a Vietnam War veteran, a believer in the stupidity and senseless of war.

Born in Melbourne during 1945, he formed a part of a generation that saw the worst of humanity, and one which underwent dramatic change in Australian society. He speaks of this with brutal and vivid honesty, through intense personal experiences of being a conscript in the Vietnam War, and has, ever since, made his life's work to serve humanity, and convince people of the brutal and detrimental reality of war.

Raised in the Australian high country, his story starts with his loss of his dog, Rover, his first true friend. "I couldn't return to that place for 30 years after the war," he reflects. This would be a damaging experience by itself, but Heard's story moves with a shocking reality, detailing the process of conscription, his hatred of the army and the sickening narrative the Government told servicemen.

His story moves to Vietnam. "People don't realise what the army does or what the army means. I don't believe that there is any other relationship or experience like that of the army." He follows: "Do you know the worst thing about war? You lose your mind out there. I was desensitised. We were heroes, doing our country proud. The Vietnamese? Dirty, yellow scum. I lost my mind. My best friend Knackers: the first person he killed was a three-year-old child."

As he continues to talk, his stories become more revealing and terrible. He tells of having to kill a defenceless mother and baby in the jungles of Vietnam, watching the

chemical gas NAPALM being used on innocent villagers and watching them burn, screaming whilst they died in agony.

If I'm passionate about trying to stop war, it's because I've seen the effect that it had on my friends."

He came back to Australia, a broken wreck, isolated from society, using language which was deemed disgusting, drinking heavily and smoking. Within the first three days of coming home, his parents disowned him, his girlfriend broke up with him, his former friends disgusted.

Here forms the crux of Heard's story. After failing to gain control of normal life, and the negativity that surrounded the Vietnam War, and having no income, what saved him was finding that there were others just like him: his friends from the war, the only people, he felt, he really understood. However, soon after he lost this crutch of support too – after many of his friends committed suicide, lost from a world they thought they knew. "Over 30 of my friends committed suicide," he says.

This formed the foundation of much of his work since then. His most famous book *Well Done, Those Men* details the brutality and truth of war and serves, he hopes, to convince people of the stupidity of war, the terrible consequences war promotes, and the destructive power it harbours.

It's this story, he says, which is unlike any other truth in war. Because this version is the truth.



Dreams and Destiny With James Phelan

By William Sun

James Phelan, a prolific children's fiction writer, provided powerful insight into his personal life and writing techniques in his lecture. Phelan has published 28 fiction titles and has written award winning book series such as the *Jed Walker* thriller series and the *Alone* trilogy. Phelan specialises in thriller and action books and has won multiple awards.

Phelan opens by speaking of his first writing experience writing – it was recipes for juice. As a 5-year-old, his dream was have a juice empire!

Phelan's first impression of writers was that there were all "old dudes" like his author heroes, Tom Clancy and J.R.R. Tolkien.

Phelan says his early career was primarily architectural design as was not yet one of those "old dude" authors. Although, soon Phelan realised his potential as an author and decided to follow his dream career.

The description and perspective Phelan provides in his stories are heavily based on realism. His illustrations show military vehicles and cities all over the world which are depictions of his actual travels and visits. He portrayed writing as a series of logical events, linked by major principles of the storyline.

Phelan entertained with humour to constantly engage with the audience



and utilised jokes to retain the audience's attention. Running jokes aimed at hipsters and parents were popular with the students.

His 'top tips' to writing novels and novellas are:

- Know where your storyline is heading
- Logic and continuity is crucial
- Set a scene and introduce primary characters as soon as possible.

Phelan then concluded by stating: "My favorite quote is: 'films don't get finished, they just get released'. I constantly edit but I never truly finish my piece of writing."

James Phelan illustrated his initial experiences and his imagination with 7CFI in an insightful presentation.

Kirsty Eager – Author

By Jack Alscher

Warmth forms the foundation of many of Kirsty Eager's works. It trickles through her lecture, enthusiastic, encouraging, and supporting. Running writing workshops this week for the Literature Festival, she works with classes to refine individual introductions: setting the scene, conveying the mood, establishing strong characters. She complements this with peppered insight into the difficulties of being a writer: the struggles she found to publish her books, the difficulties of persisting despite setbacks, detailing both the good moments and the bad.

"I was pretty vulnerable," she recalls. "I was told that I had better get a real job, stop writing, do something else that I loved." She laughs, "but I couldn't. I surfed for a while and kept missing the early mornings, the late nights, the joy of refining and perfecting something I was proud of.

I felt depressed. I wished for something more."

Eventually, she returned to writing, "stuck it out a while" and after a few years, she became published. Now, she

enjoys a reputation as one of Australia's leading mystery novelists, and enjoys every aspect of her life.

Her wisest words of inspiration came when she opened-up about writing. "Writing isn't just a passion, but a life. Imagine you're in the moment. Place yourself there. What do you see, what can you observe?" With this thoughtful, encouraging style, this sets the tone for the rest of the workshop. The boys in Year 11 work on their story setting, with helpful prompts and touches, the results are incredible.

"She provided real insight into structure and development of novels," said a boy in Year 11. "I only wish she could come back more!"



“Never trust the news” with Jack Heath

By Luke Canter

In a miraculous feat, Jack Heath defied what many presenters and teachers consider to be a scientific law unto itself: the restless irritability of 26 Year 8 students in partially cramped seating arrangements.

Heath started his presentation with a comedic gem of a vignette, giving the audience a brief insight into his experience with Channel 7 News. He frequently evokes awkward laughter - indicative of a high-quality start. He relays his yarn in quick, concise paragraphs, wherein he speaks about being told to "look inspired" while writing in a lavish property overlooking a lake by, in his words, "an interviewer with huge hair".

He then went on to break the tension by offering some advice about writing original fiction: if you combine enough disparate elements, you will eventually have an original story. Heath gave the boys an opportunity for further input, aggregating many different narratives in one hypothetical title, *The Moist Asparagus*. With a full synopsis at their disposal, 8GeoB2 were tasked with writing an excerpt of *The Moist Asparagus* based on the content they'd brainstormed in a seven-minute timeframe.

As is typical of Heath's audience, the excerpts were humorous and erratic. Incomplete as they were, Heath used the fast-paced writing exercise to illustrate his advice practically, selecting literary devices that enhanced the excerpts' effectiveness,

and established a sense of direction within the sample chapters. Among these literary devices were the active voice, situational irony and dramatic irony. Additionally, Heath used the seven minutes of silent writing as an example of a productive practice when writing under time constraints.

The session ended as it had started, with continued incidental humour and a recycled joke thrown in at random. Jack Heath closed the seminar with another amusing anecdote about his momentary brush with fame as a nominee for the ACT Australian of the Year, against a fellow nominee who could do impossible party tricks with his prosthetic right hand.

And with that, Jack Heath closed yet another successful Literature Festival seminar.



Shifting Perception of Poetry with Philip Wilcox

Jono Kerr

As the Year 12's talked noisily, Phillip Wilcox was setting up getting ready to start his presentation. When he stood at the microphone, the crowd fell silent. He began with a bit of background on himself telling us that although he is now a slam-poet, he hated poetry in school because he misunderstood it. He spoke about his first poem before he performed it. It was about an awkward family wedding and how his grandmother died but his niece was born at the same time and due to this, his grandmother's death wasn't properly mourned. He recited this poem through his grandfather's eyes as he was the one who cared about her the most; he was the one most frustrated about his wife's life seemingly being forgotten. His poem was performed in such an amazing way that it changed my opinion on poetry the moment I heard it.

The room that was still in awe from his last poem was staring at him with growing anticipation waiting anxiously for another story, another poem. Philip took a long breath, recovering from his poem and then he told us of the night when he and his friends were going to shoot a kangaroo. He and his friends, Sam and Andrew, had challenged themselves to shoot, kill, skin and eat a kangaroo. They tirelessly searched for a kangaroo but after half an hour of silence they were ready to give up. But Phillip had an idea. He would take the spear gun,

hockey stick and axe that they had taken from a shed, down to a dam where the kangaroos went for water. After five-minutes of absolute stillness 50 Kangaroos came jumping down and had a drink but Andrew – who held the spear gun – didn't shoot. They were all gone except for this one kangaroo. This one kangaroo got in close to the bush and showed its chest to the boys daring Andrew to shoot but he didn't. Phillip looked at Andrew and saw that he was weeping, when he looked towards Sam (who never cried) and saw that he was weeping as well, he started to cry too. They realised then that what they were doing was barbaric; Phillip has written many poems about that night.

"Poetry is in more places than we give it credit for," Philip said. You could see the room thinking over his lines carefully but some people were just shaking their heads, doubting what he said. He decided to read some famous poetry and see who could guess it. Everyone knew every line as they came from famous songs and this demonstrated how poetry is all around us in many places.



Tim Harris explains the extremes of fiction and reality

By Tom Osborne

Musician, teacher and most recently writer. It was clear that no matter where Tim Harris took his talk, it would be engaging.

The excitement built amongst students in 7CFI as the author of renowned book series Explosive Endings prepared to give his presentation.

Mr Harris began his presentation by showing some funny text messages. This resonated with students, who found texting comfortably familiar.

From here, Mr Harris taught students the importance of writing in extremes. He showed an example of raw dialogue in his soon to be published book.

The basis of the book is a text message conversation between Mr Harris and a fictional character from his Explosive Endings series.

The book is set in a place where fiction and reality mash together. By reading an excerpt from his book, he demonstrated the effectiveness of raw dialogue.

He also demonstrated raw action when he showed the students a clip he had recorded for his book trailer. In the three-minute clip, only five words are spoken but it is still remarkably effective.

The final advice Tim Harris gave was that you should never be afraid to take inspiration from somewhere. He emphasised that you should always

take inspiration as it is the root of most good ideas.

Harris left the students of 7CFI with a new view on taking inspiration and a new knowledge on the power of using writing extremes effectively.



Action, thrilled and...juice recipes with James Phelan

By Jono Kerr and Anton Lising

On Wednesday, Year 9 English was lucky to have James Phelan, author of *The Last 13* – and 27 other fictional novels – talk with them. The room waited in anticipation for the arrival of James. He came in jokingly, mumbling about the state of Sydney's public transport.

James shared his passion for action, thriller and juice recipes with the class. He talked about his dream of a series of juice recipe books (when he was five) that he would use to create his "juice empire!" His master plan was "squashed" by his parents. Phelan made jokes throughout the presentation and kept Year 9 engaged.

James also explained his terrifying recurring nightmare to the class which lasted about three months. Although frightening, it gave him the inspiration to write his award-winning series, *The Last Thirteen*.

He left Year 9 English with some useful tips to use in future writing:

- You can beat writer's block by knowing your ending before you start your beginning
- When you start a story, set scene and introduce main characters straightaway
- Where to begin? As close to the end as possible with it still making sense.



Inspiration, sizzling starters and books with Jack Heath

By Adi Apana

“What is Inspiration?” This was one of the first questions Jack Heath posed at Year 7 classes, CSE and KGL. Many of the students answered by saying, “something that makes you want to achieve a goal.” *The Money Run & Cut Out* author, however, had a different take on it.

To explain his interpretation, Mr Heath drew on a prior experience in Melbourne where he was being interviewed for a documentary. The producers asked Mr Heath to walk down the banks of the Yarra River, and suddenly stop and try to look inspired, as if he had just had the idea for a new book. Mr Heath's recount of this was comical, and the room was filled with laughter.

Mr Heath emphasised how you can't force inspiration and you can't wait for inspiration to come to you. A writer must often actively seek out ideas. Mr Heath shared with us, that the first story he wrote, had ideas from other books that he had read, but the story itself was very different.

To show the students this in action, Mr Heath asked the entire class to think of a book they enjoyed reading or a movie they enjoyed watching. He then requested that three students stand up. Mr Heath asked one of them about the personality of the character, the other about the setting of their story and the other about the complication of the story. All the ideas were put

together in a sentence which became the premise for a new story. The classes were amused by this new technique and were clearly engaged.

Towards the end of the presentation, Jack Heath provided students with examples of different writing pieces and how they can be improved. He discussed the importance of having a 'sizzling starter' (an exciting beginning) is to get the reader engaged with the book. He mentioned that onomatopoeia – a word which sounds as it is named such as cuckoo, bang or sizzling – is generally an interesting starter. Other notions he discussed were the use of suspense in writing, how adding unexpected scenarios in your writing is effective and that you should always proofread and condense your work before submitting.

Jack Heath's seminar was engaging and humorous. The Year 7 classes appeared keen to take on the advice he provided them with and implement it in their own writing.



Theatresports: A triumph of wit, bravery and skill

By Luke Mesterovic

At lunch on Tuesday, a group of fearless drama enthusiasts gathered to compete in one of the most nerve-racking activities known to man: improvised comedy. Organised by the head of Drama, Ms Smith, theatresports requires skill, bravery, and wit.

For any of you who aren't aware of how it works, it's simple. Students are given a stimulus, whether it be a genre or a place, and have to create a scene on the spot. This can be incredibly hard, but often has hilarious results. We saw a Shakespearean tragedy about a monster hiding in a toddler's closet, pre-schoolers getting

crushed to death by a tower made of Lego and two lovers reconcile while bowling.

Students were divided into groups of three with priceless team names ranging from "Oyster Head" to "We're missing the peasant". After performing their scene, they all received a mark out of 15, and whoever gained the most points by the end, won. They were in for a shock, however, when they realised that they would still need to compete on Thursday to find out who the final winner would be.

Don't miss the next edition where we discover which team will take home the glory!

A Tour through Books with James Moloney

By William Sun

James Moloney, a young adult fiction author from Brisbane, explored the significance of his many titles in a wonderfully insightful lecture to 8EnglishC3. Moloney has published more than 40 novels since 1992, many of which have been nominated for prestigious awards such as the Children's Book Council Book of the Year award.

During the talk, Moloney highlighted where he gets his inspiration from. For example, Moloney's inspiration for *Crossfire* was a true pig shooting story. As a young adult, Moloney would visit the bush to shoot feral pigs, a menace to farmers. Over a while, he realised the cruelty within, shooting a pig and abandoning it to die a slow death.

The students were enthralled in the workshop and participated in plenty of creative discussion. Moloney continued to speak and discuss ideas with the students whilst remaining focused and compact with his explanation.

During the talk, Moloney used a light, humorous tone as he summarised his wide range of books. He demonstrated his excellence as an author in his detailed explanation of his books. Thanks to James Moloney, the students in 8C3 are enlightened on the processes to build inspiration and ideas.

Christopher Richardson

By Luke Mesterovic

Wyvern Class 4V was privileged on Wednesday to have renowned children's author Christopher Richardson come in and give an insightful talk about writing fantasy stories. He started the session by reading an excerpt from his award-winning book, *Empire of the Waves*. Richardson's voice is smooth and fluid, and instantly draws the attention of every student in the room.

He discussed how useful maps are in fantasy – whether it be a way for you to track the character's journey across Middle Earth or Westeros, or a chance to see where landmarks are in relation to the rest of the world. As a fan of pirates, Richardson delved into nautical maps, and introduced the class to several famous pirates.

At the end, 4V got a chance to create their very own pirate clan – complete

with fearless captains and jolly rogers that would strike fear into the heart of any man.

Christopher Richards is a prolific author who is an inspiration to children and adults alike. He is currently working on the second instalment of the *Empire of the Wave* series, *Empire of the Waves: Sea of Fire*.



Archie Fuscillo's unexpected journey to being an author

By Jono Kerr

Archie Fuscillo – an award-winning author – didn't enjoy reading until Year 10 but when he did read, he enjoyed books about foreign lands. As a result of this, he didn't think about being an author until Year 12 when he was encouraged by his English teacher. The teacher's encouragement was unexpected for Archie – his first language is Italian, so he struggled in English. He never thought that he could be an author so he became an Air Force pilot which is where he would be now if not for his English teacher's comment.

Archie taught me that writing is all about exploring your characters' feelings. He said that you have to channel a person you know into the character that you are making or you will give characters similar qualities.

He summed up with the following: "Unique characters are the cement in building your story."



Kirsty Eagar on the Process of Writing

By Luke Canter

"I liked writing even more so than reading, because I was in control. It made me better than myself."

Kirsty Eagar wasted no words and very little time in opening her seminar; an appropriately concise opening for a fatigued and listless complement of Year 12s.

Easing the class into a brief writing exercise, she began the lecture with a measured degree of biographical detail. She recalled her experience writing under White Horses, a quarterly ocean lifestyle publication and eventually going on to produce an 80,000-word financial thriller.

Eagar went on to emphasise practical and productivity-related aspects of writing, including but not limited to regularly scheduling writing and creating constraints for an effective sense of direction when developing a novel.

She then engaged in a series of fast-paced writing exercises with a captivated audience. The exercises entailed character development and writing based on prompts.



Using her writing career by far as an example, she dissected her intentions as a character and highlighted instances of narrative conflict.

To illustrate her point, she referred to excerpts from *Saltwater Vampires*, using the topic at hand as a segue into a second-hand publication experience, presenting an 8-page letter specifying in overt detail the criticism of her publication. Before drawing to a close, Eagar exchanged writing advice and recounted the circumstances leading to the publication of several of her titles.

The seminar was concise and high quality. Overall, it gave many aspiring authors an understanding of the publishing process.

Writing books based on real interactions with John Larkin

By Adi Apana

The Year 11 English Standard B was privileged enough to have the opportunity to listen to an insightful and inspiring seminar from the renowned, award-winning author John Larkin.

Mr Larkin's presentation was interactive and engaging with all the students. He was constantly asking the students for their input on different writing pieces, while still always providing his opinion and explanation.

One of the first writing examples Mr Larkin showed the Year 11 students it was a poem written by a Year 9 boy. The poem had lots of complicated words and many of the boys just naturally assumed it was good poem because it looked complicated but they couldn't understand it proficiently.

Mr Larkin responded by saying that just because a piece is complicated it doesn't mean it is good. In fact, he said that you should make it simple so that it doesn't become too hard to understand (like the poem written by the Year 9 boy). His tip is to write as if you are having an 'eloquent' chat with the person next to you.

Mr Larkin shared many stories with the boys which were relevant to the books

he has written. He told them about a school he once visited in the western suburbs, where he met a girl who didn't have a home. Her dad was in jail

and her mum was in a mental institution. After school, she would go

on a train and wait for it to terminate. She would then sleep on the train and then catch a train back to school. She realised education was vital for her to build a better life for herself, which is why she came to school every day. Throughout his recount of the experience, the entire class was silent with one student gasping in awe and admiration of this young girl.

This encounter became the basis of the book, *The Shadow Girl*. Majority of the book is fiction, however, as Mr Larkin was only able to talk to the girl once and only heard her experiences briefly.

Mr Larkin provided the students with some advice as to how to handle the HSC and, in particular, creative writing. He said that the students should go in prepared like they would for any other subject. He emphasised the point that the students shouldn't put too much pressure on themselves, but just give 100 per cent.

Avoiding a blank page with Isabelle Li

By Tom Osborne

Students of Year 11 English were lucky to have short story writer Isabelle Li come in to speak to them. In their final year before HSC, many of the Year 11s are worried about English tests. Li originally had a speech planned but chose to answer some of the Year 11s questions instead.

Li kick started her presentation by writing some of the students' main worries on the board. After the first 30-seconds it was clear that the Year 11s shared a common worry: how to start begin a narrative.

Li explained that as a short story writer, she is often faced with the issue of a blank page. She said:

“How to start is the same as asking how to get ideas because when you have an idea you can’t wait to start.”

She continued to focus on the issue on how to begin but she took a new approach and discussed how to get ideas.

After five minutes of consideration concepts such as life experiences, dreams and actions had found their way onto the board. Li proceeded to expand on the idea of using life experiences as a way of finding ideas.

Using the example of her most recent book, *A Chinese Affair*, she demonstrated to students how observations of other people can be the basis of a story.

The book is 10 years' worth of stories all rolled into one edition. Each of the 14 short stories are a unique anecdote about

later Chinese immigrants who came to Australia in the 1960s and 70s as opposed to the earlier gold rush immigrants.

Li continued her presentation by reading a short excerpt from *A Chinese Affair*. It was a moving story about a young girl whose mother had cancer. The girl is moved from relative to relative as an unwanted outcast. The story is set from the girl's perspective many years after her traumatic child hood. The book reads:

“I don’t keep in touch with my parents much and the years we spent together were so filled with guilt that they forgot to love me”

Li left the students of Year 11 English with a new outlook on short story telling and a new ability to avoid a blank page.

Author’s note: The irony is in an article about starting a short story took me ages to start, but thanks to Isabelle Li it all came together once I formed an idea.

Vision Boarding with Bancks

By Tom Barker

Tristan Bancks started out as an actor, and he'll nostalgically tell you that his first role was a boy who fell in love with his teacher. After moving to England, he began work as a TV Presenter for kids' shows.

To the Year 5 and 6 boys of Wyvern, Tristan provided an engaging source of entertainment and wonder. Combining what are already fun novels with dramatic readings and an electric sense of movement and environment.

Any member of staff will readily tell you that keeping about 100 junior boys hanging off your every word is a herculean feat, but Tristan achieved this with ease. He uses a unique combination of online games, videos and books to create an expanded universe centered around his novels, allowing for an increased reach of his works.

The best example of this is the book *Exploding Chickens* and the accompanying game by the same name. Tristan also works closely with his son to produce videos which accompany his books and act as comedic trailers for them.

In short, Tristan Bancks embodies the multitude of formats that authors can use to create a truly immersive world within their novels, and has tailored the "expanded universe" concept to match his audience, creating engaging and humorous accompanying pieces for his books.



Phillip Wilcox Slams Down Some Poetry

By Adi Apana & Anton Lising

“The day is done, my dear sweet son. I am old and you are young but the time will come.” These are the opening words to one of Philip Wilcox’s poems, The Day is Done. On Tuesday, Year 12 HSC English had the great honour of attending an insightful talk by the current Australian Slam Poetry Champion, Philip Wilcox.

Mr Wilcox shared his life experiences through a variety of styles such as poetry, slam poetry and engaging storytelling. The entire room was captivated as Mr Wilcox told nerve wracking stories from muscular kangaroos, to awkward high school crushes.

Mr Wilcox introduced a new form of literature to the Year 11 classes, through verbal expression. Judging by their happy faces, they were clearly entertained by it. Mr Wilcox taught the boys about poetry, and also touched on how slam poetry can be just as or more effective.

To give the students more of an understanding of how language techniques can be vital in creating an interesting poem, he got them all to write down a line of a poem starting with “Everybody Knows.....” Mr Wilcox made it clearly evident that he wanted the students to be smart and surprising with their words. For example he said instead of writing ‘Everybody knows all

trees are green’ he wrote ‘Everybody knows that the trees are green with envy of the birds that can fly between them.’

Mr Wilcox really challenged the audience's perception of poetry. As the students had the opportunity to experience these different kinds of poetry, they became aware that poetry can be interesting and very entertaining, as well as being more descriptive and immersive.

“The day is done.”



Jack Lynch on Pursuing Sports Journalism

By Luke Canter

“If you have so many opinions, why don’t you put your money where your mouth is?”

Jack Lynch gives an account of his career as a cycling journalist to a group of Year 11s contemplating their career paths. Lynch’s presentation was a departure from the norm; in many respects, his presentation was a stark contrast to many of the authors and contributors, fiction and nonfiction alike. The text type he has been doing is, on a fundamental level, conceptually different to others, it proved to be thoroughly fascinating. This visibly manifested in the number of inquiries his audience had in mind.

The content Lynch brought to his audience was primarily biographical. As such, much of the seminar revolved around the intersection of interests in sports journalism. Mr Lynch recalled his introduction to journalism as an informal recount of the humorous articles about his many unofficial AFL matches at Xavier High School.

He then went on to address 11EngStaE about the many opportunities that can arise from writing for publications. He spoke

about the pros and cons of working for a publication and freelance writing, dissecting his job as an anonymous writer for various websites. As if directly referring to the audience, he offered them advice on job-seeking as a freelance writer.

Jack Lynch discussed in depth the intermittent periods of technical work with cyclists which he had to undergo between jobs. Additionally, the final section of his seminar saw Lynch advising the class to “form connections within the industry” and “say yes to every opportunity,” because “it’s very important to form a portfolio.” Additionally, he emphasised the importance of alternating writing styles in accordance with a given publication’s style guide.

Lynch’s insights certainly created a positive first impression on the young men of 11EngStaE, and opened for them many prospects in sports journalism.

Tips Historical Fiction With Kate Forsyth

By Anton Lising

This Wednesday 11EngESL had the great pleasure of meeting Kate Forsyth, renowned author of the Impossible Quest and 35 other novels. She writes for children and adults, and has had her works published in 7 different languages. She opens by expressing that: "Ever since I could hold a pencil I knew I wanted to be a writer." At the age of 16 she sent in a handwritten story to a company in hopes that it would be published. Her copy was rejected but the company sent her an inspiring letter that told her to 'keep writing,' and 'one day she might be published!'

Kate takes inspiration for her adult books from significant historical events and occurrences. She tells the incredible true stories of real world heroes that have been forgotten. One of these examples as such is The Beast's Garden which depicts the untold lives of the secret heroes that worked undercover in WWII Germany.

The class was focused and eager to learn of her many historic tales of sorrow and victory. It was a fantastic and insightful experience for 11EngESL to have such a unique author visit.

