

POSTSCRIPT

LITFEST 2017

Day Three, 4 May



Bernard Caleo,

Photo: Tom Marchese

That's A Wrap

As LitFest for 2017 draws to a close, we've taken a moment to reflect on what all of us here at *Postscript* have achieved.

From a personal perspective, I never expected to be managing this team of highly skilled boys. However, I'm very happy that I am, **as** every boy in the *Postscript* team has risen far above what was expected of them and amazed not only myself, Dr Stevenson and Mr Jack Lynch, but all of the authors they interviewed and covered.

The most important concept to keep in mind about *Postscript* is that the boys are not **just** here to write, they are here to learn through covering an exceptional range of authors and topics, each expanding their knowledge and writing abilities.

The best way I could find to finish what has been an amazing three days is with a quote from Jack Heath.

"If you want to be a heart surgeon, you need a sharp knife and a brave volunteer, if you want to be a writer, you need an idea, a pen and some paper, and you can steal two of those"

With kind thanks,

Thomas Barker

Postscript 2017



The Book Festival at Wyvern House was a huge success
Photo: Tom Marchese

James Knight gets descriptive

By Joel Goh

James Knight explained that the first sentence that he ever learned to write was, “the cat sat on the mat” and explained how important the classic who, what, where, when, why and how is. Knight said: “If you have those explanations you’ll find that the cat never just sat on the mat... It’s beyond what’s on the paper.”

Another point that he told the class, was that you must put your feet in the author’s shoes to truly know and understand the story (he was referencing his personal preference of genre, non-fiction). Also, when you look at or make a character, you need to understand that if you put your feet in the author’s shoes that character will never be “one dimensional”.

Mr Knight also gave the reason that he writes non-fiction: he wants to share the true issues of the world with people because he believes that important lessons come from all of them. To share these stories with the world he went as far as to enter a refugee detention-centre.

Later in James’ talk he told another story. When he was in California he saw a blind man in the city among the hustle of city life slowly but constantly moving. When he reached Mr Knight, he felt around his face and perfectly explained how he looked. When they had finished talking the man said one last thing: “Come back to California some time and I will show you the views.” James then said that the way we understand a story depends on our perspective.

James ended with an important lesson: what you need to tell a story. He believes that all you need are your senses to put yourself in the character’s shoes and your imagination to use who, what, where, when, why and how. Finally, you need to know that nothing is as it seems. Everything

in every story has a unique background and you will never truly know a story unless you understand that.

James Knight explored many details and was beneficial for the Year 11 students.



James Knight

Photo: James Douglas

Exploring Poetry with John Foulcher

By William Sun

John Foulcher, an Australian poet and teacher, educated the Year 12 students on the life of a poet. Foulcher has received multiple poetry and literary grants. His work entails many poems such as *Light Pressure* and *Paper Weight*.

“Poetry to a poet, is entirely different to the relationship between plays and a playwright and a fictitious author and a fictitious piece,” Foulcher says to open the presentation. He begins to interact with the students by gaining their crucial perception of poetry. He utilises these interpretations to convey his primary message to the students.

Foulcher continues to clarify two key terms: denotation and connotation. Denotations, Foulcher illustrated, are explicit definitions whilst connotations are implications. He demonstrated the effectiveness of connotations in poetic pieces.

Emotion, Foulcher stated, is the core of effective poetry. He believes there are two major types of poetry, one which express thoughts and another that is written on the fly.

Foulcher believes the latter is a truer, more effective form of poetry.

Foulcher follows by illustrating the method he utilises to write the majority of his poems. “I draft my poems over fifteen to twenty minutes, ignoring how bad or good it may be.

“Over the span of six months to a year, I constantly edit the poem when I feel that the poem is incomplete. I tighten the poem to its bare bones and when I deem fit, I label it as complete.”

Foulcher demonstrates his processes by engaging the students with an example poem, “Listening”. He has educated the students and has revolutionised their perceptions of poetry in an entertaining lecture.

Tim Harris

Q&A

By: Tom Osborne

On Wednesday morning I had the pleasure of speaking with Tim Harris during his break. After being captivated by his motivating presentation I felt excited to be able to ask him some more direct questions. Without further ado I give you the unearthed information from behind the scenes of Postscript



Tim Harris

Photo: Thomas Marchese

Tom: *When did you know being an author was what you wanted to do?*

Tim Harris: "It was probably when I published my first book. When I saw that kids were enjoying my writing I knew I wanted to be an author"

T: *What was it like being a musician and what are the big differences to being an author?*

TH: “Although music and writing are both individual’s creative work they differ in that for the same amount of time you might produce a 4 minute song where as in writing you could end up with a half an hour read. In terms of being a musician it was more tiring and their where more late nights.”

T: *What inspired your Explosive Endings series and who is your target audience?*

TH: “Paul Jennings inspired me because I like his style of writing and I wrote the book for the age range of about 8-12 year olds”

T: *Just before you started writing where did you see yourself now?*

TH: “I saw myself still teaching and potentially recording another album”

T: *What was your dream job as a child?*

TH: “Either playing cricket for Australia or working as a chocolate tester in Willy Wonka’s chocolate factory”

T: *What advice would you give young writers?*

TH: “Never give up and write lots.”

That was all from the interview with Tim Harris who continued to intrigue me with his humor and interesting ideas.



Tim Harris

Photo: Tom Marchese

Matthew Lin Leaves His Mark

By: Joel Goh

Book designer, illustrator and manga artist Matthew Lin spoke to a Year 11 class and the takeaway was... I can't draw! Matthew gave a talk on tips, tricks and facts you need to know if you wanted to become a manga artist or illustrator. These included:

- You need to know how to make the drawings flow with the text and the relations of the drawings on that page. This will make the book more engaging.
- Comics are labour intensive and a page or panel that takes a long time to draw will only take a few seconds to read.
- To make a book or comic more interesting you need to learn how to “mix it up”.

Another thing he talked about was how to make a character. He said that a good character needs about four to seven days to develop a concept, and another week to turn concept art into the finished, coloured drawing. Matthew then took the rest of the lesson teaching the class how to draw some cute manga characters.



Mathew Lin, Photo: Tom Marchese

More About Matthew Lin

For Matthew Lin, drawing for a living has been his dream since childhood. As a boy, he aspired to be a graphic designer or, at very least, “something arty”. He first discovered his love for drawing and comics when he read *Tintin* and *Asterix*. He started to enjoy the manga style more because of the technology and plots created within the books.

His likes that, with manga, you can see the work, time and quality that goes into each drawing compared with the faster style of Japanese Animation. He said that the time he began drawing as well as he does now was in 2006 but he noted: “Sometimes I look at other people’s drawings and say, ‘man I wish I could draw like that’. So I’m still learning.”



James Knight

By Luke Mesterovic

On Wednesday, established Australian journalist, reporter and radio host James Knight gave a talk to a group of Year 12s in Prescott Hall. He began the talk by asking students what they thought of when they saw an ordinary chair. He encouraged them to question the chair; who made it?; How did they make it?; Where did they get the materials? In his words, these are, “a writer’s most important tools”, being inquisitive, creative and using all your senses.

He urged the students to start thinking more freely, and conducted a small experiment with them to show what he meant. Everybody had to close their eyes while he painted an image in their minds. He described a boy kicking a

football, and the excitement within him before scoring a goal. Almost everybody pictured a professional sportsman in a stadium, but were shocked to open their eyes and see what he was actually describing. He showed them a photo of a small boy in a dusty town kicking a ball to a man in a makeshift goal. “We need to start thinking of things from an unconventional point of view” he stated. In the same way, a chair isn’t just a chair – It can be used in a variety of ways to symbolise a range of ideas.

James Knight is an Australian author from the rural town of Gunnedah, NSW. His books include *Brett Lee - My Life*, *Under the Same Sky*, and *The Man from Coolibah*.



James Knight, Photo: James Douglas

A journey with Gervay

By Tom Osborne

On Wednesday afternoon, experienced writer Susanne Gervay shared her views on the traditional style of story writing with Year 12 English. In a captivating and inspiring talk, Gervay covered all aspects of what story means to her.

Gervay explained that stories have to take the reader somewhere. Gervay said: "If an author doesn't take you on a journey they have failed." Gervay told students that for a writer to create that sense of journey you need to respect story. In the words of Gervay: "For any generation story should be powerful and that shouldn't depend on what genre you write."

Gervay gave the example of Ernest Hemingway as somebody who had great respect for the stories he told. Hemingway was a writer who could lead you into the world of his story and when the story concluded he left you changed forever.

Gervay left the students with a new sense of story and just how effective the end of a story could be. Her final words

Susanne Gervay

Photo: Clancy Barret



before ending her lecture were excerpt from her book: "When people tell you that your story has become repetitive because there are only so many stories in the world that's false because everybody is different and your story is you"

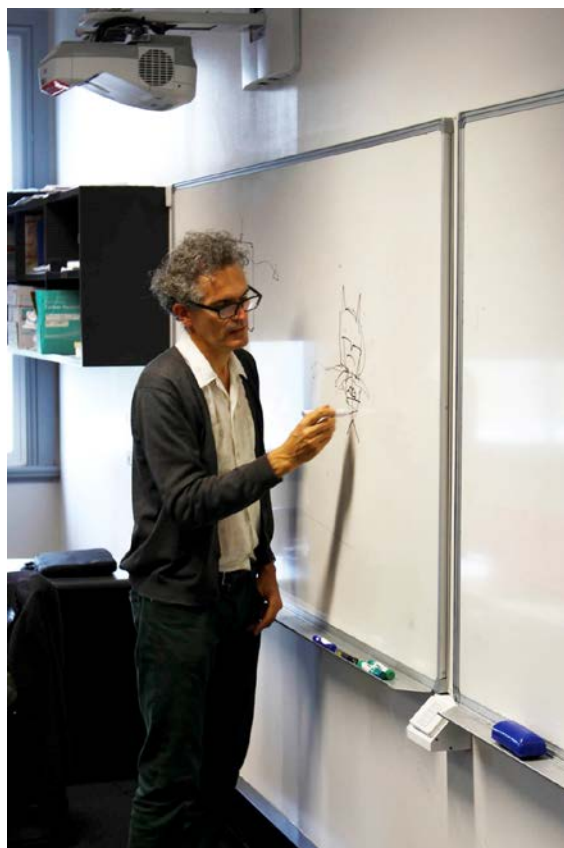
Bernard Caleo: Interview

By Joel Goh

When he was five, his mum took him to the library and he found his first Tintin book, *The Mystery of the Unicorn*. Later, when he was at university, he loved drama and performing and while he was at university the 'Golden Year of Comics' happened; it was 1986. It was a pivotal year for comics and many great ones were released and that made him want to become a professional comic artist.

For Caleo, "there are 700,000 differences [between being a comic artist and an author] but the main three are page design and layout. You need to learn how drawing is a language and how to express it and thirdly, you need to know that you will put a lot of work into one page maybe... a day but it might take 3 to 10 seconds to read."

As a kid, he didn't want to be a comic artist originally. Instead, he wanted to be a chemist, like his father. After going to work with his dad one day, he discovered that, "if I did it every day...my imagination would die." Later he tried being a projectionist and it was great but it didn't last too long, and it was only a matter of time before he would discover his true calling as a comic artist.



Bernard Caleo, Photo: Tom Marchese

Dress-Up on Parade

By Tom Barker

As the cacophony of colour and costume walked past the crowd of parents, a quick realisation was reached. While the students had some exceptional costumes, it was the staff that stole the show.

In what must have been a herculean feat of coordination, six staff members were dressed as an assorted pack of Crayola crayons. Also present were Evil Stepmother, Even Uglier Sister #1, Even Uglier Sister #2 and Cinderella.

But the true focus of the parade was the students, who had a diverse range of costumes, however, some trends were readily noticeable. Among the most popular costumes was Wally from *Where's Wally*, pirates of all types and creeds, a small army of Harry Potters and the Cat in the Hat.

A group of Year 12 boys were also collecting donations from parent, Wyvern Boys and staff for the charitable organisation Room to Read, which provides reading material to children in third world countries. It can easily be said that all in attendance enjoyed themselves excessively.



Dress Up Parade, Photo: Tom Marchese



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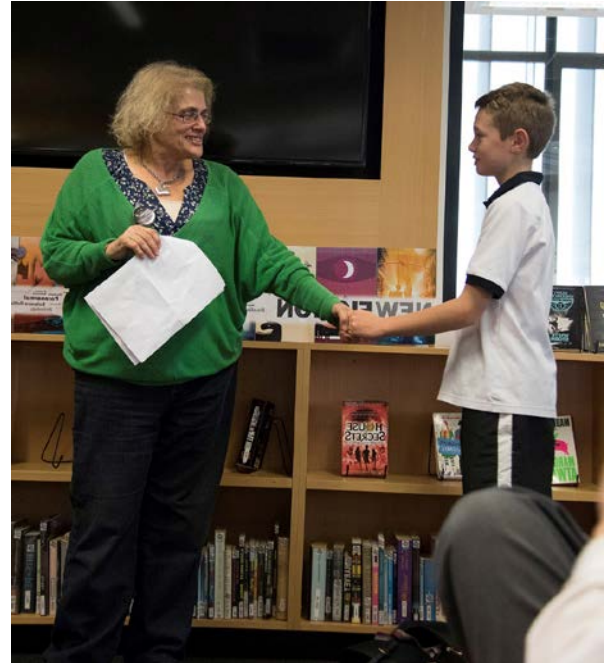
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Susanne Gervay

Photo: Tom Marchese



end of a story could be. Her final words before ending her lecture were excerpt from her book: "When people tell you that your story has become repetitive because there are only so many stories in the world that's false because everybody is different and your story is you"

Planning is half the battle

By Jonathan Kerr, Anton Lising and Adi Apana

J.C. Burke, renowned Australian author, presented to Year 12 English on Thursday morning. Open to the student's ideas, Burke let them choose what they wanted to cover. Year 12 decided to look at methods to apply when writing short stories. She provided many helpful tips with the class. One of such was "make every single word work hard."

The whole class was enthralled as she told vivid stories that installed empathy into their hearts. She solidified strong emotions for the main character only for them to be crushed by a sudden epiphany.

She explained how to create a sense of time by using one, specific object of reference. For example, a character could experience a flashback, the reader can be transported back to the present by using something as simple as a blue handkerchief.

She spoke about how writing a book is a long and tedious process. She "planned for 2 years" to write her award-winning crime novel *Pig Boy*. It took her a further two years to write the book. This is a perfect example that planning is half of the process. Burke showed the students the 23 pages (back and front) worth of planning done for *Pig Boy*. It made everything she said so much easier to understand as we could feel it in our hands.

To conclude the seminar, J.C. provided the students with some advice for a short story they will be writing as an assessment piece. J.C. emphasised the point that in a short story, you should only have one or two main characters and that the main character should only have one goal, so the story does not become too long or tedious.

The Year 12's were grateful for the opportunity to hear J.C. speak. They are keen to implement the advice she gave them into their short stories and their creative writing.

Creating Fantasies with Christopher Richardson

By William Sun

Christopher Richardson, a young children's fiction author and academic, has presented an excellent seminar on the creation of fantasy. Richardson illustrates fantasy as a more mature form of 'make-believe' and fantasy writing fantasy is simply a form of "tapping in" to this natural instinct.

He opens by reciting the opening chapter of his debut novel, *The Voyage of the Moon Child*, the first in the series *Empire of the Waves*. This fantasy novel series depicts six floating islands (lightly based upon Venice) in a flooded maritime world.

"Writing is not about being a genius, but the craft of transferring ideas on paper," Richardson remarks. He states four key ideas within building a fantasy world:

- Give your fantasy world a basis from the real world
- Ensure names are memorable and significant, yet intriguing
- Maps or other visual aid not only benefit the reader, but also helps the author in giving the story a visual scene.
- Research in humanities are key for ideas.

"If God is the creator of worlds, then authors are the creators of sub-worlds," said J.R.R. Tolkien. Being a major inspiration for Richardson, Tolkien inspired him into the genre he now calls his profession. Richardson states that inspiration can occur in any situation, whether you base stories around locations, people or objects, they may all have great potential.

Richardson concluded with a creative activity; produce your very own pirate clan. Map out a name, a leader, a backstory and a flag. This induced conversation and discussion among the students. Richardson utilised creative activities, to engage the students and to make them understand the basis of inspiration within fantasy environments.

All in all, Richardson's lecture was powerful and enlightened Year 8 on the inspiration behind creating fantasies.

Scot Gardner's Personal Relationship with Death

"I don't know about the protocols, but I've been tempted to high-five *some* dead bodies." Scot Gardner cogitates, as he does, over his strange and mildly disturbing relationship with death. The subject matter of his seminar is a stigmatic one.

Preceding his dark-humoured narration of the circumstances that led him to write *The Dead I Know*, Gardner gave his viewers a glance at his life as a writer, stylised to add humour. He emphasised the importance of the editing process, interspersing irregular doses of humour about his speech-recognition software's inability to interpret homonyms. Giving 10EngJ a valuable insight into the publishing process, he advised them to write novels before attempting to have them published so you don't, "allow your publisher to own you."

Finally, the majority of Gardner's seminar retold the process he endured whilst obtaining ideas for *The Dead I Know*. Writing a novel about such a macabre topic, spoken in hushed tones forced him to take near-gratuitous lengths to extensively research employment in funeral homes.

He advocated using life experiences as stimulus material for writing before speaking about his trip to a support

class for troubled children, which formed the inspiration for the main protagonist of *The Dead I Know*. Furthermore, he also addressed the class about how he established the funereal themes of the novel, having written it after witnessing a prime example of interventionism in death: the death of one of his family's cattle.

Overall, the contents of the seminar captured Gardner's strange and prolonged relationship with death, and quite accurately revealed the processes involved in writing and publishing *The Dead I Know*.



Arnold Zable Gets a New Perspective

By Joel Goh

"What does *from somewhere else* mean?" was the starting line of non-fiction author, Arnold Zable. In his talk, he focused on how viewpoint can change everything and how our viewpoint can change depending on who we are and our beliefs.

Before he went into real detail he gave some background on himself, his heritage and his family. This made it a lot easier to understand the context of the books that he was discussing.

Throughout the talk, he shared stories from his childhood which became parts in some of his books. Once he was finished talking about his books, students were free to ask Mr Zable questions.

One of the most crucial questions asked was posed by Sam Argy, "do you always write the complete truth?" There

were multiple answers to this: the concrete yes and two more abstract answers.

The second answer was that the Latin word for fiction is "*ficio*" which means "I mould" so fiction is more changing truth than making a whole new, different truth. The final answer that he gave was that the, "difference between ordinary and extraordinary depends on the way that you see it."

The notion of interpretation altering perception summed up Arnold Zable's present and was an appropriate way to conclude a fascinating session.



An interested class

Photo: James Douglas

Pieper Digs Deep

By Tom Osbourne

For a relatively young writer, Liam Pieper has led a difficult life. He was born in a dilapidated gothic mansion in Melbourne amongst a bohemian community. After living in the mansion for 10 years, the police asked them to leave. Pieper's family bought a lowerclass apartment and moved in with one of the hippies from the community. As a kid, Pieper was targeted by bullies and he found books were his escape to a better world.

Pieper describes his writing career as his small gift back to literature – a

medium which he often took solace in. He writes his books so youngsters with a similar struggle at home can find the same escape novels offered him. After he published his first book *The Feel-Good Hit of the Year*, his writing career began.

Pieper reflects that it was tough growing up in a house hold plagued by illicit substances. He says it was difficult having parents who were unreliable and irresponsible. Pieper tells students about a painter who had moved with them from their bohemian community.



Liam
Pieper
Photo:
Tom
Marchese



Liam
Pieper
Photo:
Tom
Marchese

The painter was mentally ill and painted pictures of dead cats. “Every day the man would find roadkill and keep it in the fridge,” reflected Pieper. This gave students a glance into the difficult upbringing he had. Pieper proceeds to tell students about the loss of his brother at a young age. His brother had become involved in the same substances as his parents and it unfortunately took his life.

It was around this time that Pieper published his first book *The Feel-Good Hit of the Year* which is a story about his childhood and the difficulties within his upbringing. Pieper explained that after publishing this book he found a degree of fame. He elaborated that people on the street began to recognise him.

Pieper tells that although he felt famous, he was not famous enough. He says that he thought after he published the book everything would fall into place and the money would roll in, however, this was not the case. Pieper tells that although it wasn’t a fairytale ending, what it did teach him was that, “a dream coming true is not the end of the story because life is one big achievement.” Pieper told the class that what his first book did do was provide opportunities for him to expand on his writing career.

We’re thank full that Liam Pieper did not use his gift with words to become “a little nerdy boy rapper.” Instead he used talents to produce writing as a gift to people who have had to face the same struggles as him. What a legend!

Winners are Grinnerers!

Lit Fest Writing Competition

By Jack Alscher

Susanne Gervay

Photo: Tom Marchese

The Literature Festival's final official event for 2017 was announcing the winners of the Writing Competition. Boys have worked up to this event for a term, so it was an appropriate way to conclude an incredible festival.

LifFest guest, Suzanne Gervay, judged the competition and she took time to congratulate all the entries for their complexity, creativity, and talent. She said that seeing such talent lends confidence for authors, as they know there are great creative writers who can add depth to an already strong industry. "It enriches you as people," she reflected. "I'm so glad that so many had an opportunity to write!"

Congratulations all boys who participated!

The winners of each category were:

Short Story

Luke Canter (Junior Division)

Finlay FitzSimons (Prep Division)

Clancy Barrett (Intermediate Division)

George Litsas (Open Division)

Poetry

Anton Bromwich (Prep Division, Poetry)

Jonathan Lee (Intermediate Division)

Ashutosh Bidkar (Open Division)



Postscript thanks Jack Lynch

by the *Postscript* Team

Throughout the past three days, journalist Jack Lynch has been working tirelessly to aid the *Postscript* team in their coverage of the 2017 biennial Literature Festival. Lynch is a professional writer and editor with a diverse portfolio. He has experience writing both freelance and for publications.

Lynch edited every article selected for publication in *Postscript*. His role in proofreading our coverage was integral. Over three days that Literature Festival took place, he received multiple drafts of articles about over 30 authors to edit. Without Lynch's proofreading experience, *Postscript* would not be possible.

Additionally, Lynch had to regularly host seminars of his own, as another visiting author. His work entailed proofreading articles and giving specific feedback for the wide range of Literature Festival articles. Lynch consistently delivers and improves our articles by a great margin. His advice has kept the whole team afloat and given us a clear chance to present our best, possible work.

We, the *Postscript* team, would like to thank Jack Lynch for being an excellent supervising editor and for his contributions to *Postscript* as a whole. He has given a great deal of support and was crucial for the progression of *Postscript*.



*LitFest 2017 was
an unbridled
success.
Congratulations to
everyone involved.*

*Photo: Tom
Marchese*