**HBETA MEETING 29/09/11**

**GENERAL BUSINESS**

* Thank you to Taradale for hosting.
* Agenda items: 6th Sept correspondence to HODS re John Mackenzie for outside prelim, experienced judge found. Entries due Friday end of wk 1 T4.
* List of HODS available and were circulated. Marty received permission to circulate info to you through this list.
* A very big thankyou to Mandy Jardin and Lyndie Balfour for their incredible support of debating. We appreciate their patience and the hard work they have invested, and are looking for new people to contribute in this manner. If we want debating to continue, this is up for review and needs finalising fairly swiftly. Suggestion to bring this up at next meeting and is priority that must be addressed in T4.
* Jo Morris has sent out a request for any digital resources for revision that could be offered to Christchurch. There’s a teacher resource exchange venue online to post to.
* Hastings Girl’s has offered to host T4 AGM.

**Marty Schofield Presentation**

* Below is a running commentary (apologies for stream of consciousness style).
* Has a book about to be published in November.
* Topic of focus: best practice in Creative Writing and editing.
* Hand out - exemplar of very ineffective CW; what can we say to this student to improve?
* Contained many passive statements and forced, inauthentic language.
* Marty models how she edits with students by showing us on the data projector the processes with the following tips:
* Get student to sit beside you and say that it is hard work to read and ask them to tell you “what it was like.” What they say will be more authentic and engaging, as will have a narrative voice.
* The figurative language must follow a genuine creation of voice and the generation of a believable scenario. Otherwise often ends up clichéd and jarring.
* Ask them to write in the voice they would use if telling the story to a mate, “what would you say to your friends?” ie avoids overwriting – “he grasped my arm” becomes “he grabbed my arm.”
* Instead of *marking* a piece of work, highlight the bits that as a reader you’re paying attention to (successful bits, concrete details etc).
* Say, “if I was a good enough painter, I should be able to paint this.”
* Avoid cheap words/phrases ie “he would always.” If pointing to a habitual behaviour, say it once and it should be emphasised in other ways. It’s shortcutting.
* Avoid overly familiar phrases.
* Be wary of overuse of adjectives.
* The point is, by highlighting the bits that are working the student is trained to figure out what is not effective and why.
* Very quick, useful way of giving feedback.
* Say, “ you should write what you want to read.” Ask them, “am I reading this because I want to or because I’m paid to?”
* Show not tell.
* What you take out is equally important as what’s left in.
* Read a story aloud and ask class, “when does this story actually start?” Often the first paragraph can be cut and is establishing/explaining etc, but the bits we only listen to politely. Ask, “when are we actually engaged in this story?” Begin there, cut the rest.
* Be wary of an interfering “explainy” voice that interrupts narrative or is inconsistent in tone.
* Say “I believe this” or “I don’t believe this” or “do you believe this?”
* It’s the concrete details that elevate the story.
* Be wary of having too many ideas in one sentence. Put space around the ideas; that’s how you control the flow of info.
* Do “I remember” activities to get little scenarios “I remember in Cyprus standing outside and throwing the olive pips into the night…standing in the kitchen wearing a tea towel pretending I could fly…etc”
* When they say “I remember going to Dreamworld and it was the best time of my life,” say “tell me about it.” It becomes, “Well, being on the top of the Ferris wheel you could see straight out to sea and all the houses looked like little monopoly buildings.”
* Model editing on typed version of story with a student’s work on projector: the beauty is you don’t need to do for every student because you can do publicly for one on projector and it benefits all.
* It’s the creation of a believable voice that is engaging, not all the figurative language. If you say something in the language you know, of your parents, of your streets, you’ll probably say something beautiful.
* Use time lapse in stories, don’t need a blow by blow of action. Tell them to “trust your reader,” you don’t need to explain everything.
* When they write “I touch my long brown hair” or “a tear forms in my green eyes” point out that it’s a 3rd person POV intruding, that we don’t see ourselves this way.
* As in essays, zoom in, zoom out. Get them to critique each other’s work.
* Ask them, “would you read this?” and “would you read this aloud?” and “why/why not?”
* If you believe the exemplars are not helpful, don’t use them. Write your own. Make your own from students work.
* Cormac McCarthy The Road excellent paring down of adjectives and simple, clean writing. Note word ‘claggy’ (ewwww!).
* Marty read her poem “Hat.” Fabulous.