

# ENGLISH TEACHERS AS BAD WRITERS CLUB

ETBWC

Step into your  
writerly identity

## A SIX WEEK WRITING COURSE

A space for teachers to develop a writing practice, step into their role as a creative and gain the knowledge, confidence and enjoyment required to teach students to hone their own creative writing skills.

**VATE**

VICTORIAN ASSOCIATION FOR THE TEACHING OF ENGLISH

**BAD WRITERS CLUB**

IN COLLABORATION

## THE ETBWC NITTY-GRITTY

The English Teachers as Bad Writers Club is a partnership between VATE and the Bad Writers Club, a creative writing club formed to practice writing in safety, without judgement and barriers.

The English Teachers as Bad Writers Club (ETBWC) is a space for teachers to develop their writing practice, to step into their writerly identity to hone their own creative writing skills. As teachers step into their role as a creative, gain the knowledge, confidence and enjoyment required to teach students to do the same.

Use the ETBWC and the community of teacher-writers that will gather as an opportunity to improve your instruction, interpret the curriculum and facilitate creativity in the classroom.

This will not be a passive professional learning experience! Participants will be invited to share their writing, participate in discussions, ask questions and celebrate each other's successes (and failures).

Light homework assignments will be provided to reinforce the concepts discussed in each workshop. These workshops will be facilitated by experienced screenwriter and creative writing coach Amanda Falson.

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COST:

\$400

WHERE?

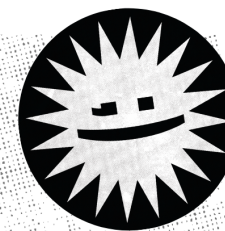
VATE Office in  
Collingwood

WHEN?

5–6:30pm over  
the following  
dates:

WEEK COMMENCING

MONDAY 12 MAY  
MONDAY 9 JUNE  
MONDAY 4 AUGUST  
MONDAY 8 SEPTEMBER  
MONDAY 13 OCTOBER  
MONDAY 3 NOVEMBER



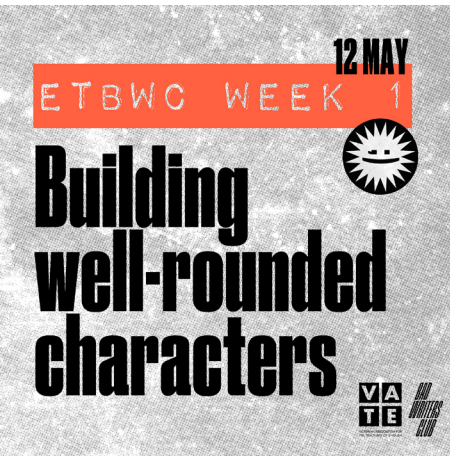
Register online at [www.vate.org.au](http://www.vate.org.au)

[events@vate.org.au](mailto:events@vate.org.au) | [www.vate.org.au](http://www.vate.org.au)  
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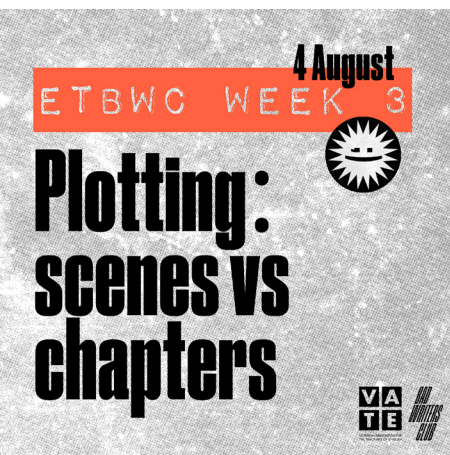
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# Program overview

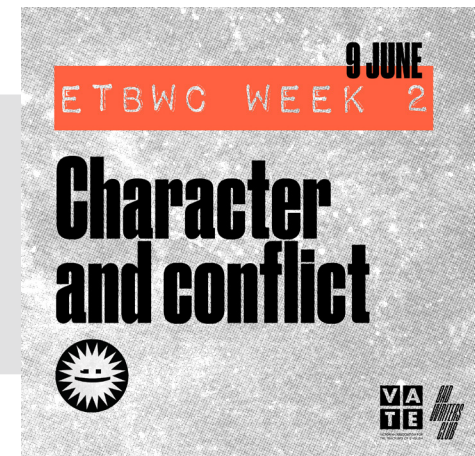


Characters are the heart of every great story. They're our way in – our avatars on the journey. When we connect with them, we feel their struggles, triumphs, and emotions as if they were our own. Think about your favourite books, films, or shows. Chances are, the characters stayed with you long after the story ended. In session one, we examine the importance of great, nuanced, memorable characters. We'll spend time crafting a protagonist worth reading about, who has a backstory, flaws and goals that propel the story forward and keep readers turning pages.



Conflict is the heartbeat of a great story. It keeps readers hooked, makes us ask, 'What happens next?' and gives the protagonist something to fight against. Without it, there's no tension, no stakes – just a flat road to nowhere. How do you like to build conflict in your stories?

In session two you'll put your characters in the pressure cooker and watch them grow!



Scenes and chapters might seem interchangeable, but they serve different roles in storytelling! Scenes drive the action, emotions, and stakes moment by moment, while chapters shape the pacing and flow of the overall narrative. Mastering both is key to a compelling story! Are you more of a scene-by-scene planner or a chapter-by-chapter writer? Let's find out in this session.

Register online at [www.vate.org.au](http://www.vate.org.au)

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8 September  
ETBWC WEEK 4

## Discovering themes and finding your voice



Theme is the important thing that's going on underneath the plot of your story. It's the point of your story, the reason you're writing it and it's the feeling that readers are left with when they finish the story. But how do we know what we want to write about as writers? How do we know which ideas are worth pursuing? What might hold enough value to us to maintain our interests over the weeks, months or years it might take us to finish our stories?

In session four we'll gain clarity on our story's theme, how to connect it with our characters and how to use it to figure out both the plot and the scenes we might need.

A great story isn't just about characters and plot – it's also about the world they exist in! Worldbuilding sets the stage, immerses readers, and makes your story feel real. Every detail matters whether it's a sprawling fantasy realm or a quiet small town.

In this session, we'll explore your favourite fictional worlds and what makes them work, as well as analyse the common genres, tropes, and cliches we encounter in storytelling – and how writers can deliver on reader expectations!

13 October  
ETBWC WEEK 5

## Genre and world building



3 November  
ETBWC WEEK 6

## Point of view and dialogue



POV, subtext, and dialogue aren't just writing tools; they bring your story to life!

Writing realistic dialogue can be trickier than it seems. It should reveal character and information about the world of the story while driving the story forward and sounding natural.

Choosing the right POV shapes your reader's experience; a deep POV pulls them closer, and strong dialogue drives the action. And don't forget to show, don't tell – let your story unfold naturally. Which of these do you find trickiest to master?

In this session, learn how to choose the best POV for your story and create believable, story-driving dialogue.

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