# Personal Narrative Writing for regional, rural and remote students

## Teaching Unit - Years 10-12

ABC HEYWIRE

## ACKNOWLEDGEMENT OF COUNTRY

The photo above is of Warakurna, in the Ngaanyatjarra Lands. It was taken by ABC filmmaker, Chris Lewis, while he was filming Heywire winner Charlotte's story, with her family in January, 2022.

The Heywire team are based across the country. These resources were developed in Meanjin/Brisbane on Turrbal country, Canberra on Ngunnawal Country, Naarm/Melbourne on Wurundjeri Woi Wurrung Country and in Camden, on Dharawal Country.

It is an extraordinary privilege to tell stories on the ancient lands of the original storytellers. Over the past twenty years, the Heywire competition has been a platform for First Nations young people to share their stories with the world. Supporting these young people to tell their story safely, their way, is a responsibility the Heywire team takes seriously.

We'd like to acknowledge the traditional owners of the various countries these resources were developed on and pay our respects to elders past and present. We extend that respect to the Traditional Owners of the country you are reading this on and to all Aboriginal and Torres Strait Islander people who read and engage with this resource.

For tens of thousands of years First Nations people have cared for and told stories on this country. Because of this care and custodianship, we are able to empower young people from some of the most remote parts of this continent to share their experiences of those sacred places.

The Heywire team would like to acknowledge the generosity of all First Nations Heywire winners who have shared their story with the competition. The ABC airwaves, websites and television programs are richer for their candour and courage.

This always was and always will be Aboriginal land.

# WHAT IS HEYWIRE?

Heywire puts young Australians at the centre of the conversations that shape their communities. The ABC has run this annual regional youth program in partnership with the Australian Government since 1998.

The Heywire cycle begins with a storytelling competition open to people aged 16-22, living in regional, rural or remote Australia. Heywire encourages young people to tell 'it like it is' about their life outside the major cities in text, photo, video or audio format. Over the past 24 years more than 11,500 young Australians have shared their story with the competition. Heywire stories are renowned for their honesty.

Winners work with ABC staff to produce their story to be featured on ABC Radio, television and online news sites. Winners also receive an all-expenses-paid trip to Canberra to attend the Heywire Regional Youth Summit.

The Heywire Personal Narrative unit empowers young people in rural, regional and remote Australia to tell their own stories, their own ways. This unit is a guide to supporting the writing of students' Heywire stories for submission to the competition. It is organised under an inquiry-based method, incorporating three phases of learning: orientate, experience, reflect.

Heywire winning stories form the core texts of the unit and engagement with these videos, radio packages and written stories, inform students' own story writing. These winning stories explore a range of themes which feature across many different subject curricula including identity, place, belonging, community, race and gender. A specific list of curriculum links can be found in the appendices of this unit.

Activities may easily be scaled up or down, or otherwise adapted depending on specific classroom requirements, student needs and time constraints. They may be run as a unit of work, or as standalone activities. Included are links, resources and templates to support the delivery of this unit of work.

**If at any time you need support with these materials, please contact the Heywire team at:**

**abcheywire@abc.net.au**



"Once small towns and surrounding agricultural regions succeed and thrive, so does the rest of Australia."

"Young regional people know that, and by having their say, can bring change."

2022 Heywire Winner, Amber from Aramac, QLD, Iningai Country

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# Why do we tell stories?

> **NOTE**
>
> Stories used throughout this teaching unit were written by the authors, with the video/audio content professionally produced by the ABC. For student submissions to the Heywire competition, professional video/audio standards are not required.
>
> Lesson plans will be presented first, with supporting materials available on the following page.

**After the orientation phase, students will:**

- Understand the function of stories in different contexts
- Identify key messages of Heywire stories
- Articulate their personal preference for stories by identifying their own positionality and comparing and contrasting two different Heywire stories
- Identify the features of powerful storytelling

Heywire winner Ashley from Springsure, Queensland, Gayiri country, recorded his story after a long day working at a mine site.

"It was a little odd recording and listening to my voice, but Heywire is a chance to give others a small peek into the opportunity and goodness that is out here," he said.

2022 Heywire Winner, Ashley from Springsure, QLD, Gayiri Country

# Why do we tell stories?

## Activity:

**1** **Small Group Activity:**
Students work in small groups, to engage in a think, pair, share activity, considering and discussing answers to the following questions:

·For what purposes are stories told in the following contexts?
- in families (i.e. parents to children)
- through social media accounts
- in the media to mass audiences (news programs)
- in religion (religious documents or gatherings of followers)
- in books/music and film clips/movies
- in myths, lore, and fables
- in theatre

·Why do we still value stories?

**2** **Poster Wall:**
Students create a poster wall (a physical documentation with cardboard posters or virtual documentation using an online platform) with responses, and present their poster to the class with a verbal summary of ideas.

## Activity:

**1** **Watch:**
This can be done individually or in small groups. Choose one video to watch from the playlist: Why do we tell stories? | TED Talks

**2** **Summarise:**
Summarise and present findings from the video to the class (this could be through a shared document, a PPT presentation or a class discussion).

## Activity:

**1** **Group discussion:**
Students read, watch or listen to the ABC produced Heywire winning stories (below), and then compare and contrast in groups. The aim of this activity is not to judge one story as 'better' than another; rather, to formulate a preference based on structural features and personal connection, and to highlight the fact that different texts can appeal to different people.

Key questions for group discussion:
- Which story appeals to you more and why?
- Did you make any personal connections to these stories?
- Compare your response to other group members'. Explain and justify your preference, e.g. I connected to Brielle's story and her ability to do anything she sets her mind to or, I connected to Charlotte's story because I am passionate about caring for the environment.

**2** **Written response:**
Have students write their responses to the following questions, encouraging them to use their own 'authentic' voice to do so. Be clear that this exercise is not for submission, but that you would like to hear them respond to these questions in their own way, using their own voice.
- What do you think these storytellers are trying to say?
- Why is it important for them to tell this story?

# Supporting Materials

## Stories:



**Author: Charlotte, Warakurna**
*Life in the bush is great, but camels are destroying precious country.*

**Read & Watch**    **Watch on ABC BTN**



**Author: Brielle, Dunsborough**
*'A year ago I could hear everything, now I hear nothing'.*

**Read & Watch**    **Watch on ABC iView**



**TED: Why do we tell stories?**
*'A collection of talks advocating for the connection, empathy and understanding that comes from storytelling.*

**Watch 'The danger of a single story'**    **Choose another TED Talk on storytelling**

**NOTE:**
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# Storytelling: What makes a good story?

**WARM UP**

Ask students to share with a partner their standard morning routine (eg. wake up, have breakfast, get changed into uniform, etc). Once they have each shared, give them the challenge of telling the same story in a more interesting way – but the hard part is, they can't embellish it! It still must be their authentic routine/story!

## Activity:

**1** **Brainstorm:**
Brainstorm students' ideas about what makes a good story.

**2** **Discuss:**
Discuss the responses and cluster/prioritise into a list or diagram.

## Activity:

**1** Organise students into pairs and ask them to recall a good story they have either heard or read and retell it to their partner. Each student in turn explains to their partner why they remembered and enjoyed the story.

**2** Students are to listen to or read Reece's story and discuss and synthesise their responses to the story. It may help to prompt with some headings such as: structure, language features, audience and so on. You might like to revise language features and text structures before starting this activity.

**3** This is an opportunity to activate students' prior knowledge and build further skills by providing guided practice to identify and describe the typical features of a good story.

**4** Students create a mind map/graphic/poster to represent the characteristics of a good story.

**5** Students annotate a written copy of Reece's story to highlight language features and text structure. Find these stories and an example in Appendix 1.

## Stories:



**Author: Reece, Elliot**
*Mum supported me for a long time, now it's my turn to support her.*

**Read & Watch**

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# Lived experience storytelling as reclamation

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**After the experiential phase, students will:**

- Identify the origin of stereotypes of 'teenagers' in media
- Generate multiple ideas for the story they'd like to focus on
- Have broken their story down into three moments and sketched a rough structure for the story

"I've learned that I shouldn't be ashamed to share my story and to share who I am."
Liam wanted to share his coming out story to help other queer young people.
"I hope my story helps them build self-confidence and believe in their ability to handle the situation, or to support their friends who might be going through the same thing."

2022 Heywire Winner, Liam from Launceston, TAS, palawa country

# The perception of young people

**WARM UP**

This activity has been adapted from the text "Talking to Brick Walls". Show students the below quotes (could be on a worksheet or PPT). Ask them to generate ideas about who the author of each quote might be and when they think it was written/spoken.

**"What is happening to our young people? They disrespect their elders; they disobey their parents. They ignore the law. They riot in the streets inflamed with wild notions. Their morals are decaying. What is to become of them?"**

**"We live in a decaying age. Young people no longer respect their parents. They are rude and impatient. They frequently inhabit taverns and have no self-control."**

**"When I was young, we were taught to be discreet and respectful of our elders, but the present youth are exceedingly disrespectful and impatient of restraint."**

**"The young people of today think of nothing but themselves. They have no reverence for parents or old age. They are impatient of all restraint…As for the girls, they are forward, immodest, and unladylike in speech, behaviour, and dress."**

**"We must examine the causes of the present notorious immortality and profaneness of young people."**

**"These teens and pre-teens are "gnawing away at the foundations of society.""**

Once you've discussed the quotes reveal the answers (in Appendix 2).
Consider the following points:

- Why do you think young people are described in this way?
- What has/hasn't changed?
- Whose perspective is missing?
- Is this an accurate representation of young people?
- Why is it important to hear directly from young people about their experiences?

## Activity: Teenage Culture

Read the three sources below and answer the questions that follow.

### The teenager is born

Even though the term 'teenager' had been used since the 1920s, it was not until the 1950s that the word became common usage. The school-leaving age was 14 and most students left school and went to work. They were not legally classed as adults until they were twenty-one years old.

Teenagers before the 1950s wore the same styles of clothes and listened to the same 'boring' music as their parents, such as Frank Sinatra and Doris Day. They had no real identity of their own as a social group. This changed when teenagers began to earn money, usually through jobs after school.

Their spending power gave them a new influence in society. Advertisers used television and the youthful image of rock and roll to sell everything from records, movies and fan magazines to clothes and hairstyles. The latest dance styles were copied from television shows like 'American Bandstand'. All this gave the new movement a culture – you could now look and sound like 'a teenager'.

### Rebels with a cause

Movies in the 1950s portrayed teenagers as rebelling against the American dream world created by their parents. In Rebel Without a Cause (1954), James Dean and Natalie Wood questioned the values of their middle-class parents and found they couldn't relate to them. When Marlon Brando is asked what he is rebelling against in "The Wild One" (1953), he replies: 'What've you got?'. They were anti-heroes who fought against the 'enemy' – parents, teachers and the police. The impact of Dean and Brando was so great that every parent in America worried that their sons would become 'bad boys' and that terrible things would happen to their daughters.

Newspapers expressed concern about an increase in urban juvenile crime and vandalism. The older generation had been too worried about surviving the Depression and World War II to think about rebellion. This conflict of ideas and lifestyles created the generation gap between the older and younger generations. The rebels wore a uniform – blue Levis 501 jeans, white t-shirt and black leather jacket. This working-class uniform was adopted by middle-class youths as a sign of rebellion against the short hair, collar and tie worn by their fathers. Dean, Brando and Elvis became the rebel symbols of a generation. The 1960s would take the revolution even further.

*Marlon Brando and his gang in The Wild One (1953)*

**The teenager goes global – Britain and Australia**

The music and fashion trends of rock began in the United States of America in 1953 and were quickly copied by British and Australian teenagers through American films, television and magazines. They adapted versions of the American style of dress and music and had their own pop heroes.

Australia was very isolated from the USA and Europe and it took up to three months for records and magazines to arrive here by ship. Australian singer Johnny O'Keefe was Australia's answer to Elvis Presley. He hosted the rock music show 'Six o'clock Rock' on ABC TV and, with his outrageous style, he became known as the 'Wild One' of Australian rock music.

Australian groups copied the styles of American artists and supported them when they came to Australia on tour. This is how the Australian industry survived in the years that were dominated by American movies, television and culture. Bands became successful as they played the Saturday night dance circuits around Sydney and Melbourne. Jukeboxes were imported from the USA and, while the Americans had had them for 20 years, they were a novelty in Australia and British milk bars and coffee shops.

Teenagers danced 'the jive' at Saturday night dances in the same suburban town halls where their parents had danced the foxtrot ten years earlier. Jive dancing was another expression of teenage freedom.

As in the USA, parents worried about the influence of rock and roll on the younger generation. For example, parents in Britain wanted the film 'Rock Around the Clock" banned after a group of teddy boys tore out the seats in the cinema so that they could dance. After the film, they rioted in the streets and vandalised buildings. When the film was released in Adelaide and Brisbane, extra police units were put on standby and in Sydney, teenagers danced on the footpath.

**The teenager goes global – Britain and Australia**

The 'effect' of rock and roll on the young:

*'. . . the link between our teenagers' attitude to these imported crazes and the high rate of crime seems indisputable.'*

From The Bulletin. (1956, October 3).

> Sources: adapted from Low, A. et al. (1996). Modern Quest. Brisbane: Jacaranda Press.

**Questions:**

1. What distinguishes the teenager before the 1950s to the teenager after the 1950s?
2. What important factor changed the influence of teenagers in society? Explain.
3. How were teenagers portrayed by the media in the 1950s? Cite specific examples.
4. Explain what is meant by the term 'generation gap'.
5. Why might teenage 'rebels' have worn a uniform?
6. What influence did the USA have on Australian teenage culture? Explain.
7. What conclusions might the older generation have drawn about the influence of rock 'n roll music on teenagers after the vandalism in a British cinema in the 1950s?
8. Are these accurate representations of young people?

# Finding your story

Writing about personal moments can be challenging for some students and sharing them with the class may be confronting. For this reason, it is important to group students using your own understanding of their needs so that they are comfortable when doing this activity. The aim is for them to get writing and to feel safe doing so. The below activities are designed to generate multiple story ideas. You could do them all or pick and choose the topics.

## Activity: Rapid fire questions

Give students one minute (max) per question. Encourage them to go with the first thought that comes into their head. The purpose of this exercise is to generate lots of different possible story ideas.

- 3 x things you like?
- 3 x things you dislike?
- Best or most memorable day of your life?
- What do you want?
- What do you fear?
- What is something important to you?

Give students 2 minutes for these ones (or longer based on your class needs):

- 3 x things about the world that frustrate you?
- If you could change those 3 things, how would you?
- 5 x things that you think about or know more about than the average person?

## Activity: What does home mean?

Heywire puts young Australians at the centre of the conversations that shape their communities. For many Heywire winners, their home features prominently in their stories. This is an activity to get young people thinking about their home. Use your discretion if any of these sentence starters are triggering for students in your class.

Ask students to complete the below sentence starters:

- I've lived in (Name of Town/City) for....
- I came to (Name of Town/City) because.....
- Home for me is....
- I know I'm home when I see.....
- My hometown is more than.....
- My favourite place to go in my hometown is.....
- Three words to describe my hometown are:
- If I was giving someone a tour of my hometown, I'd show them.....
- I feel most like myself when I'm at.....

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## Activity: Care

This is another activity to generate stories. Ask students to complete the below questions.

- When do you feel cared for?
- Who is one person who takes care of you?
- Is there an animal who takes care of you?
- What is one natural space/place that takes care of you?

Choose one of these things to focus on.
- Now, list three ways you provide care for this person, animal, space/place.
- Then, list the three ways this entity provides care for you.

## Activity: Joy and Challenges

**1** Take two-minutes to list as many things as you can think of in response to the following prompt question:

*What brings you joy during the day?*

This is a brainstorming activity where there are no wrong answers. You should focus on quantity over quality.

**2** In a new list, take two-minutes to write as many responses that you can think of to the following prompt question:

*When was it hard to do something that normally brings you joy?*

## Activity: The relational self

Tell students the self is in flux - who we are changes according to who or what we are in relationship with. Ask students to complete the following sentences.

- To my school, I am…
- To my family, I am….
- To my pets, I am….
- To my great, great grandchildren, I am….
- To my great, great, great grandparents, I am…
- To my younger self, I am…
- To my 25 year old self, I am…

## Activity: Choosing an idea

**1** Look at all the answers that have been generated in all of the above activities and circle three responses that you could write a story about.

**2** If comfortable, students might pitch their three possible story ideas to a trusted peer to determine which idea they should develop into a story.

**3** From the three ideas, narrow down to one response that you would like to develop into a story - something that you are passionate about or a challenge that you have overcome.

### NOTE

These are exercises in vulnerability. Students will be at various levels of comfort with various parts of their identity.

Remind students that they are in charge of their story at every point. It is their choice which parts of their story they decide to share with their peers.

The choice to share your story can also depend on who you are sharing your story with; people with marginalised identities are constantly 'editing' their story, or the version of themselves it feels safe to present to their audience at a given time. If students don't want to share their answers, they aren't obligated to.

# Telling your story

Students can now begin to crystallise their ideas by focussing in on crucial moments in their story.

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**WARM UP**

Referring to a previous activity, ask: What makes your story important? Why do you have to be the one to tell your story? Discuss.

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## Activity:

In this activity, students will practice using words which invite the reader into their world.

**1** Big Heading: Summarise your idea with a great headline -
- My day at….
- First time I…..
- I love….

In a sentence, own your story.

**2** Students write down three moments that tell their story.
E.g. if the story is based on a passion for AFL, the three moments may be the first game the person played, winning the grand final and meeting a great friend they made on the team.
Watch Logan's story, ask students to identify three moments.

**3** Of the three moments listed, students choose one moment to concentrate on. Students focus on how they felt, what they saw and heard in that moment, and how to write about it. Ask students to imagine they are standing in that moment and to take their audience there – what is it like? You may need to help students by starting with the senses: I could see/It sounded like/I felt/ I could taste/ It smelt like etc.

Useful sentence starter examples:
- 'I will never forget the moment I…'
- 'It all began when…'
- 'I will always remember how I felt when…'

**4** Ending sentence – think of what your story has taught you:
- I learned….
- After that day….
- I discovered that….
- I'm beginning to realise….
- I'm starting to wonder….
- I'm thinking that maybe….

**5** From here, students can move on to include the other moments or key points in their story and prepare their notes to be ready for drafting.

**Author: Logan, Mooroopna, VIC, Yorta Yorta Country**
*I struggle writing long essays, but I can keep hundreds of thousands of bees alive.*

**Read & Watch**

## Your story matters

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**After the reflective phase, students will:**

- Identify and articulate basic narrative structure
- Write a draft of their story
- Proofread and edit their story for structure, flow and rhythm

Friend, a refugee from the Congo who now lives in Wodonga, said being a Heywire winner "feels absolutely incredible".

"Telling my story to the world has always been my dream, and Heywire gave me that chance. I am so grateful," she said.

2022 Heywire Winner, Friend from Wodonga, Victoria

# PHASE 3: REFLECTION

## Your story matters

**WARM UP: THE NARRATIVE STRUCTURE**

As a class, revise the narrative structure (orientation, rising action, complication, climax & resolution – refer to the graphic in Appendix 3).

1. Think about the story of Little Red Riding Hood.
2. Working in pairs, give students 30 seconds match the parts of the story with the narrative structure from above.

**Little Red Riding Hood**

• Little Red Riding Hood sets out for Grandmother's house.
• Little Red Riding Hood meets the wolf.
• The wolf leaves Little Red Riding Hood and races to Grandmother's house.
• The wolf eats Grandmother.
• The wolf tricks Little Red Riding Hood.
• The Woodcutter saves Little Red Riding Hood.

*Answers are in Appendix 4.*

### Activity: Fractured Fairytales

1. In small groups choose a fairytale, nursery rhyme or well-known story. Discuss the major plot points. Create 5 freeze frames that summarise the story: orientation, rising action, complication, climax & resolution. Freeze frames are used to create a visual picture, like a photograph, to show characters in a scene or series of scenes. The freeze frame is held for several seconds to clearly show through the actions and facial expressions of what the characters are feeling and how they are feeling about other characters in the scene.

2. Add a line of dialogue or narration to each freeze frame.

3. Fracture It: Use a non-linear structure and re-arrange the order of the freeze frames by either starting at the end, or the middle or perhaps using flashbacks/ flashforwards. You can repeat freeze frames if needed.

4. Share with the class. Discuss – why is it interesting to start with the complication or climax of a story?

### Activity: Organising your story

For this activity, have one or more stories available for students to refer to (story options are on the following page). You could use the annotated copies of previous stories as well.

1. Write some basic ideas for your story's beginning, middle and end using the linear organiser template (Appendix 5) and notes from previous sessions.

2. Once you have a basic structure, you can further develop your story structure and begin to expand on your linear organiser points.

3. If you are filming or recording your story, you should still construct a written version from which to work initially.

4. Using your notes and completed graphic organisers, write a draft story.

## Stories

**Author: Timothy**
*'There isn't a day that goes by without him saying 'please rain''*

**Watch on ABC iView**

**Author: Darliah**
*'What the new Kimberly AFL women's league means for me and my community.'*

**Read & Watch**

**Author: Jo**
*'I'm a sistagirl and I want to be able to practise my culture.'*

**Read & Watch**

**Author: Aldriech**
*'I want to add my voice to those speaking up against discrimination.'*

**Read & Watch**

**More stories:**

**Text/Audio stories:**
https://www.abc.net.au/heywire/winners/

**Video stories:**
https://iview.abc.net.au/show/heywire

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# Editing

Students pair with an editing buddy to review and edit their stories in this lesson.

## Activity:

**1** Students begin by revising their understanding of evaluative language. Listen to/read Finbar and Amarah's stories and think about how a sense of place is created in both: What is seen? Heard? Felt? What words convey this? (Students will use this as a modelled example of how to enhance their writing when editing.)

**2** Vary sentence rhythm and structure: short sentences are great for increasing pace and help to make scenes that have tense subject matter tenser in mood. Yet be wary of monotonous writing. Vary sentence length. Tap out the rhythm of your sentences' syllables every now and then or read your prose aloud. This will help you hear its cadence, its music. Use rhythmic structure from poetry for inspiration. For example, the Japanese haiku is a short three-line poem in which the first line has 5 syllables, the second 7 and the third 5 again. Try write a few prose sentences with this syllabic structure, e.g. 'He waited all day. It was cold and darkening. Would anyone come?"

**3** In pairs, students begin by reading their stories aloud, while partners listen for repetition, lack of fluency/cohesion and so on.

**4** Use this link to help with making different and interesting language choices: Persuasive-Language-Word-Bank-1e3i059.pdf (cpb-ap-se2.wpmucdn.com)

**5** Using the Peer Editing Checklist (Appendix 6) students review written copies of stories, while also using post-it notes to highlight any questions or suggestions as they go, e.g. I want to know more about this, I am confused by this part of the story, etc.

## Story:



**Author: Finbar, Jan Juc**
*'A day in the life of a young surf lifesaver.'*

**Read & Watch**



**Author: Amarah, Oxley Island**
*'One minute I was curled up in bed, the next, I was handed a baby in raging floodwaters.'*

**Read & Watch**

### NOTE

If reading their story aloud to a classmate doesn't feel safe for a student, they can read aloud to themselves.

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# Final drafts and submission

Provide students with ample time to review and edit their work as necessary or allow students to view and give feedback on each other's work, if they feel comfortable.

You may even want to allocate a time in which students can present their stories to the class.

If submitting a video story, students will need adequate time to film and upload this.

**Students may submit entries as:**
- 400 words (max)
- 2-4 minutes video
- 2-4 minutes audio
- 10 photos (with annotations)

## Tips for a great entry

**1** **It's about you**

Heywire is about giving Australia a window on your life and/or your community. You are unique and the place where you live is unique, and that makes your story fascinating. Personal stories are the most compelling.

**2** **But not everything about you**

We're not asking you to tell your WHOLE life story. Focus on one important or interesting aspect of your life. It could be one hobby that's important to you, or one issue that you are passionate about, or one challenge you've overcome, or an interesting thing that has happened to you, or one thing that irritates you about where you live, or what makes your town unique.

**3** **If you are stuck for an idea on what to write about...**

Ask yourself these questions and come up with as many answers as you can. One of them is bound to make an excellent yarn.

- What's a challenge you've overcome?
- What are you passionate about?
- What makes you or your town unique?
- Why do you like living where you do?
- What recent event has had a big impact on your life?

**4** **Look for moments rather than generalities**

When writing or recording your piece, avoid talking in general terms. Instead of saying "I love my town because of the community spirit" try describing a moment from your life that illustrates that community spirit. In this case you could tell the story of when old Mary lost her cat, the whole town came out to search for it, or when everyone chipped in to fight a bushfire.

**5** **Look for turning points**

Turning points are moments where your life changes course. They are fascinating to the reader and often set up a suspenseful story. Here are some great turning points from recent Heywire winners.

- "The warnings started coming over the radio: 'Major flood warnings for the Loddon and Murray Rivers'. I knew we were in trouble."
- "I was not prepared for what happened next. Within three days I got over 30 job offers."
- "The sound of an explosion rattled through the phone. The phone call was disconnected."

**6** **Give more than just your opinion**

Many great Heywire stories are opinion pieces about important issues. But we encourage you to not only focus on your opinion, but your experience of the issue. For example, this excellent winning story from 2023 talks about the politics of raising children in a same-sex household, but also reflects the author's experience of it being played out at his school.

**7** **Check out past winning stories**

If you are not sure what to write about, check out the past winning stories for inspiration or browse the popular Heywire story topics in the footer of this page.

**8** **Show respect**

If you are putting together a story that involves other people who are identifiable, make sure you show them respect. It's often best to change names of people in your story if it's at all controversial, and do not use your own real name as your Heywire username.

**9** **Please steer clear of music you don't own**

When producing audio or video stories, please ensure you use copyright free material. There are lots of websites available where you can find legal music to accompany your story.

**10** **Keep it real and keep it simple!**

Stories entered in the Heywire competition must be real, not fictional. Also, do not overcomplicate a story. Some of the best stories use every day language. The more simple the story line is, the more likely it will stick with audiences.

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**Once stories are completed, they can be submitted to the Heywire website**
**https://www.abc.net.au/heywire/competition/**

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**Entries for the 2024 Heywire Competition close on September 1, 2023.**

If you have any issues with this process, please make contact with the the Heywire team at
**acbheywire@abc.net.au**

All submitted stories are read and reviewed by ABC staff and are eligible to win great prizes.

HEYWIRE

# APPENDICES

**Trent**
Broome WA

**HEYWIRE WINNER**

*Orientation – Strong sense of place*

As a teenager, I lived in a tough neighbourhood in the northern suburbs of Perth.

I saw fights, drugs, and gangs fill the streets.

I got caught up in it, and was addicted to the danger.

I thought living like this made me tough.

But my life turned on Good Friday 2012. *Turning point*

I was 19 and down the park with my mates.

I decided it would be a good idea to do chin-ups on a soccer crossbar.

It wasn't bolted in properly.

*Complication* The goal post crushed my head, and instantly put me into a coma.

My skull fractured in several places and I lost sight in one eye.

And when I woke up, the accident had brought on a shopping list of mental illnesses - epilepsy, ADHD, PTSD, anxiety disorder and major depressive disorder. *Evaluative language*

I started to self harm and needed medication and regular admissions to mental hospitals to keep me sane.

I couldn't work, so chose to move to Broome to live with my mum.
It took months but the relaxed lifestyle of the Kimberley started to help me recover.

I got well enough to get work.

I loved my new job and my new community, but depression still made the smallest issue feel like the end of the world.

And I would sink back into depressive habits.

I needed help, not just medication. *Tension builds*

I needed to talk to someone.

I decided to visit a Headspace youth health centre, even though I was pretty sure they wouldn't be able to understand.

After all, even I couldn't find the words to explain what was going on in my head.

But as I talked I found myself saying things I had never even considered before.

It was like my brain was saying things that I had no control over.

I started attending a church, and was able to slowly ease off my medications.

*Resolution* The best part was knowing that I was actually healing.

It's now coming up to three years since the accident and I've become a youth mental health advocate here in Broome.

I guess I have also learned a lot about what it really means to be tough.

It isn't about how many dangerous situations you put yourself in. *Message / learning*

It's about fighting through the trials life throws at you.

It's not about acting like you're invincible; it's about being brave enough to ask for help when you need it.

When I joined the soccer team, I knew Mum couldn't afford it, but she still made it happen for me.
Mum had me when she was 17. She grew up raising me.

Mum: I was still a kid myself. I didn't know what to do. I didn't really have any family. It was a bit different back then, it was like you had to be married before you had a kid. If you didn't, people judged you so badly.

My whole life, Mum's been my greatest inspiration and my greatest friend.

She's always seen the good in me and inspires me to be the best version of myself. We're renting with Southern Cross Housing. They keep upping the rent by a couple of dollars even though Mum's pay isn't going up.

We have a shower and a bath in one, Mum cleans it really well with bleach and stuff. But then, I don't know how it happens, mould just keeps growing and growing and Mum has to keep scrubbing and scrubbing.

I've been on a few school excursions ... but not school camps or trips.

I'm lactose intolerant, sometimes we can only get normal milk and normal cheese.

I started working when I was 13 to help Mum and put money in my pockets.

I'd use it to buy data or extra groceries.

Tax was annoying. I'd be working about 30 hours a week and they'd take about a quarter of the pay.

Mum: I've made my mistakes.

Me: That's every mother, we always make mistakes along the way and we always learn from them.

Mum: I know I didn't do too bad. Look at you, you're amazing!

Me: A real heartbreaker

Mum puts my sister and me before herself. There's always food on the table first before anything else.

Most children who grew up in a struggling household and become inspirational, usually are because of their mother.

Mum: I just want you to have a better life and a different life than what I had. I mean I had the most amazing life because I had you, but I had you a little too young, and I didn't get to do some of the things I wish I did. But I got the best thing though, having you.
I am forever grateful.

When I'm older, I want to get my mum out of this house and into a better one. I want to go to university. I want to be a doctor or a criminologist.
I can't wait to carry out my dreams and help my mother in ways I never could growing up.
I want to say: thank you Mum, for everything you've done for me, being here for me every step of the way.

Mum: I love you kid, and I'm trying. I've gone through a lot of things in my life I've sort of left half-finished, but one of my favourite things would be being your and your sister's Mumma.

I love you.

Mum: I love you too, honey.

_Link: Hardly anyone talks about the struggles single mothers go through, so I want to tell you about my mum - ABC Heywire_

**Mia**
Nowra, NSW,
Yuin Country

**HEYWIRE WINNER**

I was back in Katherine, doing bad stuff. Breaking in. Drinking.

Mum helped me get back on track. She never gives up on me.

She got me a job at a cattle station.

I'd worked on different stations in the Northern Territory and in the Kimberley.

I'm from Elliott, it's 700 kilometres north of Alice Springs.

I felt homesick working on different stations, far from home.
But I had to work to stay on track.

My Mum is on a disability pension. She has poor vision.
I don't want Mum to have to go on supporting me for the rest of my life.

I knew I had to make a change and needed a break from station life.

I knew if I came to college, I'd have lots of support.

When I first moved into a dorm at college, I was scared that the big guys were going to tease me.

I'd seen movies where the new kid always got bullied.

I took a deep breath and introduced myself.

"Hey, my name is Reece. What's your name?"

"Hey brother, welcome to Yirara college." He said he was from Finke.

I said: "Where's that country?"

He said: "Just down the road."

I said: "Your country is close enough. My country is a long way away."

Then that young fella said to me: "Don't worry, every boy here is a long way away from their family."

I'm a long way from my family and my country because I want to be able to work on my health, get my footy going.

I'm working hard to finish school. I'll be one of the first people in my family to graduate.

My Mum's depending on me. I've gotta be a man to look after her.

I'm proud of the work I've done to support myself, and her.

I'll be able to go back to working on cattle stations if I want, having graduated high school. Or I'll try another industry, to experience something different while I'm young.

I've got a big future ahead — looking after myself and my Mum.

*Link: Mum supported me for a long time, now it's my turn to support her - ABC Heywire*
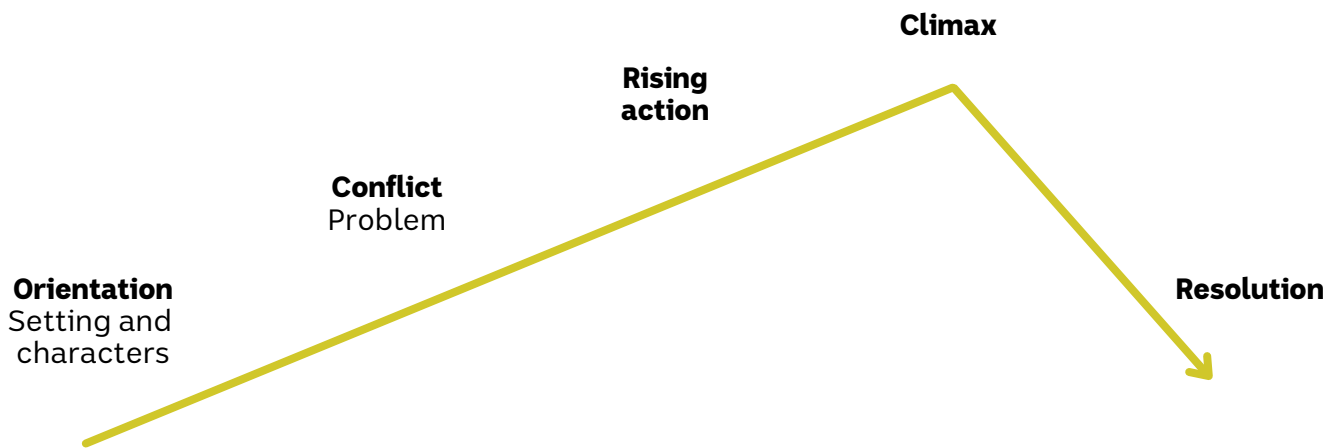
**Reece**
Elliot, NT

**HEYWIRE WINNER**

# APPENDIX 2 – "TALKING TO BRICK WALLS" ANSWERS

- "What is happening to our young people? They disrespect their elders; they disobey their parents. They ignore the law. They riot in the streets inflame with wild notions. Their morals are decaying. What is to become of them? (Plato, 4th Century BCE)
- "We live in a decaying age. Young people no longer respect their parents. They are rude and impatient. They frequently inhabit taverns and have no self-control." (An inscription on a 6000-year-old Egyptian tomb)
- "When I was young, we were taught to be discreet and respectful of our elders, but the present youth are exceedingly disrespectful and impatient of restraint." (Hesiod, 8th Century BCE)
- "The young people of today think of nothing but themselves. They have no reverence for parents or old age. They are impatient of all restraint...As for the girls, they are forward, immodest, and unladylike in speech, behaviour, and dress." (Peter the Hermit, 1274 CE)
- "We must examine the causes of the present notorious immortality and profaneness of young people." (The British Government, 1738)
- These teens and pre-teens are "gnawing away at the foundations of society." (New York City, 1850)

**Climax**

**Rising
action**

**Conflict**
Problem

**Orientation**
Setting and
characters

**Resolution**

# APPENDIX 4 – LITTLE RED RIDING HOOD ANSWERS

- Little Red Riding Hood sets out for Grandmother's house. (Orientation)
- Little Red Riding Hood meets the wolf. (Orientation)
- The wolf leaves Little Red Riding Hood and races to Grandmother's house. (Conflict/Problem)
- The wolf eats Grandmother. (Rising Action)
- The wolf tricks Little Red Riding Hood. (Climax)
- The Woodcutter saves Little Red Riding Hood. (Resolution)

BEGINNING

MIDDLE

END

Problem, Main Events, Climax, Development

# APPENDIX 6 - PEER EDITING CHECKLIST

☐ Read your story out loud. Does it make sense? Have words been left out?

☐ Use sensory words that help the reader see, hear, smell, taste and touch. Add more that appeal to the reader's senses.

☐ Place a triangle around the beginning word in each sentence. If they sound alike, change the beginning and length to add variety.

☐ (Optional) Highlight in yellow any dialogue in your narrative. Add additional purposeful dialogues if you can.

☐ Add descriptive adjectives that will help the reader remember your main character (you).

☐ Place a line through the "to be" verbs (am, is, are, was, were, being, been) and replace them with action verbs. For example, change was running to raced.

☐ Stories need both short and long sentences. Read your narrative aloud and ask yourself if more short sentences are needed, or if two short sentences may be combined to make a longer one.

☐ Find any word repeated more than once and replace it with a synonym.

☐ Reread the ending. Will the reader remember the ending? How does it reconnect with the beginning of your narrative?

☐ Proofread for spelling, punctuation and grammar by reading your story aloud. You may need to draft, revise, and edit several times.

HEYWIRE

# APPENDIX 7 - AUSTRALIAN CURRICULUM LINKS

## ACARA English Year 10 Curriculum Links:

Reflect on, extend, endorse or refute others' interpretations of and responses to literature (ACELT1640)

Analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response (ACELT1641)

Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1564)

Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts (ACELT1774)

Review, edit and refine students' own and others' texts for control of content, organisation, sentence structure, vocabulary, and/or visual features to achieve particular purposes and effects (ACELY1757)

Create literary texts with a sustained 'voice', selecting and adapting appropriate text structures, literary devices, language, auditory and visual structures and features for a specific purpose and intended audience
(ACELT1815)

Create literary texts that reflect an emerging sense of personal style and evaluate the effectiveness of these texts (ACELT1814)

Refine vocabulary choices to discriminate between shades of meaning, with deliberate attention to the effect on audiences (ACELA1571)

The unit of work provides an opportunity for students to build personal and social capability, as they develop a realistic sense of their personal abilities, qualities and strengths through knowing what they are feeling in the moment and having a realistic assessment of their own abilities and a well-grounded sense of self-knowledge and self-confidence. Students reflect on and evaluate their learning, identify personal characteristics that contribute to or limit their effectiveness and learn from successes or failures.

## ACARA Drama Year 10 Curriculum Links:

Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles (ACADRM048)

Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements (ACADRM050)

Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect (ACADRM052)

The unit of work provides an opportunity for students to refine and extend their understanding and use of role, character, relationships and situation. Students can experiment with mood and atmosphere, use devices such as contrast, juxtaposition and dramatic symbol and modify production elements to suit different audiences. Students develop and sustain different roles and characters for given circumstances and intentions. They perform devised and scripted drama in different forms, styles and performance spaces. They collaborate with others to plan, direct, produce, rehearse and refine performances. They select and use the elements of drama, narrative and structure in directing and acting to engage audiences. They refine performance and expressive skills in voice and movement to convey dramatic action.

## ACARA History Year 10 Curriculum Links

The nature of popular culture in Australia at the end of World War II, including music, film and sport (ACDSEH027)

Developments in popular culture in post-war Australia and their impact on society, including the introduction of television and rock 'n' roll (ACDSEH121)

Continuity and change in beliefs and values that have influenced the Australian way of life (ACDSEH149)

Use chronological sequencing to demonstrate the relationship between events and developments in different periods and places (ACHHS182)

Identify the origin, purpose and context of primary and secondary sources (ACHHS187)

Identify and analyse the perspectives of people from the past (ACHHS190)

Identify and analyse different historical interpretations (including their own) (ACHHS191)

The unit of work provides an opportunity for students to refer to key events, the actions of individuals and groups, and beliefs and values to explain patterns of change and continuity over time. They analyse the causes and effects of events and developments and explain their relative importance. They explain the context for people's actions in the past. Students explain the significance of events and developments from a range of perspectives. They explain different interpretations of the past and recognise the evidence used to support these interpretations.

## Australian Curriculum 21st Century Capabilities Targeted:

- Literacy
- Critical and Creative Thinking
- Communication
- Ethical understanding
- Personal and social capability
- Intercultural understanding
- Information & Communication Technology (ICT) capability