

GAZETTE



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ROMAN WORLD
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THE FINAL
PITCH

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WELCOMING
THE NEWEST
GRAMMAR GIRLS

35

150 YEARS
OF BGGS

ON *the* COVER

During Term 2, Year 8 students visited the School's Marrapatta Memorial Outdoor Education Centre, including Zoe Babnick (8B) and Myra Dhingra (8G). Over the course of the week, Year 8 students work together to navigate what it takes to be part of a successful team. While the activities are visible—including camping, cooking, bike riding and canoeing—it is the deep underlying conversations around the theme 'navigate' that are the bedrock of this program. It is the confidence and capacity that grows when students try something new for the first time, it's the emotional growth when they navigate the social challenges of community living and it's the adaptability they show in the dynamic outdoor environments.

—MS KIM WOOD,
DIRECTOR OF OUTDOOR EDUCATION



GRAMMAR GAZETTE

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ACKNOWLEDGEMENT OF COUNTRY

IN THE SPIRIT OF RECONCILIATION, BRISBANE GIRLS GRAMMAR SCHOOL ACKNOWLEDGES THE TRADITIONAL CUSTODIANS OF THE LANDS ON WHICH OUR CAMPUSES STAND, THE TURRBAL, JAGERA AND KABI KABI PEOPLES, AND ALL INDIGENOUS PEOPLE IN OUR SCHOOL COMMUNITY. WE HONOUR AND RESPECT THEIR ELDERS PAST, PRESENT AND EMERGING, AND RECOGNISE THAT THESE LANDS HAVE ALWAYS BEEN PLACES OF TEACHING AND LEARNING. WE ARE GRATEFUL FOR THOUSANDS OF GENERATIONS OF CARE FOR COUNTRY AND SEEK TO WALK IN SOLIDARITY WITH THE FIRST PEOPLES OF OUR NATION FOR RECONCILIATION, JUSTICE AND HEALING.

GAZETTE

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FIRST SCIENCE LESSONS



FROM *the* PRINCIPAL

EDUCATION AS THE FOUNDATION OF CHANGE

In education, and society more broadly, there are certain topics that emerge from time to time, capturing our imagination or requiring us to question what we do. The implications of artificial intelligence, beyond the ubiquitous ChatGPT, and the concept of the ‘anxious generation’ coalesce at this time of seemingly ever greater social division. They have us, within our School, workplaces and families, asking how to respond.

At Girls Grammar we are so aware of the importance of not only holding on to, but actively inculcating the qualities, attributes and capabilities that are fundamentally ‘human’. The ability to discuss, debate and question, discern fact from fiction and consider alternate viewpoints, for example, is developed in a supportive academic environment that encourages critical thinking. We seek to broaden students’ exposure to conflicting ideas and opinions, allowing them to question their own beliefs, develop empathy and challenge current societal norms (Johnson, 2015). In doing so, we expect girls to, at times, experience discomfort or even ire, as their own opinions are challenged and understanding deepened (Lukianoff and Haidt, 2015). It is a concerning trend that, in some classrooms around the world, opportunities for these discussions are being removed in an attempt to avoid such discomfort.

In 2013, an Ohio university released a handbook for teachers that detailed

topics to avoid discussing in the classroom due to their potential to ‘trigger negative reactions among students’—among these topics were classism and privilege. Other universities have banned books such as Virginia Woolf’s *Mrs Dalloway* and Ovid’s *Metamorphosis*, while *The Great Gatsby* has, in places, been removed as a prescribed text due to its portrayal of misogyny. Preventing students’ exposure to such works—in a well-intended attempt to protect mental health—has been found to have the opposite effect, leading to catastrophising, irrational processing, and dwelling on negativity (Lukianoff and Haidt, 2015). It also diminishes students’ ability to form educated opinions—to hear competing arguments, to understand all sides of an issue (Goldenberg, 1991). This neither prepares students for their lives beyond school, nor does it benefit a society already experiencing increasing partisanship. When we restrict exposure to the ideas and values of those with opposing views, it is difficult to engage in the kind of ‘mutual respect, negotiation and compromise’ our society desperately needs (Lukianoff and Haidt, 2015).

So, rather than trying to shield our students from the ideas they will encounter in their lives after school, we prioritise the development of their critical thinking skills, their empathy and understanding of others while seeking to equip them to thrive in a world in which they will face issues and ideas they cannot control.

In this edition of the *Gazette*, you will find stories from our generous, passionate and inspired students, such as our intrepid Study Tour participants on page 6, or the Grammar Environmental and Conservation Organisation on page 10. You will also learn from staff who are committed to delivering a truly empowering broad, liberal education, including Dr Bruce Addison on page 16, and Dr Peter Jenkins on page 22. An overview of our new Junior School is provided on page 12. In essence, the Junior School will be a whole school within a singular building—the ‘little sister’ of the Senior Campus. Inspired by the ‘miniature’ concept, the building will be brought to life in both its architectural features—incorporating elements of existing BGGs buildings—and the students themselves. Evoking a sense of innocence, curiosity and playfulness that extends beyond the physical, students will learn in a space that sparks intrigue, wonder and awe, which teachers will foster through innovation and best-practice teaching and learning. We are excited about the possibilities ahead.

Finally, enjoy reading about the unfolding masterpiece of Anna McGahan’s (2005) journey since school on page 29, and on page 35 learn about upcoming events and occasions as the School prepares to celebrate 150 years in 2025.

As they have done for almost 150 years, I am confident Grammar girls will continue to think critically, engage meaningfully, challenge their own opinions and ultimately, face their futures with an enduring sense of hope and optimism. For in an increasingly algorithm-driven world, it is these qualities that remind us of our shared humanity. ■

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ABOVE PRINCIPAL, MS JACINDA EULER WELSH, WITH SERVICE CAPTAINS, WENKE (LEVI) GAO (12G) AND SOPHIA BIZZELL (12R), ON WHITE BLOUSE DAY, RAISING AWARENESS FOR OVARIAN CANCER

FROM *the* HEAD GIRLS

TOGETHER STRONG,
IN BLUE WE BELONG

'INDIVIDUALLY,
WE ARE ONE DROP.
TOGETHER,
WE ARE AN OCEAN.'
- RYUNOSUKE SATORO

As Head Girls in 2024, we'd love to build on the already empowering and supportive community we are so fortunate to be part of at Girls Grammar. Throughout this year, we aspire to instill a sense of belonging amongst the students, and make every girl feel valued and appreciated for being their authentic selves. We want girls to realise the strength of a team, a sisterhood, at Brisbane Girls Grammar School. With this in mind, our 2024 Student Council banded together to form a motto that would hopefully shape our year and many years to come, which is 'Together Strong, in Blue We Belong #tietheblue.'

As we mentioned to the student body upon its announcement, the motto emphasises the strength we have as a collective. The power of a Grammar support system is such that we all stand hand in hand with the girls who face the same challenges, celebrate the same victories, and tie the same blue ribbon every morning, and there is truly nothing more special. In this community, girls are able to be part of something much larger than themselves and trust that they can pursue their goals with the sisterhood's unconditional support behind them.

With the key themes of our motto being togetherness and belonging, this unification of the student body seeks to bolster each girl's sense of self-worth, confidence, and pride in her achievements.

Furthermore, we chose to represent our Grammar community in the motto, with our signature Grammar 'blue.' From tying the blue ribbon, to celebrating Blue Days for our athletes, blue has become so much more than just a colour. To a Grammar girl, blue encapsulates the atmosphere, the education, and above all, the home in which each and every girl belongs the moment they walk through the white picket fence.

Looking ahead, we are beyond excited for all that's on, in this year's calendar! With Term 1's QGSSSA Swimming bringing in crowds larger than ever and the Grammar bond tightening day by day, we can only be ecstatic for the turnout, energy, and spirit at all events.



From Blue Days, Interhouse Cross Country, and House Choir to the Gala Concert and the Romeo and Juliet Senior Drama Production, the School calendar is full of opportunities to come together as a community. More than anything, we look forward to celebrating the student body's diversity in thoughts, perspectives, and experiences, and fostering an environment in which girls unify in their differences.

Ryunosuke Satoro once said, 'Individually, we are one drop. Together, we are an ocean.' So, we can't wait to work as a team and create waves of spirit, encouragement, and meaningful change in 2024. ■

ABOVE AOIFE BEDGGOOD (12O)
AND IHA AGRAWAL (12R)



ANCIENT LESSONS

LATIN AND THE ROMAN WORLD STUDY TOUR



Over the April holidays, a group of 19 students from Years 10 to 12 and three teachers—Dr Paula Johnson, Ms Jo Genders, and Mr Shane Skillen—visited Italy to study and explore places of significance in Western culture, from ancient societies through to the Renaissance.

The two-week tour was designed primarily for the enrichment and extension of students studying Latin and Ancient History, but was also open to girls with a broader interest in history. Each student was provided with a custom-made study journal complete with scaffolded Latin translation tasks, analysis exercises, and opportunities to reflect on their experiences, interspersed with high-quality sketching paper so that they could make visual records of what they observed. It is hoped these journals will become cherished artefacts of their deep intellectual engagement on this tour.

At our first stop, Venice, the group visited the historical Piazza San Marco and enjoyed an extensive tour of the Doge's Palace. We also visited the magnificent St Mark's Basilica, believed to be the final resting place of Mark the Evangelist, where girls noted the Middle-Byzantine, Romanesque, and Islamic influences on the style and architecture.

We then travelled south to Ravenna, the capital city of the Western Roman Empire during parts of the 5th century, home of outstanding mosaics in some of the oldest Christian churches in the world. Here, the girls visited several UNESCO World Heritage sites, including the Basilica of San Vitale, the Galla Placidia Mausoleum, the Arian Baptistry, the Basilica of Saint Apollinare Nuovo, the Chapel St Andrew, and the Neonian Baptistry. We also detoured to see the memorial for Dante.

Our next stop was Florence, which included tours of the Uffizi Gallery: the home of Botticelli's *Prima Vera* and *The Birth of Venus*, and works by Michelangelo and Leonardo da Vinci. At the Accademia Museum, we were awestruck by Michelangelo's *David*, and our musically-inclined students loved the 'Museo degli strumenti musicali' collection, which includes instruments made by Stradivarius and others. Other sites in Florence included a tour of the Palazzo Vecchio Museum, the Baptistery with its famous 'gates of Paradise' bronze doors, the Opera del Duomo museum, which now houses the most precious masterpieces from the cathedral, and the historic Ponte Vecchio. We also undertook the physical challenge of climbing to the top of Brunelleschi's magnificent dome, an architectural marvel that inspired generations of designers throughout the Renaissance and beyond.

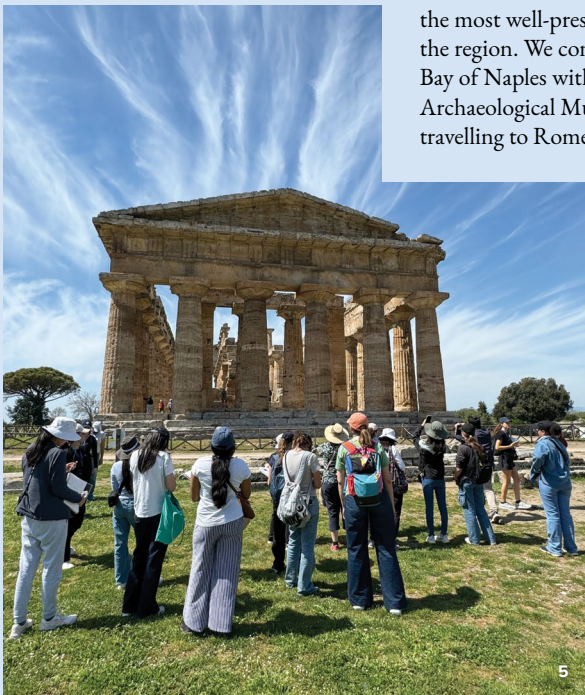
En route to Sorrento, we broke our journey by visiting the historic hillfort town of Orvieto, where the students chose their own adventure—from visiting the magnificent Gothic cathedral, to exploring an underground cave network that attests to the city's Etruscan roots, to studying the ancient artefacts in the National Archaeological Museum and Etruscan museum.

The halfway point of the trip saw us staying for several days amidst the terraced lemon groves of Sorrento. From this base we visited the archaeological sites of Herculaneum, the villa at Oplontis, and the incomparable Pompeii, where, among many other historical wonders, the Latin students were able to see the house of Caecilius—a citizen of Pompeii upon whom the Year 7 Latin textbook was based. Looming in the background of these sites was Mt Vesuvius, which we also climbed. South of Sorrento, we travelled to Paestum where we explored some of the most well-preserved Greek temples in the region. We concluded our stay on the Bay of Naples with a visit to the National Archaeological Museum in Naples before travelling to Rome.

The Eternal City was all that it promised, with visits to the Colosseum, the Forum, and the Capitoline Museum where the Latin girls came face-to-face with the bust of Cicero, whose speeches they study in their senior years. Other important tours in Rome included the Vatican Museum and Sistine Chapel, St Peter's Basilica, the Ara Pacis Museum, the Pantheon, and the Church of St Ignatius. A nighttime visit to the Trevi Fountain was also a treat.

A trip to Italy would not be complete without indulging in the local cuisine, and our girls ordered an adventurous variety of meals, including the local seafood (mussels were a particular favourite). Naturally, every dessert was gelato and our travellers became experts at ordering this special treat in Italian.

The girls were a delight to travel with, and were wonderful ambassadors for Brisbane Girls Grammar School. In every interaction they showed their deep curiosity, their excitement for learning, their compassion and humanity, and sense of fun. The accompanying teachers were proud of the students' maturity, their courage, and their willingness to challenge themselves. ■



CAPTIONS 1 STUDENTS WORKING IN THE PALAZZO VECCHIO, FLORENCE 2 OUTSIDE THE COLOSSEUM, ROME 3 TEMPLE OF ATHENA 4 MT VESUVIUS 5 OBSERVING A GREEK TEMPLE AT PAESTRUM 6 STUDENTS WITH A STATUE OF ROMAN GODDESS MINERVA, AT THE NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES 7 THE TRAVELERS IN VENICE

A bit of COLLEGIAL LOVE might shake it all up

REFLECTIONS ON HOPE, HUMANITY AND TEACHING



Some time ago philosopher John Ralston Saul (2001, p.4) made the following observations:

Any sense of power or powerlessness we have revolves around whether we believe we have the qualities with which we can have some effect on our destinies and on that of our society—not one great life-directing quality, but a whole range of them, all of equal importance, each with different roles. These permit us to change ourselves from passive to human beings.

We are living in paradoxical times. One such paradox is the ever-present reality of destruction and loss operating alongside the wonder of possibility thinking and ingenuity. Our concept of humanity is being stretched and there are just so many tension points. We can count on one certainty and that is that passivity will create dire outcomes. As with so many things it all depends on the lenses through which we view the world.

On a microscale, our current Australians of the Year, Professors Georgina Long AO and Richard Scolyer AO, are wonderful role models of hopeful excellence. They are medico-scientists leading their field in melanoma



research while stretching the boundaries of possibility thinking in other areas of metastatic disease. Their relationship is one based on deep professional expertise and respect founded overwhelmingly on heartfelt collegial love. Their optimism is not only infectious but also deeply moving. Tracking their progress has been made readily available through the instantaneity of social media. This is a good news story. The world needs to hear more about love, trust, loyalty, goodness, bravery and courage. These are the ingredients essential for a good life and a peaceful civic compact.



1

There are, of course, bad news stories and we are always reminded of them. On a more macro scale, the world seems geopolitically poised to revisit the shocking consequences of 20th century tribalism. Monotheistic religion once gave us so many of our important foundational values, fundamental values, that sadly today are lost in rank tribalism. Base territorialism must be a significant part of our DNA because it is never far away. The immediacy of the 'live' newsfeed streamed so seamlessly into our living rooms has made us numb to the reality of suffering. There are many more flash points, and they are well known. Distraction runs the risk of robbing us of the necessary attention and deep thought needed to challenge the epoch marking events of our era. Banality is no substitute for reason or reasoning. That must become our mantra if we are to survive and thrive as a species.

These two issues reveal the light and the shadow, the yin for the yang of our humanness. Interestingly both stories have been enabled by digital immediacy. Such immediacy is not all bad. There is light. As educators it is so important for us not to descend into despair. Those who wish to control and manipulate so often use a narrative of despair as an opportunity to control. I believe that schools are phosphorescent bastions of hope. Our cognition and reason, as we understand it, is what sets our humanness apart from the other creatures that also call this planet home. Perhaps our propensity not to unlearn is what sets us apart too. This is a huge challenge, and it should not be insurmountable. Schools are hopeful places of learning and unlearning where 'mistakes can make magic' and where optimism so often abounds. Society has much to learn from what goes on in our schools. The wonder associated with both the right and wrong answer as well as the innocence of the tangential question leads all those involved in the pedagogical compact to the wonder of possibility thinking.



When thinking about the importance of ideals Donald Arnstine (1995, pp. 22-23) notes:

Ideals keep us going when the world seems oppressive and unrewarding. They embody our values, our hopes and our deepest beliefs. The open-endedness of ideals makes it possible to share them, and thus makes possible distinctly human communities.

If we are to endure and grow as a species, we need to rethink and rearticulate our 'values, our hopes and our beliefs'. Focusing on excellent learning with liberal lashings of heartfelt collegial love would go a long way to making the world a more secure place. What wonderful ideals. Schools must be places where ideas are expounded and constantly reinforced. Idealism as the foundation of youthful enthusiasm is an amazing thing. This needs to be encouraged, tended, and nurtured. Thoughtful possibility as well as love, wonder and awe as expressions of our humanness will be the bulwarks guarding us from banal passivity. ■

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CAPTIONS 1 DR BRUCE ADDISON AND STUDENTS 2 LEILA RANIGA (7E) AND MIKKA TEO (7E) IN ENGLISH CLASS

FROM THE STUDENTS

Service



During our visit to Galeru, one of the Indigenous bush-tucker farms in the SevGen enterprise, we had a unique opportunity to participate in maintaining this beautiful property—ensuring that it continues to flourish for years to come. We learned to weed around the delicate roots of native plants, harvest ripe plums from orchards, and identify the many invasive plant species and how to effectively clear them. This experience ended with a sense of accomplishment and a new perspective on the role of traditional farming in conservation, putting our attention to sustainable food cultivation whether it be in urban farms or in the commercial foods we consume daily.

At School, GECO continues the projects we started during Grammar Goes Green to care for the environment and tackle sustainability. For example, we investigated the material used in the disposable gloves during Science lessons and we are meeting with the science laboratory technicians to discuss potential alternatives. We continue to care for our bees by counting them and observing their behaviour, and inputting this data to The University of Queensland's Native Bee Citizen Project. Currently, the hive is funded by the club cashing in eligible plastic bottles or other drink cans and cartons through the Containers for Change program. Additionally, the lids of these containers collected by GECO also help the members of another organisation—Precious Plastics—which takes the plastic lids off bottles and makes them into new products, such as pens. Ultimately, GECO's environmental works are not only present during Grammar Goes Green sessions, but also all around the School community. ■

Grammar Goes Green

CARING FOR THE ENVIRONMENT AT MARRAPATTA AND BEYOND

Yihao Zeng (9R), Grace Zhao (9L) and Taya Wojtowicz (10W)

Grammar Goes Green offers the opportunity for students from all Year levels to head to our beautiful Marrapatta Memorial Outdoor Education campus and help the environment around us. Many students from the School's environmental club, Grammar Environmental and Conservation Organisation (GECO), recently attended a two-day event, along with the GECO leaders, Mrs Cross and Ms Solomkina, the Director of Service, Ms Mungomery, and the Director of Outdoor Education, Ms Wood. Our main aim was to increase biodiversity, beautify and sustain the environment, and connect with our peers, and the animals and plants that we share this land with.

The students who attended are especially passionate about maintaining ecosystems, and small steps like the Grammar Goes Green service can do a lot for the world around us. Over the weekend, we provided food, water, and shelter for the wildlife in the Imbil area, planted many trees at Bella Junction and removed unwanted invasive species in the dams. We also learned about connecting, navigating, and journeying through the local environment.

Another highlight was the gifting and installation of a native beehive, similar to the one already managed diligently by GECO club members at the Spring Hill campus. This was more than a symbolic gesture, as each new hive introduced into the wild allows the surrounding environment to thrive and grow the already existing native bee population. Grammar Goes Green was truly an opportunity to transform the classroom discussions into collective hands-on actions that contribute directly to maintaining biodiversity.



CAPTIONS 1 ANYA NOLAN (8R) AND GABI CANNIFFE (8R)
2 STEPHANIE MCLAUGHLIN (7G) 3 YIHAO ZENG (9R),
GRACE ZHAO (9L) AND TAYA WOJTOWICZ (10W)

FROM THE STUDENTS

Curriculum Music and beyond

It takes two

JOYS OF CONTEMPORARY MUSIC

Imogen Dingle (10W) and Lizzy Harman (10L)

Imogen and Lizzy study Music as part of their curriculum. They regularly perform as an acoustic duo as part of the contemporary music opportunities offered at Girls Grammar.

When people think of what music is at Grammar, it might conjure images of violinists performing in an orchestra, a choir of singers or a drummer playing in a big band, but there are an array of additional opportunities for musical expression that operate alongside the School's Band, String and Choral programs. As a duo at busking, a soloist at Open Mic, or as a band as part of the Year 9 Music Aspire Project, these self-directed contemporary music performances empower students to perform repertoire we care about, work collaboratively with others, and grow in confidence. The ability to express ourselves through music, for others to enjoy and connect with, is a feeling like no other.



CAPTIONS 1 IMOGEN AND LIZZY 2 THE DUO PERFORMING TOGETHER 3 STUDENTS PERFORMING AT LUNCHTIME



The School's contemporary music offerings provide ample agency and challenge: We are certainly in the driver's seat with repertoire choice and musical arrangements. We consider personal connection to the piece, opportunities for musical and technical challenges, and importantly, the performance context—where and to whom it will be performed—and what might be the most effective way to arrange the song for our acoustic vocal/piano duo. Then follows scheduling rehearsals amongst other commitments, during which we spend time memorising the piece and exploring its expressive possibilities to establish a shared interpretation. It is such a fulfilling experience performing a song that you have worked hard at and really made your own.

Our connection to music has grown tremendously thanks to the opportunity to perform in safe and supportive spaces. From working with each other for our first Open Mic performance of Adele's *Easy on Me* to our latest public performance of *If I Ain't Got You* at Valentine's Day, we have built deep connections through these shared musical experiences. Music is a special thing, and there's a certain vulnerability about performing. Our mutual trust and willingness to embrace the unknowns of live performance has allowed us, in the moment, to explore the expressive possibilities of each piece, improvise and elaborate on existing ideas, and take musical risks. Obviously, this is not something we did when we began performing together, but as we grew in confidence and really got to know each other as musicians, it has become more and more a part of what we do.

Music is powerful. It can express a range of feelings in a way that words simply can't, and has created a deep bond between us. It is truly special to be able to share something so unique and beautiful with others. ■





Welcoming the newest GRAMMAR GIRLS

THE FIRST DAY OF SCHOOL

Within the white picket fence of Brisbane Girls Grammar School, a vibrant tapestry of excitement and anticipation unfolded as we joyfully welcomed our newest Grammar girls on their very first day. This day marks an unforgettable milestone for many families and young students, heralding new friendships, adventures, and the embrace of greater independence.

In the preceding six months as Year 6 students, they had the chance to familiarise themselves with the School grounds, meet their Heads of House and fellow classmates, and enjoy an afternoon tea and School tour with their Year 12 buddy. These carefully planned activities, including parent information nights and sporting tryouts, ensured a smooth and enjoyable transition into the bustling world of secondary school.

The official start of the school year for our new students involved an orientation program designed to create a supportive environment. The goal was to ensure that each girl felt ready to embrace the multitude of opportunities that awaited her. An induction assembly set the stage, emphasising ethical behaviour, personal responsibility, and the importance of contributing positively to the School community. A structured session followed, pairing Year 7 students with their Year 12 buddies and engaging them with their House and House Group teacher for the day. This mentorship program aimed to foster authentic relationships and provide a solid support system for the younger students. Later in the week, a co-curricular assembly introduced them to a world of activities, encouraging exploration and a commitment to trying new things throughout the year.

The initial weeks of secondary school brought challenges typical of the transition from primary to secondary school. From adapting to different teaching styles, new subjects, and new classrooms, to managing increased home learning and more challenging class learning, the students faced each hurdle with the support of their House Group teacher, Year 12 buddy, Head of House, and classmates. However, amidst these challenges, the joys far outweighed the difficulties. Lasting friendships have been formed, House parties enjoyed, and Bunsen burner licences achieved. These experiences contribute significantly to the holistic development of each student, providing invaluable life lessons in time management, resilience, and the importance of a growth mindset. These lessons lay the foundation for future success and instil a love for lifelong learning.



'TOGETHER,
AS A SUPPORTIVE
BGGGS COMMUNITY,
WE CELEBRATE THE
RESILIENCE AND
ENTHUSIASM OF OUR
YEAR 7 STUDENTS.'
- MRS SALLY CALLIE



As the Year 7-9 Advisor, I am privileged to witness the formative years of our students. Beyond academic growth, these years are about self-discovery and building resilience. Challenges and joys intertwine, offering invaluable life lessons that extend far beyond the classroom.

BGGGS offers several initiatives throughout the academic year, which many of our new Year 7 students and their families look forward to as opportunities to connect to each other and the School:

- Term 1: New Parent Welcome Reception, Year 7 Parent Information Evening, House Parties, Wednesday Play at Lunch Activity led by Year 12 buddies, Galentine's Day Celebrations, Interhouse Swimming Carnival, Blue Day Celebrations, Study buddies, Shake and Stir theatre performance, 50-day celebration, and Interhouse Cross Country
- Term 2: Grandparents and Friends Day, Friendship Dramas by guest presenter Bec Sparrow, Enlighten Education, Jump Rope for Heart, Father and Daughter Dinner
- Term 3: BGS/BGGGS Respectful Relationships afternoon, House Netball competitions, online safety presentation, and the Outdoor Education Program
- Term 4: Friendship Dramas by guest presenter Rebecca Sparrow, and the Mother and Daughter Dinner.

Together, as a supportive BGGGS community, we celebrate the resilience and enthusiasm of our Year 7 students. We are confident that these young girls will thrive, learn, and make lasting memories in their journey through secondary school and look forward to a fantastic School year ahead! ■



CAPTIONS 1 NINA GRIFFIN (7H) BEING FAREWELLED BY HER FATHER, KENT 2 ENMING PAN (7H) BEING GREETED BY ODETTA KALININ (12H) 3 KATIE BUNTAIN (12O) SHOWS AROUND HER BUDDY, NINA MATVEYEFF (7O) 4 MOLLY MILLER (12W) WITH LUCY CORBIN (7W) 5 AADYA KARIOT (7O), CENTRE, WITH HER SISTER SRIVIDYA (2020) AND MOTHER, DIVYA



2

The BGGGS Junior School TAKES SHAPE

CONSTRUCTION COMMENCES

There's a sense of anticipation amongst the School community, as work commences on the new Junior School building and we start to see the tangible reality of a new home for our youngest Grammar girls come to life.

The existing property at 89 Gregory Terrace, formerly known as Ruth Fairfax House, will undergo a redevelopment designed by m3 architecture and managed by Hutchinson Builders. Construction is now underway, beginning with the structural demolition of balconies, façade and roofing, and the project set for completion by the end of 2025.

m3architecture has designed a façade that incorporates many of the iconic features of the School's Main Building, including signature elements from the Senior Campus—honouring the history of the School. The inclusion of the white picket fence bordering the Junior School mirrors the familiar, recognisable Senior School fence and connects us, visually, as one School. The open balconies will create a sense of expansiveness and connection to the Senior campus, and green spaces will offer opportunities for the girls to explore the natural environment through hands-on learning experiences.

The Junior School will contain generously proportioned classrooms, a spacious library, canteen, and specialist learning spaces for Science, Art, and Music. It will be a space that enables our future students to grow in their individual interests, and discover new areas of curiosity, to best prepare them for their experience in the years of schooling ahead.

The Junior School will be accessible only to staff, students and families, with staff supervision and security in place. Maintaining a relationship between the building and the Senior Campus was crucial to the design, and crossing



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supervisors will be present throughout the School day to assist students to safely cross Gregory Terrace.

Junior School students will access the Senior Campus to enjoy the benefits of the library and theatre spaces, the swimming pool, specialist classrooms and nearby green spaces. Students will also use the School’s existing sporting (Rangakarra, Fig Tree Pocket) and outdoor education (Marrapatta, Imbil) campuses. Renovations to the School’s pool lawn are also taking shape, to accommodate our Junior School students in 2026.

Evoking a sense of innocence, curiosity and playfulness, students will learn in a space that sparks intrigue, wonder and awe, which teachers will foster through innovation and best-practice teaching and learning. The new five-storey Junior School building will provide a sense of connection that extends beyond the physical—a unique environment where the girls will experience a sense of comfort in their own surroundings. ■

To learn more about the introduction of Years 5 and 6 at Brisbane Girls Grammar School, please scan the QR code or visit the School’s website: www.bggs.qld.edu.au/years5and6



CAPTIONS ARCHITECTURAL RENDERS: 1 AND 2 THE FRONT OF THE BGGS JUNIOR SCHOOL 3 THE RECEPTION AREA 4 A GENERAL LEARNING AREA 5 THE PLAY SPACE 6 FRONT BALCONY 7 TUCKSHOP

Reconciliation Action Plan ARTWORK

FIGTREE FLOW, 2023,
BY JOANNE CURRIE NALINGU



When Brisbane Girls Grammar School embarked on its journey to launch a Reconciliation Action Plan (RAP) in 2023, an official RAP Artwork was commissioned to be a visual, physical commitment to Girls Grammar's movement towards reconciliation and a tangible acknowledgment of the history of Australia's First People within our School community and grounds.

Gungurri artist, Joanne Currie Nalingu, was commissioned for the project. Joanne's work is held in numerous private and public collections including National Gallery of Australia, Queensland Art Gallery, Gallery of Modern Art, and the Museum of Brisbane. In 2023 she was a finalist in the Sunshine Coast Art Prize, and is a winner of The Wynne Prize (Art Gallery NSW) for landscape painting or figure sculpture (2008), and twice a finalist (2009, 2010).

During the design process, Joanne spent time on our Spring Hill campus—on Jagera and Turrbal land—speaking with students and staff to understand the culture and values of the School,

and also relay her own experiences and culture. Born and raised in the Mitchell Yumba, on the banks of the Maranoa River, she uses the river as a metaphor for universal life, speaking to the future and longevity of the School. In a broader sense, the river symbolises 'all rivers, all people,' and references the hardships of her early life living on the banks of the Maranoa River. In this work, the river motif also illustrates 'the students all merging together.'

For the background of the artwork, Joanne incorporated the iconic Girls Grammar fig tree—a prominent feature of our Main Campus, which has been growing near Gregory Terrace since the School's early years—symbolising tradition as the root of our School, but also the growth of both students and staff during their time at BGGGS.

'The fig tree [is one of the key inspirations for the artwork], and the campuses, and the students,' she said. 'It's the key [meeting] point of the School. The first time I came here I was drawn to it. It was meaningful to the students and to myself.'

For more than 30 years Joanne has researched the designs of the Maranoa shields; '[t]hese are the traditional shield designs, with the diamond pattern. I went back to the Queensland Museum and researched the shields [from Mitchell—where I'm from], at the Yumba. And [I didn't want] to copy the shields, but made it my own design.' In this work, she added the three shields to draw a connection between family and country, and the School's three campuses at Spring Hill, Rangakarra and Marrapatta. Alongside the colourful overpainted river lines, Joanne's artistry includes the layered shields to represent the diversity of our community in age, gender and culture, and how these communities engage and overlap.

The RAP artwork remains in the School's Barbara Fielding Room, a space used on a daily basis by students, staff, and parents. ■

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- Joanne Currie Nalingu & Ian Waldron: *River Totem Revival – BNE ART*. (n.d.). <https://bneart.com/joanne-currie-nalingu-ian-waldron-river-totem-revival/>
- Joanne Currie Nalingu | *FireWorks Gallery*. (n.d.). <https://www.fireworksgallery.com.au/artist/joanne-currie-nalingu>

Watch Joanne
Currie Nalingu
discuss her
work via the
QR code.



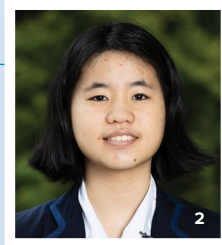
CAPTIONS 1 JOANNE CURRIE NALINGU
2 JOANNE CURRIE NALINGU, FIGTREE FLOW,
2023, ACRYLIC ON CANVAS, 1350 MM X 900 MM

FROM THE STUDENTS

Superhero Spelling

A HEROIC ICT PROJECT

Emma Wong (12W)



The origin story of Superhero Spelling began in a humble Year 11 Digital Solutions assignment. In recognition of our society's prevalent numeracy and literacy issues amongst children, we had been tasked with designing, developing, and coding a web-based interactive learning object—also known as an educational game (or learning, but more fun!). Another important part of this superhero game's backstory was the target audience, aged between seven and 10. To ensure maximum engagement with users, it was crucial to implement age-specific features—in this case, the superhero aesthetic. The final product of this assignment was a randomised spelling game, named Superhero Spelling. In it, players unscramble an Australian curriculum-aligned list of Year 5 and 6 words to vanquish an evil villain. Even after the assignment was completed, I was still thinking about adding new features. The desire to see the project to greater completion, unhindered by the nine-week limit of an assignment, motivated me to enter it into the Young ICT Explorers competition.

This competition is a national technology challenge where students present innovative solutions to real-world problems. It isn't all coding though; projects are judged on documentation, difficulty, and a pitch to the judging panel—a task that evaluates both technical ability and public speaking. Although this competition encourages team entries, Superhero Spelling was a solo endeavour, and consequently required much self-discipline to implement all my desired features. Building upon the base game, which simply consisted of the core mechanic of unscrambling a word, I added audio, new game modes, and storage of game progress. The game now contains practically infinite replay value, with a spelling campaign that ramps up in difficulty and an unending 'last-word-spelt-correctly' mode, which saves high scores!

The training montage of Superhero Spelling's development involved much research, coding, and painful debugging, combined with a healthy amount of Googling. In the process, I've learned many tricks for using HTML, CSS, and JavaScript, which are three languages universally used for website development. This project has also stretched my problem-solving and creativity skills, while also opening my eyes to the boundless possibilities that are facilitated with even a simple knowledge of code!

Eventually, it came time to present the project. After placing First in the 2023 South East Queensland Finals, Superhero Spelling went to battle in the 2023 National Finals and finished in Second place. Though it may be time for this game to retire, the knowledge I've gained from creating Superhero Spelling will stay with me forever. ■

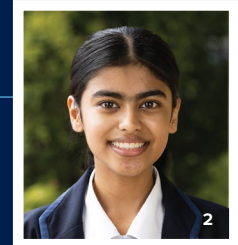
CAPTIONS 1 THE GAME'S MAIN CHARACTER 2 EMMA WONG (12W)



United Nations Club

PRACTISING PRODUCTIVE NEGOTIATION

Sameera Prasad (11W)



Model United Nations is an immersive experience where students act as representatives of different countries, aiming to tackle real-world problems with the policies and perspectives of their assigned nation. Last year, I had the opportunity to attend Bond University's High School Model UN conference (BUHMUN) at their Gold Coast campus as a delegate of Colombia.

Before the BUHMUN summit, delegates are responsible for comprehensively researching their assigned country. We then convey this research and our countries' interests in an essay centred on an allocated Sustainable Development Goal (SDG). At the conference, our SDG committees converge to debate and deliberate each country's stance, with the content of the essays organised by BUHMUN into a central discussion document called the Final Agenda. The primary objective of the summit is for each SDG committee to work together and address the points in the Final Agenda, ultimately creating a treaty representing the views of all political groups and countries involved.

The SDG committee I was involved in for 2023 focused on Sustainable Food Production and Resilient Agricultural Practices, which was interesting to engage with as we explored the intersection of environmental sustainability, economic development, and citizen welfare from the unique viewpoints of our assigned nations. In particular, our research and discussion revealed a lot about the complex problems the agricultural industry and the developing world face today. Embodying our various nations gave us specific insight into how other countries function and live, and a newfound understanding of just how lucky we are in Australia.

In 2024, I've been given the opportunity to represent Queensland's division at the National Conference (MUN) run by UN Youth Australia. Model UN summits address real world issues through debate, negotiation, problem solving, and teamwork with the other country delegates. Each event is, in essence, a room representing opposing views coming to diplomatic solutions and meeting all-inclusive goals. The experience is a unique and rewarding way of building communication, leadership, critical thinking, and collaboration skills as well as equipping us with a stronger awareness of global issues. Out of the hundreds of students who participate in these kind of events, I hope that like me, each attendee walks away having learned something new about diplomacy and working with others. ■

CAPTIONS 1 YEAR 10 STUDENTS PARTICIPATING IN A MODEL UN SUMMIT IN 2023 2 SAMEERA PRASAD (11W)



What's the STATE OF 'PLAY'?

ANDREW PENNAY RETURNS TO THE CREATIVE ARTS,
FOLLOWING A YEAR-LONG GAME OF CULTURAL HIDE 'N' SEEK

*There's an old joke that starts:
'What lies in the cupboard, covered
in cobwebs?' Read on for the answer.*

In 2023, I undertook the Girls Grammar Staff Fellowship to unearth some aspects of our academic culture that are worth propagating into the future. The Fellowship initiative recognises the value of our expert staff, seeking to enhance teaching at the School, and to promote the School as a leader in effective and innovative teaching. It was a glorious search, full of dead ends and surprises. It was also full of cupboards, cobwebs, and sunshine.

Although it is impossible to summarise a year's worth of cultural research in a word, I will try: *Play*. It's everywhere, and for good reason. It's in the dissection of a flower in Year 7, the cha-cha in Year 9, and—for many of our girls—a complex Mathematics problem in Year 10.



Most prominently, play is at the cricket pitch, the concert, and the bake stall. As I said, we see play everywhere, and we see it for good reason.



OLD HABITS DIE HARD

So, what's the state of play in schools, in terms of perceived value? It is a 'not yet', as Carol Dweck would say. Unfortunately, in a secondary educational system that veers towards fixation on that final academic score, play is often seen as the opposite of work. By this logic, *not without work*—our School's beloved motto—might translate as not with play. This is because 'play' is a potentially vexed word, viewed by many as juvenile, silly, or extraneous to a solid education.

In the Creative Arts, we sometimes see an odd circulation of the myth of arts-as-fluffy: outsiders perceive our playful approach as drawing squarely on the Latin *lascivia* (frolicsomeness). 'It's all well and good until Year 9', is a common trope echoed by peers, parents, and tutors of students worldwide.

CELEBRATION TIME

Globally, it's time for a paradigm shift. The Proto-West Germanic *pleban* (to care about, be concerned with, to engage, move) is a much more useful etymological basis in providing clues for the importance of play in an academic study. In such a paradigm, Drama, Music and Visual Art offerings are celebrated for their richness, depth, and humanness, as our learners engage and move their minds and bodies with expressivity, passion, compassion, friendship, connection, emotion, and drive. For us, play is not co-curricular enrichment: rather, it remains fundamental to the learning experience.

A PEDAGOGY OF PLAY IN THE CREATIVE LEARNING CENTRE

Throughout the Cherrell Hirst Creative Learning Centre, this vibrant tapestry of play-based creativity unfolds, guided by the principles of the Pedagogy of Play as defined through Harvard Graduate School of Education's Project Zero. Far beyond 'frolicsome distraction from the business of the day', we use play to enhance *agency, belonging, curiosity, and delight* in our learners.

Agency: Empowering creativity and ownership

In Arts classrooms, students are not mere spectators but active participants in their learning journey. Through projects like the *Aspire* songwriting task, girls are given the reins to explore, experiment, and create. In Drama, girls' own interests and choices see them engage with social commentary of issues they care about. Often, our arts learners work in—and are assessed in—teams, breeding accountability and motivation. See the performance of original student works in the International Women's Day Concert, page 23.

Belonging: Fostering community and connection

Central to an Arts ethos is the belief that every student has a place in the creative process. Through group activities and sharing performances with peers and parents, we cultivate a sense of belonging and camaraderie. This inclusive approach ensures that every voice is (quite literally) heard, promoting solidarity and mutual support within our community. Discover students making music together inside and outside the classroom on page 9.

Curiosity: Igniting a passion for exploration

Curiosity is the spark that ignites the flame of creativity. In our classrooms, students are encouraged to ask, 'What if?' and explore alternative perspectives. Visual Art students explore through a range of processes and materials, with girls designing and carrying out their own experiments. Drama students truly embody the thoughts and feelings of others, shedding their tears, fostering empathy and a thirst for understanding, as exemplified in the Senior Drama Production this term (page 26). Their inquiries are rich with genuine curiosity about the lives of others.

Delight: Celebrating creativity and achievement

At the heart of our approach lies a celebration of joy, achievement, and individual/collective achievement. Whether it's the Year 12s performing for younger students or the genuine delight of Year 8 printmakers seeing their work come to life, each moment is infused with a sense of celebration and pride. Hear about the enjoyment of art-making on page 28.

THE PUNCH LINE

Our arts learners frolic, that is for sure. But that's not a bad thing, is it? We frolic because we care, we are concerned, we are engaged, and we are moved. What a pity that these things are not necessarily front and centre of our national and state curriculum agendas. They will be, though: just watch this artificial intelligence-fused space!

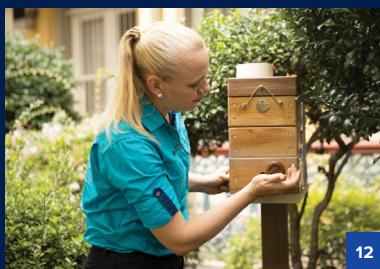
Oh, and what lies in the cupboard, covered in cobwebs? Well, it's the 1973 Hide 'n' Seek champion, of course. ■

CAPTIONS 1 MR ANDREW PENNAY 2 DRAMA TEACHER, MS BELINDA LINDSAY, IN PLAYFUL DISCUSSION WITH MIA GRAHAM (9W), ABIGAIL WALKER (9R) AND MIKA LAI (9R) 3 ALESSIA MONTEVERDE (7L) AND CLASSMATES IN MUSIC 4 MAGGIE HARVEY (7L) AND VERA CHUNG (7L) IN THEIR MUSIC CLASS

School LIFE



- 1 Ella Edwards (12G) and BGS students doing a script read for Romeo and Juliet.
- 2 Self-directed Contemporary Music Performers and Duo, Imogen Dingle (10W) and Lizzy Harman (10L)
- 3 Azalea Dunn-Mura (7H) rehearsing for Concert Band
- 4 Ashley Cleland (12E) doing Gymnastics in Health and Physical Education class
- 5 Aoife Bedggood (12O) and Lucia Moodley (7O) at the O'Connor House Party
- 6 Nishika Lakshmi Narayanan (12R) and her buddy, Jessica Logan (7G)
- 7 Arabella Raffiee (7O) and Clementine Lowry (7O)
- 8 Sophia Bizzell (12R) at the Griffith House Party
- 9 Siena De Silva (7B) in a Drama workshop
- 10 Hedyeh Nouri (12G) and her buddy, Juliette Rothwell (7G)
- 11 Chair of the Board of Trustees, Ms Julie McKay, Head Girls, Aoife Bedggood (12O) and Iha Agrawal (12R), and Principal, Ms Jacinda Euler Welsh
- 12 Hive health check by beekeeper, Ocean Weymess
- 13 Olivia Banh (11E) and Claudia Chin (11E) on Galentine's Day
- 14 Gabrielle Canniffe (8G) and Georgia King (8R) preparing meals for the Eat Up Charity
- 15 Students take part in the Daniel Butterworth Visual Art Workshop





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- 16 Former Chair of the Board of Trustees, Dr Cherrell Hirst AO, and Kay Bryan at the Donor Thank You Function
- 17 Warwick and Susan Agnew with Dr Catherine Duffy at the Donor Thank You Function
- 18 Caitlin Knauer (9M)
- 19 Adheera Warriar (12B), Charlotte Cooke (12E), Amelia Owen (12W), Katie Buntain (12O) and Lucinda Isbel (12H)
- 20 Libby Robinson (8L) and Lyn Robinson (Ford, 1957) at the Foundation Day Afternoon Tea
- 21 Emily Wille (10G), Amelie Howard (10G) and Frankie Austin (10G) preparing meals for the Eat Up Charity
- 22 Delilah Noble (7L), Adelais Meredith (7G) and Lucia Anderson (7M)
- 23 Abbey Woodward (12L) and her buddy, Lucy Bade (7L)
- 24 Sophia Tran (9M)
- 25 Students participating in a Chinese Lion Dance in celebration of Chinese New Year
- 26 Lulu Arumugam (10W) at the Interhouse Swimming Carnival
- 27 Rock Climbers Ava Wu (8H), Sharon Chan (8H) and Hana Tomsett (9M)
- 28 Eliza Cowie (7W) in a piano lesson
- 29 Girls Grammar cricketers celebrating Pink Stumps Day
- 30 The Old Girls Association Committee members celebrating the group's 125th Anniversary

School LIFE



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- 31 Competitors in the Australian Schools Cyber Challenge: Isabelle Chiang (11H), Amelia Loye (11H), Eva Warmington (12B), Elsie Butler (12B) and Emma Wong (12W)
- 32 Chamber Strings performing at the International Women's Day Concert
- 33 Noa White (8M), Jasmine Roocke (8W) and Lucinda Coyle (8O) at Basketball training
- 34 Ms Laurinda Davidson conducting the Symphonic Winds
- 35 Deputy Chair, Board of Trustees and past Australian Defence Force member, Ms Kerry Newton, delivering the ANZAC Day address
- 36 The Student Council on their induction day
- 37 Swimming Captains Charlotte Kennedy (12B) and Freya Lennon (12L) at the Swimming Carnival
- 38 Tiffany Chen (12W) and Ava Myers (12W) at the Woolcock House Party
- 39 Alice Hovey (12M), Emily Hourigan (12M), Pelagia Noble (12M) and Edie Gouldson (12M) wearing their Year 12 Badges
- 40 Ella Davies (right) hiking during her Outdoor Education program
- 41 Principal, Ms Jacinda Euler Welsh, with Head Girls, Aoife Bedggood (12O) and Iha Agrawal (12R), cutting the Foundation Day cake



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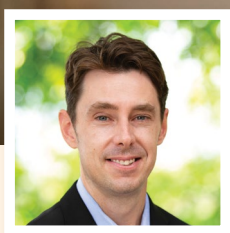


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- 42 Fencing Training
- 43 Jessica Fletcher (7R) and Emma Shan (7R) at the Swimming Carnival
- 44 Emily Stirling (7M), Peyton Czislowski (7M), Stephanie Dortolina George (7M) and Lisa Tomsett (7M) in Year 7 Science
- 45 Myra Dhingra (8G), Lilia Eskandari (8G) and Isabel Edwards (8B) at Marrapatta Memorial Outdoor Education Centre
- 46 Kerry Nian and Emma Friebe at the Mothers Autumn Luncheon
- 47 Grammar girls in the stands at QGSSSA Swimming
- 48 Holly Clark (11L), Cate Ward (11B), Evie Sayer (11L) and Lucy Goodall (11L) at Rowing training
- 49 Ava Bottomley (9W), Aarvi Mummalaneni (9L) and Mia Graham (9W) taking part in the Visual Art workshop with artist Glen Skein
- 50 Christina O’Kane and Michelle Logan at Pink Stumps Day
- 51 The BGGs first VIII
- 52 Sylvia Skene (8L), Agatha George (8B) and Rose Macallister (8H)
- 53 Aurelia Prior (8O), Helen Wang (8E) and Claire Logan (8R)
- 54 Eliza Forster (12O) recognising White Blouse Day

Reflections— STAFF ESSAYS

THE COMPLEX UNFAMILIAR PROBLEM



The bane of many secondary school mathematics students is the complex unfamiliar problem. As the name suggests, these problems are both complex (requiring knowledge of multiple concepts to complete several steps) and unfamiliar (different to problems already practiced).

To complete such problems, students need a conceptual understanding of, and flexibility with, mathematical techniques. Although they are based on concepts and techniques that students have been studying, their unpredictable nature

means that even the best mathematics students find them challenging—particularly in an examination, when panic can sometimes compromise the ability to think clearly and calmly.

The ability to face and solve unfamiliar problems is one of the most important skills we need our future generation of professionals to possess, regardless of field. It is also the essence of mathematical thinking: it's about developing a deep understanding of abstract patterns and structures so that we can create new, or adapt existing, rules and procedures to solve problems we haven't yet encountered.

At the same time, it would be a mistake to think that competence with the complex unfamiliar problem is all that matters. These problems comprise only 20 per cent of the marks in any exam, which means that students can still perform quite well in mathematics, even

in the worst-case scenario where little to no progress is made in these questions. This can dramatically reduce student anxiety and support them to think more clearly in the face of the challenge.

So, how does a student improve their ability to solve these problems (and all the other complex unfamiliar problems the world may throw at them)?

First, students must have thoroughly mastered key concepts and techniques. Imagine a player attempting a challenging level in a video game without having completed the previous levels. It's easy to underestimate the amount of practice needed; students must allocate some time each week to reviewing topics studied weeks or even months earlier.

It's also important for students to take advantage of every opportunity to practice complex unfamiliar problems. Consider the video game analogy again—this time imagine that our player completed all previous levels by following instructions found on the internet. This is not all bad; but they will neither be proficient in choosing the right move without instruction, nor be accustomed to the feeling of not knowing exactly what to do and being forced to try something new (and possibly failing). It also takes much of the joy out of playing video games in the first place!

Mathematics learning is not exactly like a video game. The 'moves' you make when solving a mathematics problem often took the greatest minds in history years to develop. They require skilful explanation and teacher demonstration. That said, there are still many situations in which students should not be shown the way forward, and instead should practice making leaps on their own, so they can ultimately learn the joy and richness of the complex unfamiliar experience. ■

To read more
Reflections
essays, scan
the QR code or
visit bggs.qld.edu.au/reflections



ABOVE DR PETER JENKINS TEACHING IN THE CLASSROOM



Celebrating the legacy of WOMEN IN MUSIC

THE INTERNATIONAL WOMEN'S DAY CONCERT

The recent International Women's Day concert was more than just a performance; it was a resounding affirmation of the power and enduring legacy of women composers. The evening transcended the boundaries of time and genre, weaving together the ethereal melodies of Louise Farrenc with the contemporary sounds of Maria Theresa Vizconde-Roldan.

As the concert unfolded, student musicians shared the stage with established female composers, delivering a powerful performance that resonated with the audience. Witnessing this fusion of generations was a powerful reminder of Fanny Mendelssohn's poignant words: 'There is nothing greater than the joy of composing something oneself and then listening to it.'

Central to the evening were the world premieres of winning compositions from the 2023 BGGs Composing Competition. Liv Evans (12O), Dorothy Rae (12G), Shinie Gu (11O), Lisa Walsham (12R), and Grammar Women, Freya Smith (2023) and Abigail Lui (2020), shared their original works—a testament to the vibrant creativity nurtured within our School. These young women, the future voices of music, embody the spirit of Ethel Smyth's declaration: 'I feel I must fight for [my music] because I want women to turn their minds to big and difficult jobs, not just to go on hugging the shore, afraid to put out to sea.'



CAPTIONS 1 DIRECTOR OF INSTRUMENTAL MUSIC, LAURINDA DAVIDSON 2 ELLEN BAEK (12E), AMELIA HOWELL-SMITH (11L), AND LISA WALSHAM (12R) 3 DOROTHY RAE (12G) CONDUCTING THE CHAMBER SINGERS 4 DOROTHY RAE (12G), ANNABELLE ABRAHAMS (10G), ORLI WATCHTEL (11B) AND EILEEN TSENG (11H) IN SYMPHONY ORCHESTRA

The concert also celebrated the achievements of established women composers. Sarah Quartel's *Voice on the Wind* resonated with a powerful message of self-belief, while Maria Theresa Vizconde-Roldan's *Da Kami Ay Ananak Kankana-ey* transported the audience to the Philippines with its rich folk song tradition. Each piece, from the playful *Tarantella* by Carol Brittin Chambers to the evocative *Postcards from Big Things* by Kara Williams, showcased the vast diversity of expression within the female compositional voice.

A particularly moving moment came with the performance of *A Little Prayer* by Evelyn Glennie, a deaf musician, whose layered and expressive compositions defy limitations. Glennie's work echoed the well-known sentiment from Hildegard von Bingen, who is said to have once stated, 'Talking about music is like dancing about architecture.'

The evening culminated in a powerful performance from the Symphony Orchestra with Stephanie Simon's *Dance of the Mountain Wind*, followed by Angela Pérez's *Enbeduanna*, a piece based on the life of an ancient Sumerian priestess and poet, and finishing with Freya Smith's *Perfect Strangers*. These final compositions perfectly encapsulated the spirit of the concert—a celebration of women who have not only shaped musical traditions but also challenged societal norms and broke barriers.

This concert was both a valuable performance opportunity for students, and a catalyst for change. It offered a platform for young women to showcase their talents, inspiring them to pursue their passion for music with unwavering determination. It championed the works of established female composers, ensuring their voices are heard loud and clear. Ultimately, it paved the way for a more inclusive musical landscape where all voices can flourish. ■



The FINAL PITCH

BRISBANE GIRLS GRAMMAR SCHOOL BIDS FAREWELL TO SOFTBALL

Fifty-nine years after the first ball was pitched and hit across the fields of Ipswich Girls Grammar School, Softball’s final innings has run its course at Brisbane Girls Grammar School.

As life and culture change, so do the sporting opportunities available to Grammar girls, and a decline in participation numbers sadly resulted in the removal of Softball from the QGSSSA calendar, running out its final season in Term 1 this year.

Although the difficult decision has undoubtedly disappointed those students, staff and supporters who love the sport, the memories of this complex and skilful game will not soon be forgotten.

A HISTORY TO REMEMBER

Softball has a long history in Australia, dating back to 1939 when the NSW Department of Education’s Director of Physical Education, Gordon Young, began to promote the game in schools and colleges. In 1946 the game was finally introduced to Queensland by American, Mack Gilley, who became the founding president of the Queensland Softball and Baseball Association. The following year, Queensland issued an invitation for the first interstate championship to be played in Brisbane,

featuring Queensland, NSW, and Victoria. In just a few years the sport had gained international popularity and in 1965 Australia hosted the first World Series in Melbourne, winning the championship.

With growing credibility and popularity, it was no surprise that the sport was introduced by QGSSSA in the same year, with Girls Grammar entering a team in the inaugural season—and winning the premiership.

Team members Lynda Mackenzie (Kleimeyer, 1970) and Eleanor Martin (Roediger, 1967) remembered the camaraderie of the team. ‘As softball was a new sport to (Girls) Grammar we all tried our best to make it work well,’ Lynda said.

Eleanor said the team ‘played well together and were a solid team with good support.’

Since this first year in 1965, Grammar Girls has continued to find much success in the diamond, claiming a total of 92 premierships across all grades. From 2001 to 2003 the Opens won three consecutive premierships, and from 2003 to 2010 the Senior As won seven out of eight premierships under the coaching guidance of our 1996 captain, Michelle Beutel (1996).

2004 Softball captain, Kate Martin (2004), was proud to be part of the QGSSSA competition.



‘Some of my fondest memories of being a Grammar girl are those from QGSSSA Softball—as a player, a captain and as a coach. The softball community amongst the QG schools and beyond was unmatched, and some of my closest friends to this day were developed on the softball field.’

There have been many Queensland representatives in the Girls Grammar Softball ranks, and three have represented their country: Pauline Harvey-Short (Harvey, 1971) in the 1982 Australian team; Catherine Rees (1980) in the 1981 Under 19 Australian team; and Geordan Shannon (2002) in the 2002 Under 19 Australian team.



A CAPTAIN'S FAREWELL

Madeleine Biggs (12W) and Charlize Chang (12H)

To every girl and staff member who has been part of BGGs Softball over the past 59 years, your participation and passion have left an indelible mark on the School's sporting legacy, and we say *thank you*.

The tradition of excellence in BGGs Softball has been upheld, with all teams placing in the top three of their respective divisions. An extra congratulations to the Division 1 team and Division 2 White team who emerged as champions in their final ever season of Softball, pushing BGGs to finish on a fantastic 92 total premierships across our history.

Though this chapter may be ending, the spirit of camaraderie and sportsmanship forged on the field will endure as a testament to the legacy of BGGs Softball. We are honoured to have been the final BGGs Softball captains and hope girls can still find passion in this game on the diamond. ■

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CAPTIONS 1 SYDNEY IRWIN (9E) 2 SOFTBALL CAPTAINS CHARLIZE CHANG (12H) AND MADELEINE BIGGS (12W) 3 BGGs 2002 SOFTBALL CAPTAIN, GEORDAN SHANNON (2002) WITH THE OPEN PENNANT 4 THE FIRST BGGs SOFTBALL TEAM, PREMIERS 1965. BACK ROW: KATHERINE SMITH; PAULA PURVIS; ELEANOR ROEDIGER; SALLY TILBURY; SUZANNE STEVENS; MARGARET GILCHRIST (COACH). FRONT ROW: MARGARET HAKEN; LYNDA KLEIMEYER; JANE ROBERTS (CAPTAIN); LYNNE REID; DEBORAH VERNER (RESERVES) 5 THE BGGs A GRADE SOFTBALL TEAM, PREMIERS 1971. BACK ROW: GLENDA STEWART; PAULINE HARVEY (CAPTAIN); JANE ALLEN; ANNA BEVERIDGE. SEATED: HEATHER BELL; PAM PURVIS; DELPHINE WEATHERALL; JULIE ENRIGHT 6 THE 2024 BGGs SOFTBALL TEAMS





ROMEO *and* JULIET

THE SENIOR DRAMA PRODUCTION REFRAMES THE ICONIC TALE

Two households, both alike in dignity, came together to stage one of the most iconic plays of all time for this year's Senior Drama Production—William Shakespeare's *Romeo and Juliet*.

The junction of Brisbane Girls Grammar School and Brisbane Grammar School's Drama departments—although not alike to that of the House of Capulet and Montague—was an exciting and long-awaited collaboration that enriched our co-curricular program, resulting in a dynamic piece of theatre for both our communities to witness.

The direction, led by BGS' Head of Drama Mr Ben Newth with my assistance, reflected our young actors' own lives through a contemporary vision that showcased their vitality and youthful exuberance using a highly physicalised and 'vibey' aesthetic.

Daniel Evans' slick adaptation broke down the barriers of the traditional text, while continuing to honour the poetry and power of Shakespeare's language by boldly injecting modern vernacular alongside his trademark wit. The production's contemporary take juxtaposed old with new, bringing a fresh perspective on the oh-so familiar story by slamming the original text, settings, and contexts up against a modern and recognisable era, where young people ... well, rule.



O Romeo, Romeo, wherefore art thou Romeo?

Georgie Falting (12B) shone as the star-crossed Juliet, playing alongside BGS' Omar Abiad as her Romeo. The duo commanded their lead roles with sensitivity and depth, taking the audience on an emotional journey. The beautiful singing voices of Sophie Clutterbuck (12H), Lucinda Isbel (12H), and Maeve Lynch (12M) underscored some of the most poignant scenes, while Alec Askew (12L), Margaret Barrett-Beck (11W), Flora Cardell-Ree (11O), Adelaide Chan (10M), Carys De Jager (12E), Ella Edwards (12G), Jaimee Jessop (11R), Molly Lynch (10M), Darci McMillan (12M), Thalia Kovacevic (10L), and their BGS castmates rounded out a strong ensemble. The formidable cast managed complex choreography and brought nuanced interpretations to their roles.

Did my heart love till now? forswear it, sight! For I ne'er saw true beauty till this night.

The voices and viewpoints of youth are honoured and privileged in this re-telling, with the original version's parental characters removed to re-frame this modern take within a young person's autonomous space, painting a reflective lens of current society.

On the streets of a modern-day Verona, teen angst fights against forbidden young love in a world where

CAPTIONS 1 MARGARET BARRETT-BECK (11W) AND THALIA KOVACEVIC (10L) AS JULIET'S FIESTY CONFIDANTES 2 ELLA EDWARDS (12G) AS ABRIANNA RESISTING A BRAWL WITH THE CAPULETS 3 JULIET GAZING OUT AS SHE PONDER'S HER NEW FOUND LOVE, ROMEO 4 AIMEE JESSOP (11R) AS COMEDIC NURSE TO JULIET PLAYED BY GEORGIE FALTING (12B) 5 ROMEO AND JULIET 6 THE MONTAGUES FACE OFF WITH THE CAPULETS 7 THE ENSEMBLE

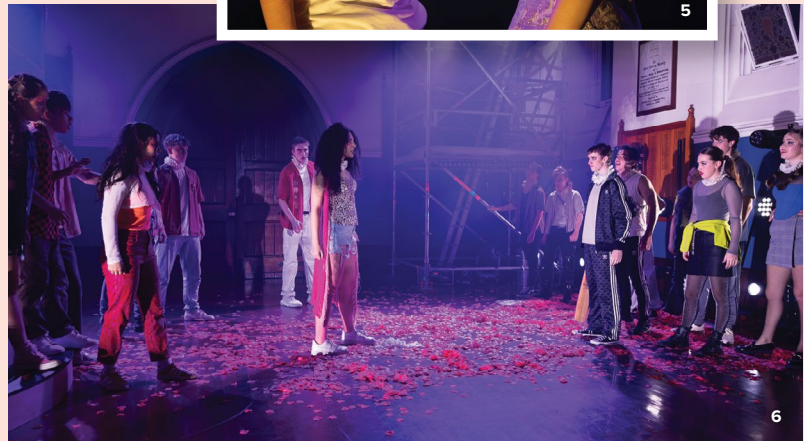


gang culture and unchecked anger leads to hostility. Rash reactions and territorial guardianship see the alphas rise up in heated fury as their comrades rally in support—or feigned attempts—to keep the peace.

But, soft, what light through yonder window breaks?

It is the east, and Juliet is the sun.

Audiences witnessed this contemporary fusion positioned within the architectural and historic chapel that is the Great Hall; a building that holds such symbolism for BGS, as the first entry point and final farewell place for BGS boys. Sharing this significant hall with BGS girls represents a small part of the synergy and mutual respect that we delighted in throughout this collaboration. The minimalist contemporary set design juxtaposed against the monolithic sandstone structure of the cathedral-like space, highlighting the beautiful stained-glassed windows and creating a clash of tradition and modernity.



The cast worked with rigour and professionalism in rehearsals to find the shape of this epic piece swiftly. Technical skills in combat fighting were gained through workshops with N-J Price, one of Brisbane's most renowned combat facilitators. The production was performed to sold-out audiences and the young cast made their schools proud with this adapted classic.

A plague o' both your houses!

Costuming the large cast was both a joy and a challenge as we looked to capture the expression of carefree fun and youthful abandonment, while still paying homage to tradition. The creative team cleverly distinguished the opposing Houses through vibrant festival-like looks for the Montagues, against the slick street-aesthetic-inspired costuming of the Capulets ... with both Houses crowned by a contrasting Elizabethan ruff collar.

It has been a privilege to work with our students to hone their understanding of the text, find their characters, and detail the stagecraft for this ambitious work.

*O true apothecary,
Thy drugs are quick. Thus with a
kiss I die.*

While this classic tale ends in devastation, its tragic ending is not the lasting message. Rather, out of the vibrant dance party scenes and audacious commentary and levity, emerges a real heart. Evans reminds us there is beauty and love to be found; that our young people are the future and have dreams, emotions and life to experience.

*For never was a story of more woe
Than this of Juliet and her Romeo. ■*



ART WORKSHOPS

VISITING ARTISTS INSPIRE STUDENTS

Visual Art students in Years 9 and 10 worked with visiting artists during Term 1 to enhance their practice and gain insights into the world of professional artmaking.

In Week 2, students in Year 10 explored the expressive and gestural world of Melbourne-based artist, Daniel Butterworth. A Doug Moran and Archibald Prize finalist, Daniel is an established contemporary Australian artist specialising in portraiture—frequently using self-portraits to express social, political and personal views. Linking to their current self-portrait folio, the students were challenged to create their own portraits from stimulus images in Daniel’s fast-paced and expressive style, which became a valuable experience for their practice.

Lucy Wille (10R) said the lesson provided an interesting contrast to the other artists they had been studying. ‘[Daniel Butterworth’s] style is quite expressive, and very free. His main message to us was: “Art has no rules.”

‘Each portrait [we are making in this unit] is in quite a different style, based on the mentor artist for that style. In addition to Daniel Butterworth we also looked at the work of Julia Gutman, who won the Archibald Prize in 2023, and she incorporates textiles. Our next experiment will be to use a digital approach.’

Maya Adib (10G) reflected that Daniel Butterworth’s session helped her find new freedom in her art-making.



‘What I learned from Daniel Butterworth’s approach is to basically get straight to the painting. Both Lucy and I can be quite perfectionistic—but I think it’s important to remember that it’s an experiment.’

In Week 3, Year 9 Visual Art students participated in specialist printmaking workshops with Brisbane artist and printmaker, Glen Skien. Linking to their current intaglio printmaking folio, the students heard first-hand from Glen about his practice and the various ways that he creates mood in his works through tone and mark-making. The students were also able to put what they had learned into practice in their own experimental drypoint etchings.

Poppy Jenns (9W) gained new skills in the session.

‘In the workshop with Glen Skien we saw him use a piece of plastic and tools to trace over a drawing we had previously done. He showed us how to use a chine collé technique to do dry-point etching over tissue paper, using the printing press to adhere it to your work.’



Ottilie Gray (9W) said ‘I really liked the chine collé because it adds an extra layer of texture and tone to work you have already done.’

Students across both year levels appreciated the sessions and drew immense enjoyment and inspiration from workshops.

‘I love painting and really enjoyed the session,’ Poppy said. ‘You get to make a lot of your own decisions in Art, and you get to explore a range of artists and techniques you can bring back into your work.’

Ottilie concurred, saying ‘I like Art because it balances the strict rules in other subjects—it is a bit of break, while still learning and challenging yourself. ■

CAPTIONS 1 SARA KORMAN (10O) IN A WORKSHOP WITH DANIEL BUTTERWORTH
2 MAYA ADIB (10G) AND LUCY WILLE (10R)
3 OTTILIE GRAY (9W) AND POPPY JENNS (9W)
4 GLEN SKEIN LEADING HIS WORKSHOP



ALUMNÆ STORY: *Anna McGahan (2005)*

'I LIKE TO THINK THAT FICTION IS ONE OF THE MOST WONDERFUL WAYS TO TELL THE TRUTH'
— ANNA MCGAHAN (2005)

Few of us can say that, in our lifetime, we have fulfilled a dream we have harboured since we were seven years old. One lucky person who can make that claim is celebrated writer and Brisbane Girls Grammar School alumna, Anna McGahan (2005).

Since she was a little girl, Anna McGahan has dreamed of being a writer. Initially, after graduating from Girls Grammar, Anna enrolled in a Journalism degree, but quickly found other interests. After exploring Psychology, and joining her university amateur theatre company, she uncovered a passion for the dramatic arts, and successfully auditioned for a Bachelor of Fine Arts (Acting) at Queensland University of Technology (QUT).

'By 2011—five or six years after leaving Girls Grammar—I was beginning to act professionally. Had you told me that in 2005 I would have stood there with my mouth open and called you a liar!'

Anna's acting career escalated quickly, and readers may recognise her name from her role as Nellie Cameron in the TV drama, *Underbelly: Razor*, or as Lucy in *House Husbands*.

'It took me a lot of time to look back and rewrite the winding nature of my trajectory and realise every single part of that was supposed happen.'

The intervening years—filled with acting successes, personal challenges, grief and change—gradually drew Anna back to her original love for written storytelling. Anna was shortlisted for the Queensland Premier's Drama Award in 2010, for her play *He's Seeing Other People Now*. In 2018, she wrote a memoir, *Metanoia*, and in 2020 a book of poetry for pregnant and birthing mothers called *Skin*.

Then, in 2023, Anna decided to attempt that notoriously difficult task of writing a novel, and in a whirlwind seven weeks, she drafted her manuscript for *Immaculate*.

'I hit an explosive part of my life, when I had experienced a lot of grief—life hadn't necessarily gone the way I thought I'd written it ...'

'I realised that no-one was going to offer me the invitation to tell those stories ... the best use of my power was to just sit down and put the words on the page.'

For her efforts, Anna was awarded one of Australia's most prestigious literary awards for young writers, *The Australian/Vogel Prize*, which was won by her uncle, Andrew McGahan, in 1991. Anna had always wanted to honour him and his legacy by entering the same prize. When she found out she had won it, Anna felt not only joy, but healing. ■



In the lead up to the School's 150th Sesquicentenary in 2025, Anna shared her Girls Grammar story through video, and the School's *Illumine* podcast. Discover her story by scanning the QR code or visiting bggs.qld.edu.au/anna-mcgahan

BGGS is excited to celebrate 150 years of educating girls and young women in 2025, and to commemorate this milestone, we want to hear from you—our Grammar Women—to either share your story or the story of another past Grammar girl. Share your story via www.bggs.qld.edu.au/share-your-story

CAPTIONS 1 PRINCIPAL, MS JACINDA EULER WELSH, AND ANNA MCGAHAN (2005)
2 ANNA MCGAHAN (2005)

COMMON GOALS

ALUMNAE MENTORS SHARE LESSONS AND ENTHUSIASM

Sometimes the best help comes in the form of someone who has walked in your shoes. Someone who has felt the pressure, excitement, challenge, and satisfaction of making it through the final years of secondary education—while also balancing co-curricular commitments and personal wellbeing—at Girls Grammar.

This is why the Grammar Women—Grammar Girls Mentoring Program was created, to assist girls with not only navigating their senior studies, but also planning for life after school. The program pairs recently graduated Grammar Women with Year 11 students, and gives them the opportunity to meet four times a year to discuss their academic, personal or other goals.

Last year, Kaiyu Su (12R) and Hope Sneddon (2016) were paired due to their shared interest in mathematics and science. Kaiyu is studying Chemistry, Physics, Mathematical Methods and Specialist Mathematics, while Hope is a Boeing Linux software engineer beginning an Applied Astrophysics PhD with the University of New South Wales this year.

‘I was looking for a mentor who took similar subjects during their time at Girls Grammar, or had similar academic interests,’ Kaiyu said. ‘I was curious to hear first-hand about what pathways are on offer to me once I graduate. I was also looking for a mentor who was open-minded and willing to take chances, rather than let discomfort dictate their decisions, as this is an ability I believe is important to instil in myself.’



Hope said she signed up for the program after realising there was ‘an abundance of prescriptive knowledge and processes designed to help young people navigate their career paths’, but few mentors available to help young people through the ‘philosophical and emotional challenges that came with this, especially as an upcoming woman in STEM’.

‘For me, part of my upbringing—fostered by both my family and my learnings at BGGGS—was to recognise the importance of supporting those behind me in overcoming the same challenges I also faced,’ Hope said.

‘Participating in these mentoring initiatives is just as beneficial for me as I hope it is for the students: we both take away a refreshed sense of perspective on where we are, the challenges we collectively face as intelligent women, and where we want to go.’

‘WE BOTH TAKE AWAY A REFRESHED SENSE OF PERSPECTIVE ON WHERE WE ARE, THE CHALLENGES WE COLLECTIVELY FACE AS INTELLIGENT WOMEN, AND WHERE WE WANT TO GO.’
— HOPE SNEDDON (2016)

LEARNING FROM THE EXPERIENCE OF A GRAMMAR WOMAN WHO OVERCAME THE SAME CHALLENGES AS ME HAS LEFT ME WITH THE BELIEF THAT I TOO CAN OVERCOME ANY ADVERSITY THAT SCHOOL PRESENTS.’
— KAIYU SU (12R)



Part of the program focuses on helping students navigate the challenges of Year 12 and learning strategies to aid their wellbeing.

‘As I entered Year 12, I made the commitment to myself—like many—to make the most of my final year,’ Kaiyu said. ‘For me, this meant continuing to honour all my previous co-curricular commitments and even adding a few—including Sport, Music, Service, and leadership commitments.

‘My primary goal was to find a healthy balance between my commitments, and, simply, time for myself. Hope and I worked on identifying early signs of burnout to indicate when I needed to prioritise time for myself—whether that be reading, baking, or getting that extra hour of sleep!

‘Learning from the experience of a Grammar Woman who overcame the same challenges as me has left me with the belief that I too can overcome any adversity that school presents me, even when it may seem insurmountable at the time.’

This ‘not *if*, but *how*’ mentality was one Hope took great enjoyment in sharing with mentees, including Kaiyu.

‘I loved being part of conversations that were framed not as an “if I can achieve it” mindset, but purely as a matter of “how I will achieve it”—that is a frame of reference I will always enjoy advocating for in young women,’ Hope said.

Hope’s advice to current students, no matter what Year level, is to take the time to pick a set of senior subjects they most enjoy. ‘Balance developing your skillset with setting yourself on a path that will make you happy too’, she said. ‘It sounds cliché, but it’s cliché for a reason; “Do something you enjoy and you’ll never work a day in your life”—believe it or not, this starts in secondary school.’

And of the ample advice Hope provided to Kaiyu, the sentiment that resonated most was that ‘it’s okay if things don’t work out the way you might have expected.’

‘Facing the unknowns beyond the picket fence is no longer a faraway fantasy, but now a very real certainty,’ Kaiyu said.

‘At a time in which career uncertainty, anxieties about what lies in the future, and those “what ifs” are common for many, Hope’s advice was a much-needed reminder—and reassurance—that life is not a linear, be-all and end-all path. She helped me understand that there is no expectation to have everything figured out. While the number of ways in which your career and life can change is infinite, it is not something to be overwhelmed by, but rather something to be excited about!’ ■

CAPTIONS 1 KAIYU SU (12R) AND HOPE SNEDDON (2016) 2 MOLLY COOPER (12W) AND KAIYU SU (12R) IN A MENTORING SESSION 3 THE GRAMMAR WOMEN—GRAMMAR GIRLS MENTORING PROGRAM

MS APRIL EULER
DEVELOPMENT MANAGER



The SPIRIT of PHILANTHROPY

1



2

GIRLS GRAMMAR'S COMMUNITY OF GIVING

In its purest form, 'philanthropy' means love of humanity. The generosity of our donors is a tangible, and meaningful representation of this love in action—giving for the betterment of others, for the creation of a more just world.

At Girls Grammar, philanthropy is a natural and affirming part of being a member of our School community, the traditions of which date to 1875, when Sir Charles Lilley laid the foundation for a philosophy of giving to create a positive and lasting impact on the lives of the girls and young women we educate.

Already this year, we have welcomed our donor community to the annual Donor Thank You Reception, a cherished tradition that honours the generosity of the Girls Grammar community and recognises the accomplishments made possible through collective support.

Current and former members of the Board of Trustees, P&F Association and OGA shared a special evening with staff, alumnae, and current and past parents. It was an opportunity to honour the widespread commitment to philanthropy within the BGGGS community.

Of particular importance in 2024, is the School's third **Giving Day**, on 27 August. Each Giving Day is an opportunity for our community to make a donation—big or small—to directly impact the lives of current and future Grammar girls.

This year, Giving Day will support the Junior School, greening of the Cherrell Hirst Creative Learning Centre (CLC), and our Bursary Program.

By 2026, a purpose-built Junior School will be realised—comprising Year 5 and 6 classrooms, a dedicated library, and spaces for play—opposite the School's historic Main Building. This philosophical and physical expansion of the School represents an inspiring new chapter in girls' education, a commitment to the pursuit of gender equality, and ultimately, a great optimism for our collective future. Support for the Junior School will contribute directly to this evolution of a Girls Grammar education.



3

The greening of the CLC will bring the natural environment into the built, creating a space for students to learn, and importantly, play, surrounded by green space. The benefits of green space for adolescent girls are myriad, with their physical and mental development supported by access to nature. As an inner-city school, this project is just one of many dedicated to 'greening' the BGGGS campus.

Offering financial assistance through bursaries upholds the School's commitment to inclusivity and provides more opportunities for students to access a Girls Grammar education. Gifts to the Bursary Fund help change the lives of girls who would otherwise not have the opportunity to attend Girls Grammar, and enrich our diverse community for all.

Through Giving Day this year, we hope you will consider joining us in our collective efforts to positively contribute to the lives of girls and young women, and our broader society, through a Girls Grammar education. ■



4



5

CAPTIONS 1 CHAIR, BOARD OF TRUSTEES, MS JULIE MCKAY 2 FORMER CHAIR, BOARD OF TRUSTEES, DR CHERRELL HIRST AO, PRINCIPAL, MS JACINDA EULER WELSH, AND IMMEDIATE PAST CHAIR, BOARD OF TRUSTEES, MS ELIZABETH JAMESON AM 3 DR AMANDA AND DR NIGEL DORE 4 MS EMILY CROSS, MR DAVID WRIGHT, MRS SALLY YONG GEE AND DR SIMON YONG GEE 5 MR ARTHUR AND MRS JOYCE LIU



Your gift. Her future.
TUESDAY 27 AUGUST 2024



BRISBANE GIRLS GRAMMAR SCHOOL

OPEN DAY

FRIDAY 26 JULY 2024, 4 PM TO 8 PM

REGISTER NOW AT [BGGS.QLD.EDU.AU](https://bggs.qld.edu.au)





GRANDPARENTS *and* FRIENDS DAY

SHARING BGGS SPIRIT ACROSS GENERATIONS



There is something special about intergenerational bonds within families. The care and attention of an adult—other than a parent—is an invaluable force in the life of a young person, particularly during the formative schooling years.

During Term 2, the School hosted Girls Grammar grandparents, friends, and significant relatives for a morning of tea, refreshments, and conversation.

Year 7 students were able to bring their loved ones into the School, where they shared insights on what they enjoyed most at school and advice about how they can make the most of their time at Girls Grammar.

For some students, their significant relative was also a Girls Grammar alumna; however, all attendees had important reflections to share about school days, the importance of family and friends, and milestones to look forward to.

We hope our guests found the day enjoyable and formed memories that will last long beyond our students' time at the School. ■

'THIS MOMENT WILL FOREVER BE ETCHED IN MY, MY DAD'S AND YOUNGEST DAUGHTER'S MEMORIES... DAD WAS A (VOLUNTEER) BASKETBALL COACH FOR MANY YEARS WHEN MY SISTER AND I WERE AT GIRLS GRAMMAR AND TO WALK HIM ACROSS THE SCHOOL AS MY DAUGHTER'S PAP WAS SPECIAL.'

— BRONWYN LABAGNARA (MATTERN, 1992), ALUMNA AND PARENT

CAPTIONS 1 STEPHANIE DORTOLINA GEORGE (7M) AND LORRAINE GEORGE 2 HARRIET WINTER (7M) AND BILL WINTER 3 AMIRA SAINI (7H) WITH MOHINDER SINGH SAINI 4 BEV ROBINSON WITH CHARLOTTE LAHERTY (7M)

150

1875 — 2025 *Years*

150 YEARS *of* BGGGS

GIRLS GRAMMAR CELEBRATES ITS SESQUICENTENARY

On 15 March 1875, Brisbane Girls Grammar School opened for lessons in a two storey-house in George Street with just 50 students, under first Lady Principal, Mrs Janet O'Connor. Many thousands of girls have attended the School since then.

Commencing on 12 March 2025, and throughout the remainder of 2025, the School will host events and activities to celebrate our pioneering history—150 years of providing an exemplary, broad and liberal education to girls and young women.

SAVE THE DATE

Friday 14 March 2025— Sesquicentenary Celebration Ball

Parents, Staff, Grammar Women and Friends of the School are invited to join in a night of celebration at the iconic Brisbane City Hall to mark the beginning of our Sesquicentenary Weekend.

Saturday 15 March 2025— Foundation Celebration Afternoon

The whole School community is invited to an afternoon at the Spring Hill campus to explore and discover the rich history of Girls Grammar.

Sunday 16 March 2025— Boarder's Brunch

This event offers a chance for all past boarders to gather and reconnect for brunch at the School.

Additional events will be published in the coming months. The School will also host reunion events to celebrate all 10-year and other special occasions, including those milestone reunions that were not able to be held in 2020.





Our 150th anniversary is just one year in a long-celebrated history—building on our past, to construct our future.

We look forward to celebrating with you. ■



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GAZETTE