



The English Teachers  
Association of Queensland Inc.

Providing professional support  
and advocacy for English teachers

CHALLENGE & CHANGE  
DOING THINGS  
DIFFERENTLY  
MARCH SEMINAR 2021

Saturday 13 March 2021  
Iona College, Lindum  
Seminar Program

Follow Us!  
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# Doing things differently with Covid-19

We look forward to greeting you at our March seminar for what will be our first live major event in almost eighteen months.

**As we cannot be sure what the landscape will look like in March, contingency plans have been developed to deal with a sudden change in circumstances and to provide a measure of certainty for everyone involved.**

**If we do have to go into lock-down, the program will go ahead without the face-to-face component.** Our keynote presenters are both experienced at presenting online and several of the workshop presenters will also upload their presentations.

At the same time, we are mindful of the needs of teachers of English in rural and regional areas. Consequently, we will be livestreaming the two keynotes, the Peter Botsman Award presentation and one workshop in each of sessions 1 and 2. A second workshop in each session will either be live streamed or recorded and made available shortly after 13 March. For teachers who have registered, the live streamed sessions will be recorded and available for some time after the event.

**Registration fees** for this event will be made up of two components:

- A base (or common) registration fee
- physical attendance charge to cover catering, venue charges etc.

As usual the total cost takes into consideration: mode of attendance, membership status, and employment status as detailed in the table below.

Registration category	Base registration +	Physical attend.	= Total
Member - online	\$60	-	\$60
Member – physical attendance	\$60	\$55	\$115
Presenter	\$0	-	\$0
Retiree/student - online	\$30	-	\$30
Retiree/student – physical attendance	\$30	\$40	\$70
Non-member - online	\$90	-	\$90
Non-member – physical attendance	\$90	\$80	\$170

**If you register for face-to-face (physical) participation, and the Covid situation sends this event on-line, it is assumed you will engage with the on-line event.** Therefore, you will receive a refund of the physical attendance charge. If you pay your registration fee on the website by card, the refund will be processed **automatically** back to your card. If payment has been made by EFT then you will need to supply us with bank details before a refund can be made.

**The Cancellation policy** is being varied to accommodate the on-line options. If you register for physical attendance and have to:

- cancel because of illness, you will receive a refund of the physical attendance fee.
- cancel for other reasons, you will receive a refund of physical attendance fee up until the Wednesday before the event; after that no refund will be possible.

# Doing things differently

“The happening and the telling are very different things.”

– Karen Joy Fowler, *We Are All Completely Beside Ourselves*.

Amid the anticipation and trepidation of progressing towards a new senior curriculum, assessment and reporting system, we have earnestly attended to the business of great English teaching for all our students. The March seminar is a wonderful opportunity for us to tell our happenings and share our successes. This year, we seek to advance these critically important conversations. We invite our community to share the ways that they have responded to these tectonic shifts, both in the context of teaching in the middle years and our approaches to the suite of new senior syllabuses.

## Connect with us!

You can follow along on Twitter using the hashtag **#etaq21**.

ETAQ’s Twitter handle is **@ETAQld**.

If you are on Facebook, you can join up to the ETAQ group ([www.facebook.com/groups/ETAQLD](http://www.facebook.com/groups/ETAQLD)) and/or like the official ETAQ page ([www.facebook.com/ETAQLD](http://www.facebook.com/ETAQLD)).

### Covid Safety

The now familiar procedures will apply:

- Sign the Covid Tracing Register on arrival
- Sanitise your hands
- Maintain physical distance
- Morning tea and lunch will be pre-packaged and drinks will be served to you.

A Covid Safe Plan (to be published on the website closer to the event) will be in place.

### We’re filming some of our presentations!

ETAQ will be filming a few of the presentations during the day for uploading to the members only area of the website and images of some attendees may be captured in the process. **If you do not wish your image to be captured, please let us know on your registration.**

## Schedule

Time	Activity	Room
8:00	Registration	Foyer of theatre
8:30	AGM	Theatre
9:05 – 10:40	Welcome – Dr Lindsay Williams, ETAQ President  Peter Botsman Award  Keynote 1 – Dr Jennifer Alford: The six practices of English teachers who effectively exercise their agency	Theatre
10:40 – 11:15	Morning tea, informal networking and perusal of resources	
11:20 – 12:10	Workshop session 1	Various
12:20 – 1:10	Workshop session 2	Various
1:10 – 2:00	Lunch, informal networking and perusal of resources	
2:10 – 3:30	Keynote 2 – Tristan Bancks: A future- facing method for inspiring young writers.	Theatre
3:40 – 4:30	Workshop session 3 syllabus discussion	Various

This activity constitutes 7 hours of Continuing Professional Development (CPD)



## 2021 Peter Botsman Award

### Adam Davy, in school category



Adam Davy, the Head of English at Kelvin Grove State College, is responsible for leading the design and implementation of curriculum that has challenged and inspired more than 2600 students across years 6-12. A key member of the English Faculty at the college since 2007, after becoming Head of Department in the English Faculty in 2012, Adam has modelled innovative leadership, defined by his personal belief in the power of compassion, collegiality and creativity.

He has made significant, ongoing contributions to Queensland's broader education journey, through his advisory role in the QCAA's development of the new English syllabus suite, as a co-presenter at several QCAA syllabus in-service workshops around Brisbane, and as a Lead Endorser. His keen interest in the design of challenging and innovative curriculum has been inspirational as he leads the development and implementation of learning and assessment programs for senior English, Literature, Essential

English, English as an Additional Language, and English and Literature Extension, and the subsequent revision of the middle years English curriculum to best support vertical alignment. His expertise, experience and insight have instilled his teaching team with great confidence, and he regularly inspires with his explicit commitment to the challenges associated with truly innovative curriculum design and pedagogical practices.

Adam is the architect of the unique EXCEleration program that offers young learners the opportunity to accelerate their learning in the English learning area, whilst simultaneously cultivating their love of the literary arts, and nurturing their growth as writers, thinkers and performers. His students' contribution to Queensland's literary arts landscape is noteworthy. For example, in 2019 and 2020, students from the program were formally recognised as Brisbane Writers Festival Youth Ambassadors. Students have also achieved success in a range of high-profile events such as the SlammED! poetry slam, the John Marsden and Hachette Australia Prize, the Kid's Cancer Council Write a Book in a Day project, and the IEU/ETAQ literary competition.

In addition, Adam:

- was instrumental in introducing the role of English Captain at his school. Like traditional student leaders in fields such as sport, the English Captains provide inspiration and guidance to the student population
- co-founded the school's Slamasaurus initiative, a collective of creative young arts enthusiasts as young as 11.
- designed and implemented biennial student tours to the UK and Melbourne, Australia's very own UNESCO City of Literature
- ensured students have direct engagement with local and internationally renowned artists
- contributes to ETAQ and AATE events across the country, sharing his unique insight with others on topics close to his heart.

Beyond school, Adam directly contributes to the Australian Arts Community through his role as a Board Member of the Australian Film Classification Review Board, and as an independent author.

Queensland's education landscape continues to benefit from Adam's many and varied contributions, and he is a worthy recipient of the Peter Botsman Award.

# Keynote 1 – *The six practices of English teachers who effectively exercise their agency.*

**Dr Jennifer Alford**  
**Queensland University of Technology**



## Abstract

Agency is an important concept to investigate because it allows us to understand how teachers speak into and potentially change the

constraining conditions of their work. Recently, teachers' work has been transformed by policies, practices, and curriculum that can position teachers as technicians who are in need of top-down training programs and external, commercially-produced resources in order to do their job. The international research literature presents six ways in which English teachers exercise agency to disrupt this kind of positioning. In this presentation, I will describe what each of these categories means for teacher agency, drawing on classroom-based examples from the literature. Participants will be encouraged to identify ways they can exercise agency in their own English teaching contexts.

## Presenter

Dr Jennifer Alford is an Associate Professor in the Faculty of Creative Industries, Education and Social Justice at Queensland University of Technology, Brisbane, Australia. She has taught for over 20 years in pre-service teacher education courses (Secondary English curriculum and English as an Additional Language) and in the Master of Education TESOL. Prior to that, she was an English and EAL/D teacher in Queensland state high schools. Her book *Critical Literacy with Adolescent English Language Learners: Global Policy and Practice* will be published in June 2021 by Routledge. She is a current Australian Research Council (ARC) research fellow investigating the teaching and learning of critical literacy – both in and out of school - with migrant and refugee-background youth.



## Keynote 2 – A future-facing method for inspiring young writers

*Tristan Bancks*



### Abstract

Tristan Bancks, an award-winning kids' and teen author, has been visiting schools and working with young writers for the past 13 years. In doing so, he has developed a number of unique, future-facing, road-tested methods for inspiring keen and reluctant young writers to create.

Tristan's method is an outdoor, visual, aural, tech-infused writing adventure. It's about seeing, hearing and feeling a piece of writing, making it personal. It's an active approach, proven by Tristan in the writing of his award-winning books and by the tens of thousands of young writers and filmmakers who have taken his workshops since 2005. Tristan has recently launched Young Writers' StorySchool, an online video writing masterclass to help supercharge creative writing in the classroom. He will share the key ideas that underpin his system for inspiring authentic, detailed writing that young people care about and teachers love to read.

### Presenter

**Tristan Bancks** tells stories for the page and screen. His books for kids and teens include *Two Wolves*, *The Fall*, *Detention*, the *Tom Weekly* series and *Nit Boy*. His books have won and been shortlisted for many awards, including a Children's Book Council of Australia Honour Book, the Prime Minister's Literary Awards, ABIA, YABBA, KOALA, NSW Premier's Literary Awards and Queensland Literary Awards. His new release for 2021 is *Ginger Meggs*, a 100th anniversary book of brand new short stories based on characters created by his great-great uncle, Jimmy Bancks, in 1921.

Tristan is a writer-ambassador for literacy charity Room to Read. He is currently working with producers to develop a number of his books for the screen. He's excited by the future of storytelling and inspiring others to create. You can find out more about Tristan's books, play games, watch videos, join his Young Writers' StorySchool and help him try to change the world at [tristanbancks.com](http://tristanbancks.com)

# Workshop Sessions 1 and 2

## Workshop A

### Vision Boarding

#### Abstract

From soundtracks to storyboarding, location scouting to Google Maps, writing a book can be a totally 3D experience. Discover the visualisation tools that have helped Tristan create his crime-mystery novels *Two Wolves*, *The Fall* and *Detention*. Learn to use music, maps and drawing to write more authentic, detailed and personal stories.

#### Presenter

**Tristan Bancks** – see above

## Workshop B

### Viva Voce: From ‘Teaching Voice’ to using it.

#### Abstract

"It took me quite a long time to develop a voice, and now that I have it, I am not going to be silent."

Madeleine Albright's words speak to not only the power of the human voice, but also how it must be nurtured and cultivated over time to reach its full potential. Our students' voices have never been more crucial: the class of tomorrow will need to be able to confidently contribute their perspectives to participate fully in our increasingly diverse and divided 21st century context.

However, how can we as teachers aid students in practically and authentically developing their voices? I have in the past focused on presentation criteria: pronunciation, facial expression, and gesture. Unsurprisingly, this achieved little change in my students'

willingness to express themselves verbally outside of an assessment situation, and I myself felt hamstrung by words on a page. What was missing was motivation and agency—for both the students and myself.

This presentation details practical, achievable, and authentic strategies through which teachers can motivate students to find and develop their voices beyond 'speaking In particular, we will examine how the co-creation of knowledge prior to any wider conversation or presentation is crucial in developing student confidence. We will discuss the use of stimulus activities in assisting the more reticent students in determining and expressing their perspective, as well as how to use thinking routines to develop students' ability to listen and respond to the viewpoints of others. In short, not teaching voice: using it.

#### Presenter

**Kathryn Talbot** currently teaches English and English & Literature Extension at Brisbane Girls Grammar School. She coordinates a range of public-speaking activities and events, as well as the Grammar Young Writers' group, focusing on encouraging young students in their passion for written and spoken creative expression. She has a passion for pastoral care, particularly in developing resilience and independence in her students, thus allowing them to participate fully and confidently in the post-school context.

## Workshop C

### Language and ideas in Rudyard Kipling's poem *If*

#### Abstract

One of my agentic responses to the challenges of 2020 is to make economical use of

resources, including time and effort. Accordingly, this workshop will be a face-to-face version of one initially prepared for, and then presented via Zoom as part of, the IFTE/AATE on-line conference conducted in July last year.

This workshop will involve participants in an exploration of the teaching and learning opportunities that could be generated from Rudyard Kipling's poem *If*. The poem of 287 words is organised into four 8-line stanzas, is often produced as an inspirational poster, and was referred to in the elaboration of the theme for the IFTE/AATE event. IFTE is the International Federation for the Teaching of English and I'm pretty sure that the conference planners were riffing off the IF in IFTE.

Besides considering the piece's structure and style, suggestions will also be made about possible short teaching and learning episodes that focus on reading comprehension, grammar, punctuation and spelling.

A critical lens will be applied to Kipling's poem and the ideas that underpin it. In addition, there will be a focus on how choices from the language system create particular sorts of meaning and that, I would argue, continues to be foundational to the literacy demands of the 21st century. There will be suggestions for student writing that could be generated from the poem so that should also tick the creativity box. If you want a brush-up on some grammar, this is one to attend.

### Presenter

**Garry Collins** taught secondary English for 35 years, mainly in Queensland state high schools, but also on year-long exchanges in the US and Canada. After leaving full-time teaching, he spent 8 years as a part-time teacher educator, first at ACU and then at The University of Queensland. A former president of both ETAQ and AATE, he is now retired but continues to

serve on the ETAQ Management Committee and maintains an interest in things English.

## Workshop D

### Teaching creative writing with an analytical framework

#### Abstract

How many of you have heard the line "but I don't know how to make a good short story"? Creative writing is something that a lot of students struggle with, whether it's because they feel they're not creative people, or they lack confidence in constructing the various elements of short stories cohesively. This workshop is designed to help develop strategies to build both confidence and skill in creative writing through an analytical framework. We'll be exploring how to deconstruct stimulus texts to co-construct short narratives to focus on elements such as character, setting, conflicts, concepts, and narrative style. Such approaches can be applied to both junior and senior contexts, so there's something for everyone in this workshop.

#### Presenter

**Jarred Adams** is no stranger to the above statements. Having taught at QASMT and North Lakes State College, a lot of his students were more inclined towards maths and science and were not comfortable with the more subjective elements that come with creative writing. He likes to approach his teaching of writing through understanding the nuts and bolts of genre, but also more conceptual ways to approach writing to allow for individual voice. He's currently teaching at Kedron SHS.

## Workshop E

### True *Bluey*

#### Abstract

While ABC television's hit children's series *Bluey* (created in Brisbane too!) is targeted at pre-schoolers, it has enormous potential for use in secondary English classrooms, both in nurturing creativity and for approaches to critical literacy.

This presentation focuses on two ways of working with *Bluey* in classrooms:

- Middle school - Animated film and storytelling (nurturing creativity and choice).  
In this unit, students develop an understanding of the animation process, along with examining narrative structure and how it is utilised in *Bluey* episodes. Further, students explore the key elements incorporated in each episode which have contributed to the series' great success, then apply their understanding creatively, by scripting, storyboarding and preparing a video proposal for a new episode.
- Senior school – Representations in animated film texts (critical literacy).  
In this unit, students develop visual literacy through examining representations of Australia, family life, gender and age across various episodes of *Bluey*. Students demonstrate their understanding of how animated film texts make representations in an analytical essay response.

Teachers of English (7-12) and Essential English (11/12) will find this presentation beneficial.

#### Presenter

**Catherine Hallewell** has taught English for thirty years across EQ and private sector schools in Queensland, twenty-five of those as

Head of English. In 2020, she founded White Space Words, a place for educators to discover resources which are engaging, visually appealing and meaningful. Catherine offers complete Teacher Packs (comprising Teacher Guide, Student Booklet and Teaching PowerPoint) for a range of texts, along with other educational resources, at <https://www.whitespacewords.com.au>. Her resources are available from the Australian Teachers of Media Education Shop <https://www.theeducationshop.com.au> also.

## Workshop F

### Write, but make it fancy

#### Abstract

'But I'm not good at writing stories!'

'Ugh, I hate poetry!'

'I'm not going to be a writer; why do we even have to do this?'

In primary school, most kids would describe themselves as excellent writers - and then high school happens. So often, secondary students lose their confidence in creative writing and find related tasks painful and unrewarding - and so do their teachers. How many times have your students told you that they can think of ideas, but they just don't know how to 'make it good'? For years, I have witnessed students' frustration at just not knowing how to transform their idea to words on the page, and how to avoid the dreaded, 'And then he woke up and it was all just a dream.' In response, I have tried many learning experiences to help my students 'write fancy'. Some of these I found, and some I made myself. Sometimes these worked, and sometimes they failed. I'll share the good ones with you.

I have adapted and developed various practices to attempt to both engage students with the joy of creative writing, as well as build their skills, confidence and ability to see

themselves as successful writers. This session will offer practical writing activities that can be used in classrooms from 7 - 12 and that aim to improve both the experience and product of creative writing lessons. I will demonstrate how I have used particular writing strategies in the classroom and included student work and responses. I will link the skills with specific assessment tasks, standard descriptors, and QCAA criteria. This will be a highly practical session that will offer you strategies and activities to use as soon as Week 8 if you choose.

### Presenter

**Emma Monfries** completed a Bachelor of Arts (English) at the University of Queensland, a Graduate Diploma of Education (Secondary) at Edith Cowan University, and a Masters of Education (Literacy) at the University of Queensland. She has been an English teacher since 2004 and has taught English at all levels. Emma's early career was spent teaching English in regional and remote Western Australia. In 2011, she moved to Townsville and has taught English and Humanities at Ryan Catholic College ever since. Emma has also been an enthusiastic member of ETAQ since 2011. She has presented workshops to the local branch and contributed to *Words'Worth*. Emma is also Secretary of the Townsville branch.

## Workshop G

### Timed writing: the panacea for all evils

#### Abstract

With new syllabuses in senior, and junior programs adapting to meet new challenges, we have developed timed writing as a key practice from years 7-12. As part of our school's writing improvement program, we use a daily writing task to begin each school day in years 7, 8 and 9. However, in English, this has morphed into a very valuable agreed practice across all year English levels in all units including creative and analytical. This

technique has provided our students with the realistic context for practising their ability to produce cogent responses to a wide range of stimuli – either unseen stimuli or to synthesise newly learned content. Having students who are able to write quickly and effectively in a wide range of contexts has borne great results for both seniors undertaking external exams and juniors in English. Whilst our Daily Writing Task is part of our school's work with the Write That Essay program, the value of timed writing could be applied quite independently.

### Presenters

**Rebecca Miller** is an English teacher at Forest Lake SHS, starting her sixth year of teaching. Her love of writing is only matched by her obsession with reading, and she looks forward to teaching Literature this year with students as book-crazy as she is.

**Fiona Laing** is the past-president of ETAQ and still part of the management committee. She enjoys her role as HOD – English at Forest Lake SHS and clearly loves hanging around with English teachers – it is a gift that keeps giving.

## Workshop H

### Creative writing: Getting started and keeping it short

#### Abstract

One of the challenges of teaching creative writing – for NAPLAN, for narrative interventions, for assignments and exams – is providing students with the tools and skills to 'get started' and to create an imaginative and quality piece of creative writing – and resolve it within the word /time limit.

In this workshop I will provide you with some terrific activities that promote the swift development of an idea, and how to develop the idea creatively. I will show you how even

the most suburban student whose life is apparently completely mundane, can suddenly find humour, mystery and excitement in their lives and narrative ideas. We will practise writing within word limits and thus examining the value of a well-chosen word. I will also provide some strategies for helping the students to extend their writing style, by applying metaphor with sophistication, in their writing. We'll look at some samples of creative writing that you and your students will enjoy.

#### Presenter

**Rachael Christopherson** currently teaches English at Brisbane Girls Grammar School and has taught Years 7 – 12 throughout her career. She has also taught English and art in both co-education and single-sex schools, in both regional and urban settings. Rachael has presented workshops in local, state and national forums since 2003, and was the recipient of the ETAQ Peter Botsman Award in 2005. Her teaching has been used as 'model practice' in the QUT Education degree course.

## Workshop I

### Prose texts that challenge conventions

#### Abstract

The study of fiction is what distinguishes English from other subjects but fiction is undergoing a great transformation, taking on the new technologies but also adapting the written form. In many cases with these transformations we see the boundaries of fiction and nonfiction dissolving. In this presentation/workshop we will look at prose poetry, digital texts and twitter texts to see how these different texts which play with and disrupt conventions can be used in the classroom to provide insight into structure, grammar, mode and medium and the ways these challenging texts make meaning. The English Textual Concepts will be considered as a framework for the study of literature.

#### Presenter

**Mel Dixon** is the Education and Publications Officer for the ETANSW. Until moving to NSW she was an active member of the ETAQ executive, editor of *Word'sWorth* and ETAQ Vice President. She has taught across state and independent schools with ten years as Head of English in Queensland. Her most recent publications include *Creative Horizons* 1 and 2, (ETANSW Publications) and *Connecting English: A Skills Workbook* series for years 7, 8, 9 10 (Cambridge University Press).

## Workshop J

### What is a vlog, anyway?

#### Abstract

I can recall "vlogs" being offered as a possible mode of presentation on task sheets since late primary school, but I was only ever taught how to write essays and make PowerPoints. Heading into the future of learning, it's important that English teachers catch up with modern modes of communicating texts. While it's clear that there is a plethora of issues when teaching a technological mode of text (mostly to do with equity: financial, technological, literacy...), I would like to suggest a type of video: the video essay for YouTube.

In Term 4 of Year 9 English, Corinda SHS teaches a Celebrities in Social Media unit, and the summative assessment asks students to choose a celebrity and an associated event or scandal which was covered in online news and on social media. They then have to research and select a collection of online texts and explain how they represent the celebrity and event differently with the aim to explain to other young teenagers why it is important to be internet literate in a spoken multimodal presentation. I had the privilege of teaching a Year 9 Excellence class consisting of high performing students, so in line with our plan to revise our Excellence programs, I decided to

attempt some Project Based Learning (PBL) strategies with a focus on creating authentic products for authentic audiences. These circumstances were ideal to attempt to teach a new multimodal type of text, so I turned the assignment into a video essay to be uploaded to YouTube while retaining the content, purpose, and audience.

In this presentation, I would like to share the details to my video essay unit, including the way I taught textual features of the video essay, the successes and issues inherent both to PBL and the genre, as well as examples of student work.

### Presenter

**Miriam Byrne** is an English teacher at Corinda State High School. She has pursued secondary teaching after life-long studies in literature and music, as well as a developed interest in the power of representations across the arts. Miriam believes that students learn best when they experience both themselves and a range of people and identities in the texts they consume. Integrating a healthy cynicism and some debating goes a long way, too.

## Workshop K

### Beyond the bland: Using discussion and consensus to discern essential questions that guide quick writes for editorial writing

#### Abstract

Often, students bring broken, light-entertainment questioning into the classroom. While the syllabus requires a “range of texts” - beyond the bland, classic and contemporary texts, students are submerged in a ubiquitous garble of breakfast television/radio, nonlinear segues from YouTube to Instagram. Do they have a big picture? Repeated quick drafting of responses allows students to review previous drafts and factor in new explicitly taught

information to build their big picture scenario: what is a fact, what is an opinion, what is an essential question? Language features, spelling, comprehension are layered into explicit instruction to be practised in reading comprehension and writing each lesson.

This Year 9 Stories of Survival Unit required each student to identify an essential question, to find consensus through debate (interpersonal relationships), and to move beyond describing, comparing and contrasting events, to seek a common thread that connects them (the individual) to the universe. Critical literacy equips us to identify a common thread that connects events of our time (Thai cave rescue, Thredbo disaster, Hiroshima, *In Cold Blood*) to concepts shared across civilisations through time.

Students will find words to express their thoughts if unit content is meaningful to them: to choose relevant facts, articulate alternative perspectives and justify their stance. A writer of purpose consciously makes creative choices (metacognition - thinking about how you think). The aim is to raise the quality of questions, the nuance of perception; to challenge, confirm or deny alternative perspectives in an engaging way.

Workshop activities on: essential questions, spelling, language features and comprehension (skimming), show me, you and the universe.

### Presenter

**Lisa Yallamas** has been teaching English and history for eight years, as a contract teacher in Brisbane in both public and independent schools. As a former arts writer and reviewer, and former digital media journalist, she is passionate about both creative and critical thinking practices, having attended many X Media and professional writing workshops, as well as curriculum and pedagogy-based PD. She incorporates principles of project-based

learning that encourage student ownership of learning and develop student voice.

## Workshop L

### Student insights: First-person stories about achieving success in the external exam during COVID-19

#### Abstract

The first English external exam in Queensland was administered in an unrivalled year of educational, social, and economic commotion. Students had to be agile in their approach to their studies and, despite the havoc, many obtained excellent results. This unusual presentation, facilitated in a manner similar to SBS's *Insight*, will allow teachers to hear from boys (several of whom achieved perfect scores on their external exam) from Brisbane Boys' College share their perspectives about:

- the study strategies that they found most helpful
- the rich learning experiences that stretched their understanding and skills
- a fool-proof approach to analytical paragraphing
- their wellbeing routines
- the unexpected wins that came out of online learning
- what they might do differently.

#### Presenter

The forum will be facilitated by **Grace Loyden**, Head of English at Brisbane Boys' College. Grace is an accredited Lead Teacher and has a Masters in Educational Leadership. She co-authored Nelson's *English for QCE Units 1 and 2* and *English for QCE Units 3 and 4* and was on the Expert Writing Team for the English Syllabus. Grace has taught in state, Catholic, and independent schools and was awarded the Peter Botsman Memorial Award in 2016 for

her commitment to her support of English teachers in rural Queensland. After relocating to Brisbane from Townsville in 2020, she has started cycling and, quite frankly, loathes it.

## Workshop M

### *Nah yeah, yeah nah, nevermore*

#### Abstract

In this session, presenter Dani Ringrose will deconstruct the sequence of lessons used in her Literature Unit 2: Gothic Intertextuality to support her students' creative writing for their formative internal assessment (FIA). She'll discuss the gothic elements the students found the most useful and easiest to write creatively with, the processes of reinterpretation, and practical activities students used to improve their writing. In addition, she'll share some writing strategies and activities guaranteed to get your junior students' creative juices flowing in microfiction – all from a Year 9 speculative fiction unit. And if we're lucky, there'll be time to put pen to paper and experiment with some of these activities ourselves.

This stuffed-to-the-gills session is suited to both senior and junior teachers who wish to improve their approaches to creative writing – both reinterpreting texts and creating them from thin air.

#### Presenter

**Danielle Ringrose** has taught for 19 years in state schools and is currently the Literature Lead Teacher and Literacy Coach at Centenary State High School. Turns out teaching gothic creative writing really unearthed the return of the repressed, with flashbacks to her own overwrought gothic-inspired stories from adolescence.

# Workshop Sessions 1 and 2

Maximums apply to some workshops. Places will be allocated as registrations are received.

**NOT all of these workshops will actually run. It is essential that you choose a first and second choice for each session.**

No	Workshop	Sess 1	Sess 2
A	Vision boarding - Tristan Bancks		√
B	Viva Voce: From 'Teaching Voice' to using it - Kathryn Talbot	√	√
C	Language and ideas in Rudyard Kipling's poem <i>If</i> - Garry Collins	√	√
D	Teaching creative writing with an analytical framework - Jarred Adams	√	√
E	True Bluey - Catherine Hallewell	√	√
F	Write, but make it fancy - Emma Monfries	√	√
G	Timed writing: the panacea for all evils - Fiona Laing & Rebecca Miller	√	
H	Creative writing: Getting started and keeping it short - Rachael Christopherson		√
I	Prose texts that challenge conventions - Mel Dixon	√	√
J	What is a vlog, anyway? - Miriam Byrne	√	√
K	Beyond the bland: Using discussion and consensus to discern essential questions that guide quick writes for editorial writing - Lisa Yallamas	√	√
L	Student insights: First-person stories about achieving success in the external exam during Covid-19 – facilitated by Grace Loyden	√	
M	Nah yeah, yeah nah, nevermore – Danielle Ringrose	√	√

## Workshop session 3: 3:40 – 4:30

QCAA will be calling for feedback on the suite of Senior English syllabi. The views and experiences of teachers are key to the review process. ETAQ would like to hear your thoughts. This session will be an opportunity for your ideas, suggestions and thoughts to be included in the feedback given to QCAA. A session will be held for each of the 4 main English syllabuses: English, EAL, Essential English, and Literature.

# THE ENGLISH TEACHERS ASSOCIATION OF QLD INC

ABN: 17 664 872 321

## REGISTRATION FORM/TAX INVOICE

## SEMINAR #1, 13 March, 2021

Please email this completed form to:

Trish Purcell

At [adminofficer@etaq.org.au](mailto:adminofficer@etaq.org.au)

**Registrations are required by FRIDAY 5 March 2021**

Name: \_\_\_\_\_

Email: \_\_\_\_\_

School: \_\_\_\_\_

Phone: \_\_\_\_\_

Membership - school or  
personal \_\_\_\_\_

### COST

Registration category	Cost
Member - online	60
Member – physical attendance	115
Presenter -	0
Retiree/student - online	30
Retire/student - attending	70
Non-member - online	90
Non-member - attending	170

**Do you have any special dietary needs?**

.....

### PAYMENT METHOD:

- EFT:BSB:014 228  
Account 2856 47675 \$\_\_\_\_\_
- Please charge my credit card with  
\$\_\_\_\_\_
- number:  
\_\_\_\_\_
- Name on Card:  
\_\_\_\_\_
- \_\_\_\_\_
- Expiry Date is: \_\_\_\_/\_\_\_\_

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### WORKSHOP SELECTIONS

11:20 – 1:10pm

Please mark **FIRST** and **SECOND** preferences for each session

- |      |  |
|------|--|
| n.a. | A. Vision boarding -Tristan Bancks             |
|      | B. Viva Voce – Kathryn Talbot                  |
|      | C. Language, ideas in <i>If</i> -Garry Collins |
|      | D. Creative writing – Jarred Adams             |
|      | E. True Bluey – Catherine Hallewell            |
|      | F. Write, but .. – Emma Monfries               |
| n.a. | G. Timed writing – Fiona Laing, Rebecca Miller |
| n.a. | H. Creative writing – Rachael Christopherson   |
|      | I. Prose texts – Mel Dixon                     |
|      | J. Vlog?– Miriam Byrne                         |
|      | K. Beyond the bland – Lisa Yallamas.           |
| n.a. | L. Student insights – Grace Loyden             |
|      | M. Nah yeah, - Danielle Ringrose               |

### Session 3 (3:40 – 4:30)

**Select 1 of Eng, EAL, Essential English, or Literature**

(Circle your choice).

### NOTES

1. **All the listed workshops may not run as above – it is essential that you list a first and second choice for each session. Workshop places will be allocated in the order of receipt of registration.**
2. You may **replace** any name on your registration form, but please let me know by e-mail. the name of the replacement person so I can prepare the correct Certificate of Participation
3. Generally, refunds will only be given for the physical attendance charge. Refer p2 of program or website

