



**The English Teachers  
Association of Queensland Inc.**

Providing professional support  
and advocacy for English teachers

# DIVING DEEP

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INTO STORY

Saturday 21<sup>st</sup> March 2020

Seminar Program

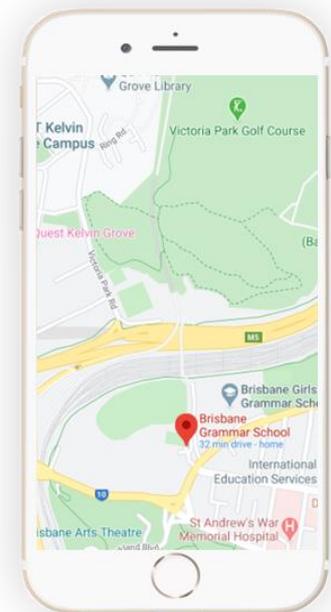


## About the Seminar

March will have us swimming in our own favourite pool. Stories are central to our work in English and crucial to our enjoyment of it. They satisfy our need for a beginning, a middle, and an end. Through stories, we observe cause and effect, we relate abstract ideas to our own experiences, and we build empathy. Through stories, we build a learning community with our students and learn about culture and language. Following a short (but very important) Annual General Meeting, you will immerse yourself in our keynote presentation by a gifted storyteller and your own selection of workshops for years 7-12 offered by expert colleagues and guests.

## Connect with us!

We can be active across our social media platforms of Facebook, Twitter, and Instagram on the day. Simply search for us at **@etaql** and join in the online conversation. If you're posting on the event, please tag us and add our hashtag **#etaqpd** to let us know what you're up to!



## Getting there

The venue will be Brisbane Grammar School, corner of Gregory Terrace and College Road. AGM and keynote will be in Centenary Hall and workshops in Lilley Centre. A map of the school can be found at

[www.brisbanegrammar.com/About/FacilitiesandMaps/Documents/BGS\\_Map.pdf](http://www.brisbanegrammar.com/About/FacilitiesandMaps/Documents/BGS_Map.pdf)

## Seminar Schedule

Time	Activity
8:10 am	Registration & Tea/Coffee
8:40 - 9:20	ETAQ AGM Chaired by ETAQ President Fiona Laing
9:20 - 9:30	Reflection tool Dr Lindsay Williams
9:35 - 10:35	Keynote – Associate Professor Kim Wilkins <i>What is now proved was once only imagined</i>
10:35 - 11:10	Morning Tea Perusal of resources and networking
11:10 - 12:10	Session One workshops
12:15 - 1:15	Session Two workshops



# Meet our keynote speaker

**Kim Wilkins** is an Associate Professor of writing at The University of Queensland, where she also works as deputy to the Associate Dean of Research in the Humanities Faculty. Her academic research centres around the material circumstances of creativity and creative communities, and her latest publication is a book about YA fantasy fiction for Cambridge University Press. She is also the author of 31 novels of fantasy and historical fiction, and her work is published in more than 20 languages.



Interested in more of Kim's work?  
Follow her on her social media at:



/KimAuthorPage



@hexebart

“What is now proved was once only imagined.”

*“Impossible dreams offer the possibility of escaping the tyranny of the present while opening up a space for democratic participation in the process of imagining the future.”*

– STEPHEN DUNCOMBE

Recent research has shown the value of reading fiction in developing empathy, building community through shared interests, and improved sense of wellbeing. For those of us who have always been bookworms, we didn't need scientists to tell us about the pleasures of disappearing into a story. But as well as these personal benefits, reading and writing fiction have the potential to help students envision a better world.

Young people in Australia are facing a future where there is widespread uncertainty about, among other things, employment (due to automation and machine learning); stability of the environment; and unequal access to resources. While critics may think their obsessions with fantasy worlds and superheroes are a shallow form of escapism, there is often a revolutionary energy contained in these stories, which inspires and connects them, and which educators can engage with and enhance through creative writing.

One of the few human skills that cannot be replicated by AI is imagination. This address will talk about the value of imagination and stories, how to keep students curious despite the risk-averse demands of curriculum, and will end with a few quick tips to help students express their imagination through creative writing.



## Workshops

Many of the workshops are being offered in both sessions. Decisions on which ones are to be repeated and when each workshop will be scheduled will be made after registrations are finalised. Page 10 shows when each workshop will be offered. **Places will be allocated in order of receipt of registration.**

### WORKSHOP A

#### *Putting the Imagination in Imaginative Writing*

##### **Abstract**

Although imagination is intrinsic to humans, some writers have difficulty deploying their imagination in writing tasks. There is risk in using the imagination: we might fail, we might embarrass ourselves, we might be revealed as childish or silly. This workshop talks about some of the ways that you can create a supportive space for imagination in the classroom, by challenging assumptions about what imagination is. It delves into the concept of big metaphors, and how they can structure stories. And it challenges student reliance on the frictionless cliché, through the method of the 'third idea'. At the end of this workshop, you will feel inspired to go back to your students to help them unlock their most vivid and original ideas.

##### **Presenter**

*Assoc. Prof. Kim Wilkins*

### WORKSHOP B

#### *Perspiration vs Inspiration: scaffolding creativity*

##### **Abstract**

Apart from encouraging and modelling with good texts, it can be a struggle to actively support students either to become more creative or – really – to become aware of their latent creativity. In other words, how might we as English teachers address that eternal student response, "I can't think of anything"?

This hands-on workshop will engage you in a series of ready-to-use activities designed to help students produce interesting narratives through:

- Developing interesting characters
- Progressing from the literal to the imaginative to develop interesting settings

- Building figurative language
- Improving creativity via constraints.

Hopefully you will take away a handful of strategies and activities useful in any classroom or year level. At the very least, you should have fun playing for an hour when you're supposed to be at a work event.

##### *About the presenter*

**Dan Fallon** started his literary career with publishing "The Lucky 50c Piece" in Mt Isa's local newspaper, the North-West Star, when he was about 8. From there it was a natural stepping stone to teaching high school English. He's now done that for a long time, but still enjoys it, and has a particular passion for fostering joy in creative writing.

### WORKSHOP C

#### *Uncanny Bunnings*

##### **Abstract**

Is the Australian landscape gothic? Does Australia have a history of repression to draw upon? Where do we get the gothic from if Australia is devoid of crumbling castles and lichen-covered graves? In this session, presenter Dani Ringrose will briefly run through a series of lessons used in her Literature Unit 2: Intertextuality, which focuses on developing student confidence in writing the gothic. The session will also briefly cover opportunities to turn traditional gothic tropes to uniquely Australian ones. We'll (attempt to!) condense the students' creative writing activities into one action-packed hour. This is a hands-on creative writing session, so dust off your quills, and get prepared to make an ordinary place like Bunnings as uncanny and creepy as possible. *Note: this session is a companion piece to Nah yeah, yeah nah, Nevermore.*

### *About the 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 D

*Nah yeah, yeah nah, Nevermore*

### Abstract

In this session, presenter Dani Ringrose will deconstruct the sequence of lessons used in her Literature Unit 2: Intertextuality to support her students' creative writing for their FIA and outline the key intertextual connections between traditional and Australian gothic literature. She'll discuss the series of Victorian poems chosen for their short story stimulus, the gothic elements the students found the most useful and easiest to write creatively with, the processes of reinterpretation, and explore the various ways students adapted the Victorian gothic to an Australian setting.

**Note:** this session is a companion piece to *Uncanny Bunnings*.

**Presenter:** Danielle Ringrose

## WORKSHOP E

*Creative Writing Rescue: achieving success in student short stories*

### Abstract

Oh the joys of marking students' short stories: the clichés; the over-writing; the never-ending dialogue; the first person narrator; the time-slipping tenses ... Ah the agony! Looking for a lifeline? I'll save you!

In response to what I found to be a pattern of poor performance in the creative writing of my students, I chose to focus on developing creative writing skills in my classes. After more than a year of research, experimenting and refining, I have developed a number of strategies that have

helped my students (both junior and senior) move from that first idea and first draft, to a more engaging story that is written with flair. The improvement in my students' marks for their creative writing has been an added bonus.

In this workshop I will share with you many of the lessons that I have used to develop writing skills. We will look at how to achieve rhythm and pattern in narratives; sentence variation; exploitation (to effect!) of punctuation; fine-tuning figurative language; and developing atmosphere and character. I will also examine some great samples of published work and student work that demonstrate the skills that I am teaching.

### *About the presenter*

**Rachael Christopherson** currently teaches English at Brisbane Girls Grammar School. 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 is used as 'model practice' in the QUT Education degree course.

Rachael presented this workshop at the 2016 AATE National Conference and the 2017 ETAQ State Conference.

## WORKSHOP F

*Diving Deep into a short piece of Ernest Hemingway's prose*

### Abstract

This workshop will guide attendees in diving deep into a short piece of prose by Ernest Hemingway and exploring teaching and learning opportunities that could be generated from it. The focus text is a "chapter" from his 1925 publication *in our time* which begins "*While the bombardment was knocking the trench to pieces at Fossalta*".

The text is short (just 134 words), formatted as a single paragraph, and is essentially self-contained with only very general connections to preceding and subsequent parts of the original collection. Discourses of war, religion, and prostitution are all reflected in the piece.

As is usual with this presenter, there will be some focus on functional grammar and consideration of how the choices that have been made in the deployment of grammatical patterns construct particular sorts of meanings and contribute to literary impact. Issues of structure and style will be highlighted along with reading comprehension and use of the text as a stimulus for a possible student writing project will be suggested. Time permitting, there could even be mention of the teaching of punctuation and spelling in context.

A workshop based on this text was presented at the 2019 AATE national conference held at Deakin University in Melbourne in December.

#### *About the presenter*

Now retired, **Garry Collins** taught English for 35 years, mainly at Gladstone and Ferny Grove 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 continues to serve on the ETAQ Management Committee and is an advocate for the application of functional grammar to both reading and writing.

## WORKSHOP G

*Comprehensively Dear Watson! Igniting Creative Writing*

### Abstract

What do we mean by creativity in our classrooms? Often creative students face challenges in working within the parameters of task-specific creativity, whilst other students feel their lack of creativity places them at an immediate disadvantage in the English classroom. We know that creativity is a skill that can be taught but how do we prioritise it and still find time to actively engage with prescribed text lists for deeper learning?

Over the past year, teachers at The Southport School have trialled a range of approaches to target deeper reading and comprehension. This workshop will share our pitfalls and, more importantly, our successes in improving reading and comprehension skills for creativity. Participants will be shown how to use learning

management system (LMS) tools to set up a playlist of passages to ignite ideas and how to devise questions that cover the taxonomy of comprehension, including the explicit teaching of retrieval, inference, judgement and prediction. The session will also include how to use student work and analytics for targeted intervention.

#### *About the presenter*

**Scott McDonald** is the Head of English and Associate Dean of Writing Across the Curriculum at The Southport School on the Gold Coast. He was a member of the Learning Area Reference Group to develop the suite of English syllabuses for the new curriculum and was a senior supervisor of the QCS Writing Task. Scott was the recipient of the Sam Power Biennial Award for Excellence in Literacy Education in 2016 and was also a delegate at the recent East Asia Education Summit. He is currently undertaking a research project into comprehension strategies to enhance writing for Independent Schools Queensland.

## WORKSHOP H

*Transposing Genres, Transposing Modes*

### Abstract

Creativity and innovation are central to the *Australian Curriculum: English* right from the early foundational years of school. In the *Creating Literature* sub-strand, there is the expectation of *Experimentation and Adaptation* where students must innovate on texts through transforming or transposing genres, modes, voices and perspectives. In this hands-on workshop, participants will look at a range of texts and multimodal resources that allow opportunities to explore a range of transpositions. In one activity, participants will explore using music as a stimulus to transpose the lyrics into a short piece of writing or poem. Music and music videos offer powerful multimodal mediums that connect to our emotions, our memories and past events and people. The lyrics, the multimodal music videos that accompany songs all offer valuable resources to springboard into a range of creative writing opportunities. In two other activities, participants will experiment with a change of modes (from visual to written modes), as well as transposing the voice of a range of texts. Come

along and be prepared to create your own literary texts!

#### *About the presenter*

**Dr Lisbeth Kitson** is a Lecturer in English and Literacies Education at Griffith University. She is the current President of the Meanjin Local Council of the Australian Literacy Educators' Association (ALEA) and part of the associate editorial team for the *Literacy Learning: The Middle Years* journal. Lisbeth's interests relate to multiliteracies and curriculum literacies and the inclusion of popular culture, ICTs and multimodal texts into English and literacy classrooms.

## WORKSHOP I

### *Literature IA2 Multimodal and Digital Stories*

#### **Abstract**

The subject Literature presents exciting opportunities for students in Queensland to express their creativity. Students can now create multimodal digital stories which encompass emerging new forms of digital narrative (web-based stories, interactive stories, hypertexts, narrative computer games, audio and video podcasts). To provide students with the skills and knowledge for digital genres, a variety of cross curricular pedagogical strategies are needed in the English curriculum to teach these emerging genre conventions. Come and learn in this practical workshop how to create dynamic lessons and units of work that unleash the transformative qualities of Literature texts. This session will also unpack the ISMG to understand how to mark emerging genres.

#### *About the presenter*

**Anne Wood** has 25 years' experience as an English teacher. She has taught in both New South Wales and Queensland, in the State, Independent and Catholic systems. At her current school Aquinas College, Ashmore, she is the English Curriculum Leader. Anne has been on the Gold Coast English panel and is a Lead Endorser for Essential English and a Confirmer for General English.

## WORKSHOP J

### *Seeing the Future: crafting science fiction narratives*

#### **Abstract**

Participants in this workshop will explore a range of learning experiences designed to enhance the aesthetic qualities of students' narrative writing within the context of a Year 8 science fiction unit. Using artistic works from a range of different mediums (including music, video games, visual art and short film) as stimulus, participants will be guided through a sequence of learning experiences designed to enhance the emotional and intellectual impact of student's stories.

#### *About the presenters*

**Jeffrey Lewis** is currently Curriculum Assistant Middle School (English) at Brisbane Grammar School. He has completed a Master of Education degree, reflecting his passion for engaging in ongoing professional learning to benefit his students. Jeffrey is a proud member of the ETAQ Management Committee where he serves as Secretary and convenor of the Annual State Conference. A version of this workshop was presented at the AATE National Conference in 2018 and the ETAQ State Conference in 2018.

**Naomi Russell** currently teaches English and Drama at Brisbane Grammar School. Prior to that she was the Education Manager at shake & stir theatre company. She is passionate about bringing creativity into the classroom and creating engaging learning experiences for all students.

## WORKSHOP K

### *Using Short Story to Analyse Aesthetic Features*

#### **Abstract**

Explore a complete short story unit and assessment task designed for the Literature syllabus that could easily be adapted for the English or English and Literature Extension classroom. The unit provides students with the opportunity to deepen their understanding of aesthetic features and stylistic devices through five contemporary short stories. The stories

chosen are freely available, engaging, and exciting for students to read, and include a variety of both local and international voices.

The Literature curriculum places a high importance on students being able to both analyse and use aesthetic features and stylistic devices; however, too often students are reliant on description rather than analysis, and therefore they tend to fall back on tired clichés when creating their own works. This workshop will provide participants with exercises and activities that can be used, in the very next lesson, to help students move from describing to analysing. Student response examples will also be shown to demonstrate improvement with these activities.

We will conclude with a self-assessment tool to track students' understanding of aesthetic features and stylistic devices over the course of the year, semester, term, or lesson.

#### *About the presenter*

**Candice Smee** is a passionate, driven, and creative teacher determined to create engaging educational environments. Since completing her education studies, Candice has held positions at St Andrew's Catholic College, St Mary's Catholic College, and, most recently, Southport State High Independent Public School (SSHIPS). During her time at SSHIPS she has been responsible for the development and implementation of the Literature subject offering. Most recently, Candice has been appointed as a Confirmer for Literature by the Queensland Curriculum and Assessment Authority.

## WORKSHOP L

*Narratives of our time: communicating social and cultural identity through the concept of narrative.*

#### **Abstract**

Like any subject there are concepts that are foundational to English and one that we would all agree is important in English is 'narrative'. But narrative is not simple. Narrative drives cultural and social identity: it is the way we shape meaning and communicate what is important to us. Whether we are writing a short story or a

government report on the bushfires it is narrative that most effectively communicates experiences. Tracing this concept that is at the core of the discipline of English means that we can navigate a pathway through the syllabus that supports what we value in our subject. In this presentation we will look at what we identify as the critical English Textual Concept of Narrative to see how we can support the learning from 7-12.

#### *About the 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's Worth* 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*.

## WORKSHOP M

*Texts and Culture: supporting students to independence in narrative writing*

#### **Abstract**

This is a classic ETAQ-style workshop. I'm going to present a unit of work that I believe uses elements of best-practice in English and literacy learning – and some pretty cool ideas we played with when we were trying to teach our students how to use narrative texts as cultural springboards. You might consider applying what you learn in General English Unit 2. Or in Unit 4 Topic 1. Or in another place where narrative writing or encouraging independence in writing are important.

The studied texts for this workshop include three stories by Nam Le and one each by indigenous storytellers Melissa Lukashenko and Archie Weller. I will share how we built field knowledge about the related concepts of place and displacement in Australian culture, exploring the idea that Australians from diverse backgrounds can experience disconnection or dislocation from important aspects of cultural identity or from other people in their communities. Then we will walk through a cycle of modelling and deconstruction to guided and collaborative practice and, finally, to independent-practice-with-a-twist.

### About the presenter

**Julie Arnold** is a long-time Head of English and brand new higher degree research student. She chairs the Professional Development Subcommittee for ETAQ and was a foundation member of the QCAA's Prescribed Text Working Group. Last year, she completed her Master of Philosophy, where she investigated the ways teachers change their writing pedagogy in response to new grammatical knowledge. This year, she begins a three year investigation of the impact of inclusive practices and assessment for learning pedagogies. She has also published *Essential English for Queensland Schools* with Lynda Wall, Rhiannon French and Cambridge University Press.

## WORKSHOP N

*Reading Stories: A Portable Framework for Analysis*

### Abstract

Whether you are preparing students for this year's external exam or you teach English in the middle (and primary) years, this session will be valuable. The guiding question for the workshop is: how can teachers help students analyse, interpret and critically evaluate stories? These reading processes can be very opaque for students and need to be made explicit and visible. This requires coherent, systematic analytical frameworks that can be applied *flexibly* to the close study of written stories at any scale (micro-fiction, novella, play, novel). In this workshop, we will explore a practical analytical framework that draws on understandings and research from the areas of literary studies and linguistics. This will be illustrated with examples from a short story. Along the way, we also critically reflect on a range of issues, including the problematic nature of structures used in many schools (e.g. rising action, climax, falling action), and the role of stories in the process of colonisation. Finally, we will look briefly at assessing story *analysis* through writing both *stories* and *responses* of various kinds; the focus will be on broadening assessment beyond analytical essays written under test conditions (especially in the middle school).

*About the presenter*

**Dr Lindsay Williams** has been an educator in Queensland for 37 years, teaching English at both state and independent schools. He has served on numerous curriculum committees and panels, has coordinated and taught teacher preparation courses, and has created curriculum resources for numerous organisations including AustLit, the Australian Children's Television Foundation and Reading Australia. He is the author of a chapter in the AATE publication *The Artful English Teacher* and is the co-author of the Oxford University Press senior textbook, *English for Queensland*. He is the current Vice President of ETAQ.

## WORKSHOP O

*Aboriginal and Torres Strait Islander Storytelling: Using AustLit and BlackWords in the classroom*

### Abstract

BlackWords is a rich and deep record of Aboriginal and Torres Strait Islander creative writing and story-telling, as well as associated criticism and scholarship. This workshop will introduce teachers to AustLit and BlackWords as a tool both for teaching preparation and for use in the classroom, to allow students to effectively find, interpret, and experience Aboriginal and Torres Strait Islander writing.

With hands-on guidance to using the database as a search tool, a repository of information, and a teaching tool, this workshop provides space to not only learn what you can find in BlackWords and how to find it, but also for teachers to query us about what they would like to see and how we can help them embed Indigenous perspectives in their classroom.

*About the presenter*

**Dr Catriona Mills** is the Acting Director of AustLit, for which she has worked since 2010. She holds degrees from Macquarie University and The University of Queensland, with a specialty in nineteenth-century periodical literature. She has published on adaptations of penny-weekly serials to the English suburban stage, authorship attribution in Australian nineteenth-century periodicals, steampunk's problematic relationship to empire, and (as frequently as possible) *Doctor Who*..

Workshop Options		Session 1	Session 2
Please choose a first and second choice for each session. ALL workshops will NOT necessarily run in both sessions		11:10 – 12:10	12:15-1:15
A	<i>Putting the Imagination in Imaginative Writing</i> A/Prof Kim Wilkins	✓	
B	<i>Perspiration vs Inspiration: scaffolding creativity</i> Dan Fallon	✓	✓
C	<i>Uncanny Bunnings</i> Danielle Ringrose	✓	
D	<i>Nah yeah, yeah nah, Nevermore</i> Danielle Ringrose		✓
E	<i>Creative Writing Rescue: achieving success in student short stories</i> Rachael Christopherson	✓	
F	<i>Diving Deep into a short piece of Ernest Hemmingway's prose</i> Garry Collins	✓	✓
G	<i>Comprehensively Dear Watson! Igniting Creative Writing</i> Scott McDonald	✓	✓
H	<i>Transposing Genres, Transposing Modes</i> Lisbeth Kitson		✓
I	<i>Literature IA2 Multimodal and Digital Stories</i> Anne Wood	✓	✓
J	<i>Seeing the Future: crafting science fiction narratives</i> Jeffrey Lewis	✓	✓
K	<i>Using Short Story to Analyse Aesthetic Features</i> Candice Smee	✓	✓
L	<i>Narratives of our time: communicating social and cultural identity through the concept of narrative</i> Mel Dixon	✓	✓
M	<i>Texts and Culture: supporting students to independence in narrative writing</i> Julie Arnold	✓	✓
N	<i>Reading Stories: A Portable Framework for Analysis</i> Dr Lindsay Williams	✓	✓
O	<i>Aboriginal and Torres Strait Islander Storytelling: Using AustLit and BlackWords in the classroom</i> Dr Catriona Mills	✓	✓

## 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 want your image captured, please let us know on your registration.**



# THE ENGLISH TEACHERS ASSOCIATION OF QLD INC

## REGISTRATION FORM

### March Seminar

Please send this completed form to:

trish.purcell@bigpond.com

**Registrations are required by FRIDAY, 13<sup>th</sup> March, 2020**

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

Address: \_\_\_\_\_

\_\_\_\_\_ P/code \_\_\_\_\_

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

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

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

**Incidental capture of image is /is not OK**

**COST:** \$60.00 for ETAQ Financial Members  
Free for presenters  
\$30.00 for bona fide F/T students/retirees  
\$90.00 for Non-Members.

**ALL prices include GST.**

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

#### PAYMENT METHOD:

- EFT: ANZ, Redcliffe:014 228 2856 47675  
\$\_\_\_\_\_
- I enclose my/school cheque for \$\_\_\_\_\_
- Please charge my credit card with \$\_\_\_\_\_
- My credit card is:      MasterCard      VISA
- Its number is:      \_\_\_\_\_
- Name on Card: \_\_\_\_\_
- Expiry Date is:      \_\_\_\_/\_\_\_\_
- Signature: \_\_\_\_\_

At ETAQ Inc. SEMINARS, all members of a school or college which holds corporate membership pay the SAME price of \$60.00.

S1 S2

- n/a A. Putting the Imagination in Imaginative Writing – A/P Kim Wilkins
- B. Perspiration vs Inspiration  
Dan Fallon
- na C. Uncanny Bunnings  
Danielle Ringrose
- na  D. Nah yeah, yeah nah, Nevermore  
Danielle Ringrose
- n/a E. Creative Writing Rescue - Rachael Christopherson
- F. Diving Deep into ... Ernst Hemmingway  
Garry Collins
- G. Comprehensively Dear Watson!  
Scott McDonald
- na  H. Transposing Genres, Transposing Modes  
Lisbeth Kitson
- I. Literature IA2 Multimodal and Digital Stories  
– Anne Wood
- J.– Seeing the Future: crafting science fiction  
narratives – Jeffrey Lewis
- K. Using Short Story to Analyse Aesthetic  
Features - Candice Smees
- L Communicating social and cultural identity  
Mel Dixon
- M Texts and Culture – Julie Arnold
- N Reading Stories: A Portable Framework for  
Analysis - Dr Lindsay Williams
- O Aboriginal and Torres Strait Islander  
Storytelling – Dr Catriona Mills

#### NOTES

- 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.
- You may **replace** any name on your registration form, but please let me know by email the name of the replacement person so I can prepare the correct Certificate of Participation
- If you **cancel** by Sunday, 15<sup>th</sup> March, you will receive a full refund, by Wednesday, 18<sup>th</sup> March, a 50% refund. After that, there is no refund.

#### OFFICE USE ONLY

- Date Received: \_\_\_\_\_ / \_\_\_\_\_ / 2020
- How Paid: \_\_\_\_\_
- Receipt #: \_\_\_\_\_

**ETAQ** The English Teachers Association of Queensland Inc.  
 Providing professional support and advocacy for English teachers

**DIVING INTO ANALYTICAL WRITING**

Presented by Lindsay Williams  
 Tuesday 28 April 2020

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**GARRY'S GRAMMAR SEMINAR**

Presented by Garry Collins  
 Saturday 6 June 2020

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**CREATIVE WRITING AND MACBETH**

Dr Emma Maguire & Dr Claire Hansen  
 Saturday 25 July 2020

*When shall we three meet again?  
 In thunder, lightning, or in rain;  
 When the hurlyburly's done,  
 When the battle's lost and won.*

—WILLIAM SHAKESPEARE, *Macbeth*

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**RESOURCE COLLABORATION EVENT**

Southern Cross Catholic College  
 Saturday 17 October 2019

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**DIVING DEEP INTO TEACHING**

Early Career Conference  
Saturday 9 May 2019

FOLLOW US!  
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**DIVING DEEP INTO FEEDBACK**

May Seminar  
Saturday 16 May 2020

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**DIVING DEEP**

ETAQ's 2020 Professional Learning Program

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**DIVING DEEP**

State Conference  
Saturday 15 August 2020

FOLLOW US!  
@etaql | #etaq20

**DIVING DEEP INTO THE ANALYTICAL ESSAY**

Student Day  
8 & 10 October 2020

FOLLOW US!  
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