


Moving to units 3 & 4 in 2023: the VCE English and EAL study design

Ways to prepare for EAL

Kellie Heintz
EAL Curriculum Manager



1

Acknowledgement of Country

The VCAA respectfully acknowledges the Traditional Owners of Country throughout Victoria and pays respect to the ongoing living cultures of First Peoples.




2

Overview

Unit 3 Outcome 1: Reading & Responding to texts

- ✓ Key questions
- ✓ Audio/audio visual texts
- ✓ Tips for analytical response

Unit 3 Outcome 2: Creating texts

- ✓ Changes
- ✓ Framework of ideas
- ✓ Mentor texts
- ✓ Purpose, context & audience
- ✓ Creating texts
- ✓ Annotations
- ✓ Tips for SACs

Unit 4 Outcome: Reading & Responding to texts


- ✓ Key questions

Unit 4 Outcome 2: Analysing Argument

- ✓ Key points
- ✓ Audio/audio visual texts
- ✓ Oral presentations

Examination


- ✓ Section A
- ✓ Section B
- ✓ Section C



3

UNIT 3 OUTCOME 1


READING AND RESPONDING TO TEXTS



4

Unit 3

EAL	Current	2024
Unit 3 Outcome 1	Reading and creating texts	Reading and responding to texts
Outcome	Produce an analytical interpretation of a selected text, and a creative response to a different selected text.	Listen to and discuss ideas, concerns and values presented in a text, informed by selected vocabulary, text structures and language features and how they make meaning.
Assessment tasks	An analytical interpretation of a selected text in written form or A creative response to a selected text in written or oral form with a written explanation of creative decisions and how these demonstrate understanding of the text.	An analytical response to text in written form. (30) Comprehension of an audio/audio visual text focused on historical, cultural and/or social values in the set text, through: • short-answer responses or • note form summaries (20)




5

Unit 3 Outcome 1

Key question: How do authors construct meaning?

- vocabulary
- text structures
- language features
- conventions



6

Unit 3 Outcome 1

Key question: How do the following elements influence the ways texts are read?

- historical context
- social values
- cultural values

7

Comprehension of an audio/audio visual text

- An interview with the author/creator of the set text
- A audio/visual blog post by the author of the set text
- A video clip that contains a summary and analysis of key parts of the text
- An online lecture about the set text
- A podcast about the set text
- An online review with a focus on the context of the set text

8

Examples of audio/audio visual texts

Things Fall Apart by Chinua Achebe
Summary

<https://www.youtube.com/watch?v=1AoTUZYVOR0>

Go, Went, Gone by Jenny Erpenbeck
Overview

<https://www.youtube.com/watch?v=IP0x9AzhGk>

Flames by Robble Arnott
Interview

<https://www.youtube.com/watch?v=9PEdG1xh1g>

We Have always Lived in the Castle by Shirley Jackson
Commentary & analysis

https://www.youtube.com/watch?v=H4IO_CT_als

Rainbow's End by Jane Harrison
Overview

<https://www.youtube.com/watch?v=juoMYTY3J4>

Oedipus the King by Sophocles
Summary & Analysis

https://www.youtube.com/watch?v=M_M5jy8x1yM

9

Tips for teaching audio/audio visual texts

- Select 3-5 minutes for students to listen to/view
- Develop an assessment task that best suits your cohort, that is, a set of short-answer questions or a scaffolded note-taking activity that focuses on historical context, social values & cultural values. This task should build knowledge about the text to aid with comprehension
- YouTube has the function that creates printable transcripts for videos. You need to click on ... to access this
- Auto-generated captions can be used to help support your students

10

UNIT 3 OUTCOME 2 CREATING TEXTS

11

Unit 3

EAL	Current	2024
Unit 3 Outcome 2	Analysing Argument	Creating texts
Outcome	Moved to unit 4	Demonstrate effective writing skills by producing their own texts, designed to respond to a specific context and audience to achieve a stated purpose; and Comment on the decisions made through writing processes.
Assessment tasks	Moved to unit 4	A written text constructed in consideration of audience, purpose and context. (20) A written text constructed in consideration of audience, purpose and context. (20) A set of annotations reflecting on writing processes. (10)

12

Unit 3

EAL	Current
Unit 3 Outcome 3	Analysing Argument: Unit 3 Outcome 3 (Deleted from the new study design)
Outcome	Comprehend a spoken text.
Assessment tasks	Comprehension of a spoken text through: <ul style="list-style-type: none"> • Short-answer responses • Note-form summaries

13

MENTOR TEXTS

14

Thinking about mentor texts

Mentor texts are texts that "we read again and again over time to get to know each title well. Let's explore them first as readers with attention to how they impact us, how we are affected by what we have read. As we revisit and read again, let's notice how the writer executes the impact we experience and helps us make meaning or deepen our experience with the text."

(Laminack, 2017)

"The results revealed that contrary to the two traditional approaches to teaching writing (i.e. process-based and product-based) which enhanced either accuracy or fluency at the expense of the other, mentor text modelling affected both accuracy and fluency positively. The study came to a conclusion that the efficacy of mentor text modelling in simultaneous development of accuracy and fluency was not dependent on the writing tasks' level of cognitive complexity."

(Biria & Liaghat, 2018)

15

Creating texts

- Select **three** mentor texts from the list
- Use the ideas as a hook for students to develop their own writing
- The focus of the task is **not** about knowledge of the mentor texts
- The focus of the task is **not** about knowledge of genre/text type

16

FRAMEWORK OF IDEAS

17

Unit 3 Outcome 2

Key idea	Elaboration
Writing about country	<p>Exploration of place and belonging.</p> <p>Explorations of physical land and country, local and international, loss of country and dispossession, remembering country and nostalgia, migration, the power of connections with land, climate change and the changing landscape, and imagined countries.</p> <p>Students could engage with experiences like farming and land management, and with cultural expressions like country music. Others could explore traditional understandings of Country through Aboriginal and Torres Strait Islander knowledge and perspectives.</p>

18

Mentor texts

Writing about country

Chekhov, Anton, "[Duck and Game](#)" (1)
 Clarke, Maxine Beneba, Chapter 2, *The Hate Race* (A) (1)
 Kassab, Yumna, "[The Conquest of Land and Dream](#)" (A) (1)
 Lynch, Cassie, "[Split](#)" (A) (1)

19

Unit 3 Outcome 2

Key Idea

Writing about protest

Elaboration

Explorations of conflict and contest, what it means to protest, the value of protest, the outcomes of protest, personal stories of protest, struggle and war.
 Students could explore established figures like Martin Luther King Jr, Rosa Parks and Vida Goldstein, marginalised figures like Pemulwuy and Claudette Colvin, and figures and movements like Greta Thunberg and the BLM protests. Events like massacres in Australia and the Frontier Wars could be explored as expressions of protest – and the attendant tragedy. There could also be explorations of the success and failure of protest – and the prescient protests that gained ground after the original protest had faded. Students could consider individual protest and group protest.

20

Mentor texts

Writing about protest

Gillespie, Mark, "[Today Essay: On the Sydney Mardi Gras March of 1977](#)" (A) (1)
 Pankhurst, Emmeline, "[Freedom or Death](#)" (1)
 Vonnegut, Kurt, 'Harrison Bergeron' (1)
 Wyatt, Mayne, *Monologue from City of Gold* (A) (1)

21

Unit 3 Outcome 2

Key Idea

Writing about personal journeys

Elaboration

Explorations of 'life' or biographical explorations – telling our stories, telling others' stories, the problem of telling stories, appropriation of stories, who tells the stories and our history, missing stories, marginalised and elevated stories. Students could explore personal milestones, the effects of key events on their lives, or explore these ideas through the eyes of others.
 Students who have migrated can explore their stories of movement and disruption. They can explore the expectations of change, and the language of a new place and culture.

22

Mentor texts

Writing about personal journeys

Adiche, Chimamanda Ngozi, "[The Lesson of a Broken Story](#)" (1)
 Duong, Amy, "[The Red Plastic Chair is a Vietnamese Culture Institution, and My ...](#)" (A) (1)
 Hodge, Maya, "[Autobahn](#)" (A) (1)
 López, Matthew, "[Walter's speech \(end of Part 1\) from The Inheritance](#)" (1)

23

Unit 3 Outcome 2

Key Ideas

Writing about play

Elaboration

Explorations of experiences and traditions of play and playing in many cultures and through history.
 Students could explore play as it is applied to games, sport, acting and make-believe, music, language and images. They could also explore concepts of collaboration and connection, digital vs analogue, rules and rule breaking. There is scope to consider the ways play and play acting can represent the 'real' world, and to explore issues associated with using play or play acting to minimise or mitigate against events or actions.

24

Mentor texts

Writing about play

Gay, Virginia, *Monologue from Cymbeline* (A) (1)

Roffey, Chelsea, 'An Open Letter to Doubting Thomas' (A) (1)

Russon, Penni, 'All That We Know of Dreaming' (A) (1)

Winton, Tim, 'About the Book' (A) (1)

25

Purposes & text types

- **To express:** narrative, short story, a series of blog posts
- **To reflect:** personal writing, memoir, autobiography, biography, diary entries, journal entries
- **To explain:** news article, essay, recount, report, presentation
- **To argue:** opinion pieces, feature articles, editorials, speeches

26

Writing processes

Key to writing development is exploring and experimenting with processes and strategies that empower students to produce texts outside the classroom and without the strictures of generic conventions.

The key knowledge and key skills in the study design invite teachers to engage with:

- strategies to develop ideas
- discussion with peers
- planning
- reading and re-visiting mentor texts for inspiration, for mechanics, for guidance
- exploring and experimenting with text structures, language features and vocabulary
- drafting writing
- engaging with feedback in many forms
- editing.

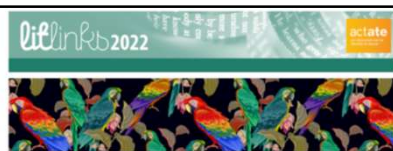
27

Tips for teaching annotations

Resource from ACTATE (ACT Association for the teaching of English: <https://www.actilinks.com.au/>)

- A creative writing competition open to all ACT school students in years 7-12.
- Publishes winning entries plus annotations about writing techniques employed
- Downloadable annotation template available to use with students

28



Crosscut Macaws

By Sereta Dury
Canberra College

The blood of one hundred crushed macaws would cover the forest floor on the day Brian Big's machines rolled into town.

The big enchilada of the crosscut saws, 'Brian Big' was spray painted in red on every machine, car, and crate that rolled through the town.

Women stuck their heads out open windows while their husbands lingered in front doorways, wearily watching the display of black and banner roll by before being swallowed by green on the edge of the main road, leaving muddy etchings of heavy tyres and the pungent smell of exhaust.

Pan is used to capture the attention of the reader.

Customer **researching** in opening sentences the local **business settings** are explained and the reader is taken immediately into the story's action.

The **metaphor** of 'enchilada' suggesting power, introduces Brian Big, one of the main characters.

The **imagery** are introduced as characters. The **description** of the machines using onomatopoeia, **description** of the machines using onomatopoeia, **description** of the machines using onomatopoeia, **description** of the machines using onomatopoeia.

29



Curiosity Killed The Cat

By Anna Thompson

The **metaphor** 'Curiosity Killed The Cat' is used to introduce the story.

The **metaphor** 'Curiosity Killed The Cat' is used to introduce the story.

The **metaphor** 'Curiosity Killed The Cat' is used to introduce the story.

The **metaphor** 'Curiosity Killed The Cat' is used to introduce the story.

30

Teaching considerations

You could provide some:

- prompts on your selected Framework
- visual prompts on your selected Framework
- written and visual prompts on your selected Framework

31

Teaching considerations

Do you:

- allow your students to select their own purpose and text type?
- focus on a specific purpose and get students to select their own text type?
- teach broad elements of a specific text type and get students to write within these parameters?
- have your students construct their own prompt, question or stimulus for the task?
- provide some prompts, questions or stimuli to inspire creativity?

32

Key points to take away

Students will benefit from:

- Collaborative unpacking of mentor texts
- Explicit teaching about context, audience and purpose
- Direct instruction about key text type (where appropriate)
- Time to be creative in class without time pressures
- Explicit teaching about how to annotate

33

UNIT 4 OUTCOME 1 READING AND RESPONDING TO TEXTS

34

Unit 4

EAL	Current	2024
Unit 4 Outcome 1	Reading and comparing texts	Reading and responding to texts
Outcome	Produce a detailed comparison which analyses how two selected texts present ideas, issues and themes.	Discuss ideas, concerns and values presented in a text, informed by selected vocabulary, text structures and language features and how they make meaning.
Assessment tasks	A detailed comparison in written form of how two selected texts present ideas, issues and themes.	An analytical response to text in written form. (40)

35

Key questions: Unit 4 Outcome 1

Key question: How do authors construct meaning?

- vocabulary
- text structures
- language features
- conventions

36

Key questions: Unit 4 Outcome 1

Key question: How do the following elements influence the ways texts are read?

- historical context
- social values
- cultural values
- implicit & explicit ideas & values

37

Unit 4

EAL	Current	2024
Unit 4 Outcome 2	Analysing Argument & Presenting Argument (merging of Unit 3 Outcome 2 & Unit 4 Outcome 2)	Analysing Argument
Outcome	<p>Analyse and compare the use of argument and persuasive language in texts that present a point of view on an issue currently debated in the media.</p> <p>merged with</p> <p>Construct a sustained and reasoned point of view on an issue currently debated in the media.</p>	<p>Analyse the use of argument and language in persuasive texts, including one written text (print or digital) and one text in another mode (audio and/or audio visual);</p> <p>and</p> <p>Develop and present a point of view text.</p> <p><small>* Students must analyse one written text (print or digital) and one other form of text (audio or audio visual) that have appeared in the media since 1 September of the previous year.</small></p>
Assessment tasks	<p>A demonstration of understanding of two to three texts that present a point of view on an issue through:</p> <ul style="list-style-type: none"> • Show answer responses • Discussion responses <p>An analysis and comparison of argument and the use of persuasive language in the same two to three texts, in written form.</p> <p>merged with</p> <p>A written statement of intention...</p> <p>A point of view in oral form...</p>	<p>An analytical response to argument in written form. (40)</p> <p>A point of view oral presentation. (40)</p>

38

UNIT 4 OUTCOME 2 ANALYSING ARGUMENT

39

Key points

Issue will:

- be contemporary & significant
- be national or international
- must have appeared in the media since 1 September of the previous year
- be analysed in **one** written text (print or digital)
- be analysed in **one** text in another mode (audio/audio visual)
- not require comparison

40

Audio/audio visual text

- An audio/audio visual text can be located on YouTube. For example: <https://www.youtube.com/watch?v=S9fa7wXNA4A>
- Use ... function to access transcript.
- Students can analyse both the written and visual elements of the text.
- The analysis does not need to be written as one sustained text.


41

Oral presentations

- discussion (small group)
- dialogue (pairs)
- debate (teams)
- presentation (individual)

42


2024
EXAMINATION



43


Comparison

Current	2024
Section A: Listening to texts <ul style="list-style-type: none">• listen to audio texts• short answer questions	Section A: Analytical response to text <ul style="list-style-type: none">• essay that responds to a topic
Section B: Analytical interpretation of a text <ul style="list-style-type: none">• essay that responds to a topic	Section B: Creation of own text <ul style="list-style-type: none">• written text that uses stimulus for inspiration (based on selected Framework of Ideas)
Section C: Argument & persuasive language <ul style="list-style-type: none">• short answer questions• written analysis of unseen material	Section C: Argument & persuasive language <ul style="list-style-type: none">• written analysis of unseen material



44

Any questions?



45

Contact

Kellie Heintz
EAL Curriculum Manager

E: kellie.heintz@education.vic.gov.au
T: 9603 7953



46