

The new VCE English and EAL Study Design

An EAL focus: Preparation for units 1 and 2

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VICTORIAN CURRICULUM
AND ASSESSMENT AUTHORITY



Flexibility of assessment in units 1 and 2

- All assessments for Units 1 and 2 are school based.
- The determination of an S or N for each of Units 1 and 2 is a separate consideration from the assessment of levels of achievement. This distinction means that a student can receive a very low numerical score in a formal assessment task but still achieve an S for the outcome.
- Teachers must provide opportunities for students to demonstrate their understanding of the outcome beyond formal assessment.
- The decision about satisfactory completion of outcomes is based on the teacher's judgment of the student's overall performance on a combination of set work and assessment tasks related to the outcomes.

Flexibility of assessment in units 1 and 2

If a student, in the judgement of the teacher, did not meet the required standard for satisfactory completion of the outcome through the completion of the set work and assessment task(s) then they should be afforded additional opportunities to demonstrate the outcome through submitting further evidence;

- **for example, a teacher may consider work previously submitted (class work, homework)**
- **additional tasks or discussions with the student that demonstrate their achievement of the outcome (i.e. a student can demonstrate their understanding in a different language mode, such as through speaking rather than writing) as further evidence provided it meets the requirements and is consistent with the established school processes.**

At Units 1 and 2, reporting to the VCAA is only through S and N. The level of achievement, for Units 1 and 2, remains a matter for schools.

READING AND RESPONDING

READING AND EXPLORING TEXTS



	OUTCOME STATEMENTS
<p><u>Unit 1 Outcome 1</u></p> <p>Reading and exploring texts</p>	<p>On completion of this unit the student should be able to make personal connections with, and identify selected vocabulary, text structures, language features and ideas in a text.</p>
<p><u>Unit 2 Outcome 1</u></p> <p>Reading and exploring texts</p>	<p>On completion of this unit the student should be able to identify and develop analysis of how the vocabulary, text structures, language features and ideas in a text construct meaning.</p>
<p><u>Unit 3 Outcome 1</u></p> <p>Reading and responding to texts</p>	<p>On completion of this unit the student should be able to 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.</p>
<p><u>Unit 4 Outcome 1</u></p> <p>Reading and responding to texts</p>	<p>On completion of this unit the student should be able to discuss ideas, concerns and values presented in a text, informed by selected vocabulary, text structures and language features and how they make meaning.</p>

Unit 1 Outcome 1: Personal response to text

- **New assessment task: a personal response to a set text**
- **Provides an entry/connection point for students**
- **Offers opportunity for discussion about identity and self**
- **Scaffolds students into the writing of a text response**
- **Focuses on inferential reading/viewing**



What is the personal response to text?

The personal response to a set text provides students with the opportunity to read a text through the lens of their own experiences. They are encouraged to locate characters, key moments or central ideas that resonate with them, and respond to them through a written response. This response may contain a reflective element and may be presented in the first person. Students are still required to demonstrate analysis, that is the what, how and why about their personal connections with the text, but there is flexibility in the way this is presented.

Where can I find examples of a personal response to text?

- **Meanjin**
- **Southerly**
- **Griffith Review**
- **Australian Book Review**
- **The Guardian**
- **The Conversation**
- **Reading Australia**

Example from *Reading Australia*

When I first read Melina Marchetta's much-loved book, Looking for Alibrandi, I was around the same age as Josephine Alibrandi. It was the first Australian book I discovered that did not 'try hard' to depict youth, class or ethnicity. When you are a young adult, you innately have what Hemingway considers crucial for every serious writer: a built-in bovine-excrement detector, to put it euphemistically. You know how to recognise an earnest voice, and sift it from disingenuous voices that might be more technically sophisticated.

Alice Pung on Looking for Alibrandi

Example from *Sydney Review of Books*

I was a bit of a Sonny but I knew plenty of Vincents, such as one boy who had a brief stint at my high school. I was a student in the ‘selective’ half, had passed a competitive test to gain entry; he was a student in the ‘community’ half, drawn from the local area. Given the academic segregation I might never have had anything to do with him except our fathers were friends from the old country.

Sheila Ngoc Pham on *The Coconut Children* in ‘Coming of Age in Cabramatta.’

Unit 1, Outcome 1: Reading and exploring texts

This area of study requires that students respond personally to a text.

1. Scaffolded task

Write a personal response to the set text.

Use one or more of the following statements to guide your response.

- Identify two key ideas from the text, explore how they are represented in the text and then connect those ideas and representations to your own lived experience.
- Identify two key characters from the text, explore their story arc and consider the ways the text resolves their story then connect those arcs and resolutions to your own understanding of the way individuals experience the society around them.

2. Journal

Throughout the area of study, students keep writing journals about the text. As the text is read or viewed, and discussed, explored and challenged in class, students record their impressions and make connections with contemporary or personal experiences or events. At the end of the area of study, students write a reflection in their journal, outlining the ways they have connected with the text throughout the study.

Unit 1: Sample Assessment Tasks

Unit 1

Outcome 1

Reading and exploring texts

- A note-form summary of key connections and ideas within a set text
- A graphic representation with detailed notes about personal connections with a set text
- A personal response to a set text

Unit 2: Sample Assessment Tasks

Unit 2

Outcome 1

Reading and exploring texts

- A detailed mind map of vocabulary, text structures, language features and ideas from the set text
- A series of short-answer questions with responses that focus on the ideas, concerns and tensions in a text
- An analytical response to a set text

CRAFTING TEXTS

CREATING TEXTS

Outcome statements

<p><u>Unit 1 Outcome 2</u></p> <p>Crafting texts</p>	<p>On completion of this unit the student should be able to demonstrate an understanding of effective and cohesive writing through the crafting of their own texts designed for a specific context and audience to achieve a stated purpose; and to describe decisions made about selected vocabulary, text structures, language features and conventions used during writing processes.</p>
<p><u>Unit 3 Outcome 2</u></p> <p>Creating texts</p>	<p>On completion of this unit the student should be able to demonstrate effective writing skills by producing their own texts, designed to respond to a specific context and audience to achieve a stated purpose; and to comment on their decisions made through writing processes.</p>

Unit 1 Outcome 2: Crafting texts

- Introduces mentor texts
- Introduces framework of ideas
- Focuses on inferential reading and viewing



Unit 1, Outcome 2: Crafting texts

This area of study requires that students produce two texts and one reflection on the processes of writing.

There are many opportunities for assessment for this area of study. The following are two possible examples.

1. Workshop task

Students develop a text and document the writing processes.

They produce a:

- plan for their text
- draft of their text
- sample of feedback from a peer
- final version of their text.

Framework of Ideas

For Unit 1, Outcome 2, schools and teachers can select any idea they consider engaging, inspiring or important for their cohort. The idea selected is not the key focus of the area of study but, rather, shapes the discussions through which students can engage with writing processes, with the key concepts of purpose, context and audience, and with their own writing.

Examples of ideas

- **Family**
- **Memory**
- **Change**
- **Choices**
- **Voice**
- **Justice**
- **Power**
- **Belonging**
- **Growing up**
- **Friendships**

The role of mentor texts

- **Create opportunities to unpack text structures, language features and vocabulary employed by the author**
- **Offer explorations of the ways textual elements successfully interweave with ideas**
- **Enable students to collaborate with established writers and writing to build understanding and skills**
- **Provide a space for students to consider their writing in a wider context**
- **Can shape students understanding of specific discourse and register**
- **Aid understanding of textual intention and integrity**



Choosing mentor texts



When choosing mentor texts to connect with the selected idea, think about texts that:

- Are short and engaging
- Represent different forms and purposes
- Provide a variety of voices and experiences
- Are accessible (multiple entry points for students)

Writing processes

Key to this 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.

Unit 1: example 1 - Food



Elaboration: Explorations of how the production, preparation and consumption of food speaks deeply about cultural practice, connections and relationships, and histories.

American writer, MFK Fisher once wrote: ‘Like most humans, I am hungry ... our three basic needs, for food and security and love, are so mixed and mingled and entwined that we cannot straightly think of one without the others. So it happens that when I write of hunger, I am really writing about love and the hunger for it...’ In her words, food and our relationship with it, tells us much more than just what might be on the dining table.

The absence of food can also be considered, as could the transformation of food – highly processed foods for example, or meat grown in a laboratory.

Examples of mentor texts

Charlotte, 'Life in the bush is great ...',

https://www.abc.net.au/heywire/charlotte_goldfields_wa/13674888 (A)

Nicholas Jordan 'A banquet fit for royalty',

<https://www.sbs.com.au/food/article/2022/04/11/banquet-fit-royalty-how-uyghur-family-break-their-fast>

Elizabeth David, 'Pleasing Cheeses' from *An Omelette and a Glass of Wine*

Nigel Slater, 'Birthday Cake' from *Toast*

MRK Fisher, 'How to Boil Water' from *How to Cook a Wolf*

Michael Pollan, 'Breaking Ground: the call of the wild apple', <https://michaelpollan.com/articles-archive/breaking-ground-the-call-of-the-wild-apple/>

Elizabeth Alexander, 'Butter',

<https://www.poetryfoundation.org/poems/52416/butter-56d230df0abef>

Annotated sample

'I saw apples with the hue and heft of olives or cherries, next to glowing yellow Ping-Pong balls and dusky purple berries. I saw a whole assortment of baseballs, oblate and conic, some of them bright as infield grass, others dull as dirt. And I picked big, shiny red fruits that look just like apples, of all things, and seduce you into hazarding a bite.

Hazard is, unfortunately, the word for it: imagine sinking your teeth into a tart potato, or a mushy Brazil nut sheathed in leather ("spitters" is the pomological term of art here), and then tasting one that starts out with high promise on the tongue—now here's an apple!—only to veer off into a bitterness so profound that it makes the stomach rise even in recollection.'

Use of senses (yellow)

Juxtaposition of wonder and revulsion (blue)

Change of pronouns (green)

Unit 1: example 2 - Future



Elaboration: Explorations of the personal, political, emotion and cultural implications of the concept of the future.

The final part of the human trinity of past, present, future, the future can be a site of optimism, of despair, of possibilities. Not fixed like the past, and not immediate like the present, the future can excite and terrify in equal proportions. Long a place for wild imaginations, the future is also a place for improvement, for renewal and for the end of times. The simple question of ‘what next?’ can be an invitation to consider the future, as can questions like ‘what does the future hold?’ and ‘what can possibly come from this?’

Examples of mentor texts

Jennifer Mills, extract from *Dyschronia*,

<https://www.killyourdarlings.com.au/podcast/kyd-podcast-where-were-going/> (A)

Science Gallery podcast series, 'Greener on the other side',

<https://anchor.fm/scigallerymel/episodes/DISPOSABLE-Greener-on-the-Other-Side-ee8okm> (A)

Tim Flannery, 'After the Future',

<https://www.quarterlyessay.com.au/essay/2012/11/after-the-future> (A)

BBC, *Forest 404*, episode or extract,

<https://www.bbc.co.uk/programmes/p06tqsg3>

Amanda Gorman, 'The Hill We Climb',

<https://www.cnbc.com/2021/01/20/amanda-gormans-inaugural-poem-the-hill-we-climb-full-text.html>

Annotated sample

'We get in our cars and go down to the water. We don't know why we go that way, only that everybody else has made the same dreamy decision. We drive slowly, looking from car to car and into mirrors at each other, smiling odd still-waking smiles, trying to keep a calm camaraderie, but soon enough we have to wind up the windows and concentrate. Our children in the backseat still half asleep; the dog's snout pressed urgently against the window we won't open. The land spreads out on either side, flat and sandy and unaltered. The dull hills watchful in the rear-view mirror.'

Green: connection, **Yellow:** familiar, **Blue:** strange = effect

Syntax: matched beginnings, either definite article or pronoun. Mix of compound, complex, simple sentence = effect

Unit 1: example 3 - Home



Elaboration: Home is more than the bricks and mortar of a building, and can be a symbol of childhood, origins, family narratives, and rites of passage.

Students have the opportunity to delve into their own understanding of home and what it means to them.

The question ‘When are you at home?’ opens up a world of possibilities for discussion and writing.

Examples of mentor texts

Tara June Winch: extract from *The Yield Chapter 28, page. 203* (Hamish Hamilton, 2019) (A)

Lauren Mechling: 'The truth is they're vulnerable': inside America's mobile home crisis.' (The Guardian, 25/10/22)

<https://www.theguardian.com/film/2022/oct/25/a-decent-home-sara-terry-documentary>

Joan Didion: 'Goodbye to All That' in *Slouching towards Bethlehem* (Farrar, Strauss & Giroux)

<https://www.abc.net.au/news/2019-08-03/joan-didion-goodbye-to-all-that/11311110>

Lynn Berger: 'Why the Meaning of Home has changed (Now We Can't Leave the House)' (The Correspondent, 23/4/20)

<https://thecorrespondent.com/427/why-the-meaning-of-home-has-changed-now-that-we-cant-leave-the-house>

Annotated sample

House, dwelling place – **bimbal**, ganya
When **we** arrived to make **Prosperous**
our home once again, before the whirly-
whirly arrived and stayed, the **ancestors**
would walk with **me** for hours along the
riverbank... **We** had a **home**, **they** tried to
show me. A real **bimbal**.

Red = sense of personal

Blue = irony

Green = connection to land

Purple = own language

The focus of student writing

- **Generation and discussion of ideas**
- **Connection to audience, purpose and context**
- **Use of vocabulary, text structures and language features**
- **Application of standard & non-standard conventions of language**
- **Application of spelling, syntax and punctuation**

Context, audience and purpose

Return to the mentor texts and identify the context, intended audiences and purposes for each.

Learn about each writing purpose through guided planning templates:

- **To express:** students structure their ideas through a narrative form.
- **To reflect:** remind students of the features of a personal reflective.
- **To explain:** outline the features of this expository style of writing.
- **To argue:** students present their point of view through sound argumentation.

Text types

- **To express:** narrative, short story, blog post
- **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

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?**

Suggestions

You could provide some:

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

Conditions

You may allow your students to craft their writing:

- **during class**
- **at home**
- **a combination of class and home**

This Outcome does not necessarily need to be completed under timed conditions on a specific date and time. However, authentication processes need to be considered.

Teaching

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**

Unit 1: Sample Assessment Tasks

Unit 1

Outcome 2

Crafting texts

- Two student-created texts such as: short stories, speeches (with transcripts), essays (comment, opinion, reflective, personal), podcasts (with transcripts), poetry/songs, feature articles (including a series of blog postings) and memoirs.
- A set of **annotations** on the student-created texts, identifying the qualities of effective writing.

EXPLORING ARGUMENT

ANALYSING ARGUMENT



Outcome statements

<u>Unit 2 Outcome 2</u> Exploring argument	On completion of this unit the student should be able to explore and develop analysis of persuasive texts within the context of a contemporary issue, including the ways argument and language can be used to position an audience; and to construct a point of view text for oral presentation.
<u>Unit 4 Outcome 2</u> Analysing argument	On completion of this unit the student should be able to 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); and develop and present a point of view text.

Unit 2: Sample Assessment Tasks

Unit 2

Outcome 2

Exploring argument

- A note-form summary of the key argument(s) and supporting arguments in persuasive text(s)
- An annotated visual text(s) that identifies the key persuasive techniques
- An analysis of the use of argument and persuasive language and techniques in text (s)

and

- A dialogue between two students discussing their different points of view
- An oral presentation of a point of view text

Text selection

Text selection for Units 3 and 4 must include:

- **Two texts from List 1 (for Unit 3, Outcome 1 and Unit 4, Outcome 1)**
- **Three texts from List 2 (from the texts associated with the selected idea.)**
- **NO text studied in Units 1 and 2 may be studied again in Units 3 and 4**
- **2024 Text List to be published **December 2022****

Summary: texts

- **Option for extracts to be studied in units 1 & 2 instead of complete texts (where appropriate).**
- **Inclusion of mentor texts that can be curated to meet the needs, interests and strengths of the cohort.**

Summary: Outcomes

- **Slightly different outcome statements to English: allows for the differences in skills levels. Allows EAL students to meet the outcomes without having to achieve the exact higher order skills expected of first language learners.**
- **Assessment options include scaffolding tasks that support language development and build confidence. Examples include: annotations, mind maps, short-answers and note-form summaries.**
- **Personal response to a text provides an entry/connection point for students and offers an opportunity to discuss identity, self and culture.**

Summary: Speaking & Listening

- **Listening skills connected contextual knowledge of a text**
- **Texts types include: audio/audio-visual texts (with captions) can be used to support learners who are deaf and hard of hearing.**
- **Oral presentations expanded to include: dialogues, debates and small group discussions.**

2024 Examination

3 x hours = 3 x sections = 3 x tasks

Section A: Reading & Responding: Text response

Section B: Crafting & Creating: Student-created text

Section C: Analysing Argument: written analysis only – **no short answer questions**

- **No Listening task**

Current practice continues: language modified for EAL learners

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