**Annelise Balsamo** - So good afternoon, everybody, and welcome to the VCE English and EAL Study Design Implementation Webinar series. This is the third in the series and we're going to be exploring reading and exploring texts and reading and responding to texts this afternoon. We're joined tonight with my colleague, Kellie Heintz, who's the EAL curriculum manager and I'm Annelise Balsamo and I'm the English curriculum manager. And our presenters this evening are Julia Lippold, who will be speaking about EAL, and Virginia Danahay, who will be speaking about English, both of them very experienced English and EAL teachers and have some really interesting things to say about the study design. I'm sure you'll enjoy it. Before we get into that, though, I'd like to acknowledge the traditional custodians of the many lands on which we all meet.

This evening, I'm on the lands of the Wurundjeri people of the Kulin nation and I would like to pay my respects to elder’s past, present, and emerging and thank them for their custodianship of the land over many thousands of years. I'd also like to acknowledge the support of VATE over many years, the support they've given us in this webinar series, but also over many years, and also the support they give to English teachers across the state of Victoria. They're an invaluable resource and they're always amazingly supportive of the work we do, so we thank them. I'm just going to throw to Kellie now, who's just going to take you through resources and our webpages.

**Kellie Heintz** - I'd like to draw your attention to the new study design that has been uploaded and available for you to read since early this year. It's important that you go to the VCE English and EAL webpage on the VCAA website, but that you scroll down past the current study design, and that's where you'll find the new study. And just a reminder that we are expecting that Units 1 and 2 will be implemented next year, followed by Units 3 and 4 in the following year, in 2024. I'd also like to draw your attention to the resources that have been made available to you. We have produced a suite of short on-demand videos that cover a range of different topics and different aspects of the new study. We have some that pertain specifically to English, and we also have some that are for EAL students and teachers only and then we have ones that are combined that cover the new area of study and the new things that you need to look out for in terms of getting prepared for the new study when it comes into implementation next year. So, we advise you to keep looking at that website because we'll be uploading as we complete them. Thank you.

**Annelise Balsamo** - And just a tiny bit of housekeeping before we get going. You're all muted and you won't be able to unmute yourself, but you can ask questions. So, if you go to the Q and A tab and select all panellists, we'll be able to see your questions and we'll attempt to answer them in turn. Some of them may be answered verbally, though, so just keep your eye out for that as well. And with that, I would like to welcome Julia and Virginia for their presentation. Thank you so much. Oh, Julia, you're just muted at the moment. You just, yeah.

**Julia Lippold** - Are we good to go? Yep.

**Julia Lippold** - Okay. Thank you, everybody, and thank you for the very warm welcome from the VCAA. On behalf of Virginia and I, we would also like to pay our respects to First Nations persons past, present, and emerging and acknowledge that English is not the first language of many of the people that may be present today and of course, many of the students that we may come into contact with as well. This evening's or this afternoon's presentation is going to be led to begin with by myself, but then Virginia is going to take over and speak on the English outcomes of this area of study and she'll speak for about 20 minutes. I'm going to follow Virginia and present on the EAL outcomes that are specific for this area of study. And then time permitting, we'll have an opportunity to respond to questions as the presentation goes on.

We're hoping that this afternoon, we'll be able to provide you with practical teacher strategies to support the learning of text structures, language features, vocabulary, and ideas in relation to the specific outcomes for each unit for this area of study. We have some important reminders that we'd like to bring to your attention for this area of study and across the course, that students are expected to study five texts in Units 1 and 2 and EAL students may look at extracts and in Units 3 and 4, they're also expected to study five texts. Texts in Units 3 and 4 must come from the approved VCAA list, which will be distributed soon, and may be different from texts studied in Units 1 and 2. They must include one Australian text and only one graphic novel or film may be undertaken. There's an opportunity to study a variety of texts, such as poetry, films, plays, novels, and short stories.

You might like to start thinking about your texts for Year 11 VCE English and EAL now in preparation for next year by starting to get to know your cohorts and making list of possible texts which might spark their interests and personal connections to the texts that will support their personal responses to the selected texts as per the outcomes. Start figuring out who your students might be. Speak to relevant VCE coordinators and look at lists of students. Try to look at what students' possible interests might be, where your students come from, their sociocultural backgrounds, what texts they have enjoyed studying before and possibly not enjoyed. Are there any specific topics that you might need to avoid due to sensitivities or personal experiences of the backgrounds of students?

I recommend that you liaise with Year Level Coordinators as well to figure out if there are any of these particular sensitivities. There's an opportunity to involve students in text selection as well, where student voice and agency is quite important as per some of the new regulations that have come in around student voice as well. Just to give you an overview of how the outcomes look visually, you can see that this has also been shared by the VCAA and we're going to approach today's presentation by working through each unit and each suggested assessment, first in English and then in EAL. I'd like to hand over now to Virginia to speak on the English side of things.

**Virginia Danahay** - Thank you so much, Julia, and thank you also to the VCAA and to all of you participating this afternoon in this session. We really do, as Julia said, hope to provide you with some useful strategies and some ideas to take away from the session to use in your classrooms. I'd like to start this afternoon just by mentioning some of the common issues that I've found in my experience, teaching texts for quite some time, things that we do find with our VCE students that they struggle with and just some notes that I've got here on the screen here about that. I don't aim to read off dot point by dot point, but just speak to some of them specifically.

Firstly, connection, connection to texts. I find that connection, as you would appreciate, too, is very critical in helping students engage with texts and then want to continue their journey in unpacking and exploring texts. So, connection is something that I think is to be encouraged. Forming those personal connections is vital. I've also found that in the teaching of texts that students often don't use text, sorry, pardon me, judiciously. What I call the kitchen sink approach, particularly when they write essays, they seem in my experience to have the notion that if they throw everything they know into an essay or a piece of assessment, something will stick, everything but the kitchen sink, as it were, and they need to be taught or encouraged, I suppose, to be more judicious and more selective with what parts of the text are going to demonstrate their knowledge.

We have also noticed that students are not addressing set topics as accurately as they can. I did hear it said recently that students often write essays on the topics they wish they were given and not the topics they have actually been set. So, learning to unpack key words and look very closely at topics is critical. We want our students to be agile in approaching texts and approaching assessments such as essays. We also find that students lack understanding of textual features, the differences between the different text types. They also find that, or I found in my experience that students do like to cling onto scaffolded structures, such as the use of TEEL, and I like to encourage a little bit of a more flexible approach, I suppose, to that. And there's a lack of awareness from students that writers and directors and poets and playwrights have a purpose.

So that is some of the observations I've noted over the past few years, and I'd like to speak to some strategies with the new study design that hopefully will eliminate or at least alleviate some of those concerns. Thank you, Julia, for the next slide. So, focusing specifically on reading and exploring texts, I think we as English teachers with either a little bit of experience or many years of experience do know the things that we should be focusing on when teaching a text and these things are dot pointed here on the slide. I've highlighted exploring because that is the focus with the study design. We're not just reading, but we are exploring different text types. And some of the slides, the subsequent slides I've got here do have highlights in yellow just because I wanted to make note of particular key skills, knowledge, and strategies that you might find useful in navigating the study design.

So, some of the things that we all know to do, focusing on vocab and metalanguage, scaffolding things for students, crafting effective introductions, effective body paragraphs. Editing and redrafting I think are particularly important. I do a lot of encourage students to self-evaluate and also use peer feedback processes. And there's a model called the PIQs model that I'll speak to a little bit later which I find to be a very fast but effective method of giving feedback so we're not constantly scrolling through essays and spending hours marking every single thing. Student reflection, mechanics of language, embedding quotations. We all know that these things are really important. Encouraging different perspectives and using exemplars. Thanks, Julia.

So here I have some alternative suggestions for beginning an exploration of a text. And again, as I mentioned earlier, the things highlighted in yellow are the things that are really specific to key skills and knowledge or classroom practises that you might find useful. Some of you may already be undertaking these in your classroom, but hopefully some of them are new for you this afternoon. As I said earlier, building connections is critical. Something that I have mentioned here on this particular slide is the second dot point, using flash fiction, poetry, or picture books. Picture books in particular, I find a really good way to enter in discussion of key ideas of a text and also look at text type. For example, last year, teaching a Year 11 English class, they are studying "The Longest Memory." One of the key ideas in that is belonging. I introduced that unit by reading "The Velveteen Rabbit." It's an old picture book. Some of you may be familiar with it, but it's about a young boy and a rabbit and it is also about belonging. So as a way into teaching "The Longest Memory," I started off with picture books and picture books, as I said, are a great way to encourage inferring meaning, to look at language features, vocabulary features, and they're a really low stakes, user friendly activity, good for small groups, and good for differentiation.

I also use in my classes a lot of other activities such as collaborative group Google documents, which give you that feedback and collaboration in real time. I also use devices, online devices such as Padlet, which work really nicely in that you instantly can see what the students are working on and gather information as you go. Thank you, Julia. Some other things that I find quite useful in my classrooms to help students explore texts and also to build those connections, as I mentioned earlier, things like student-created posters and the second dot point I've got here, something called gallery walks, which some of you may be familiar with. Gallery walks are a really interesting way to get students to look at comments on sticky notes that we put on pieces of work up around the room. It's also a great way to provide feedback. The teachers can come along and provide notes, little comments on the sticky notes, but it's a way for the children to be looking at each other's work and it's a really useful activity in that with the gallery walk, it can be done multiple times across a unit, multiple exposures, building on the unit and the knowledge that's being demonstrated. Word clouds and Padlets.

As I said earlier, word clouds are great for the visual learners. If you haven't used word clouds before, there's lots of online resources that will set them up for you. I post mine on a Google Classroom and the children can experiment with fonts, colours. Uses single words generally, but it's great for characters, understanding of characters, and also understanding of vocab or stylistic features for a text. And as I said, all of these things can be done. They're very quick. They're very user friendly. You don't need a lot of preparation and they can be done across a unit to build knowledge. Also, revision. They're really good for revision.

And the next slide. Thank you. So, what I'm going to speak to now very quickly, Unit 1, Outcome 1, Year 11, reading and exploring texts. So, at the completion of this particular unit, students should be able to make these personal connections, building connections, as I said, but also explore the text in terms of the vocab, the text structures, language, and ideas in a text. And the assessment task for this particular area of study is personal response to a set text. So to encourage personal responses, there's a couple of things that I do routinely through classes, again, building the personal connections and exploring the text, think/pair/share activities, where students can be given a range of questions by a teacher if necessary to get them started, but the questions are about the text and it asks the students to look at the connections that are made between the text being set and themselves, between the text being set and other texts that are similar, and also between the text and the world that the student lives in.

And the think/pair/share involves them sitting, turning to the person next to them, and having a discussion. That's the pair and the share and the share can be shared with the class if the teacher has time or thinks that's necessary. But again, very quick, user-friendly way to get students discussing what they've got in common with the text. Reading journals, I think that's a pretty popular one that many of us will have used in the past, reading journals and reflection questions as students work through a text. I often set a reading journal as a pre-reading activity, particularly for senior students. Maybe over the holidays when they're navigating a text for the first time, I will give them a reading journal as a homework task and give them a series of guiding questions to reflect upon as they read.

And what I call the hot minute, great as a hook activity or a do now at the start of the lesson, writing a question on the board and getting the students to have one minute just really concentrated writing time on a question. And the question can be about a text, any element of the text, a character, the title, the cover, vocab feature, and it's just a very quick way to get the students into the mindset of preparing to discuss that text.

Thank you, Julia. Additional strategies that I use which have been quite useful to engage with texts and really focus on that personal connection to texts, because that's what we are looking for, what the students see in the texts. Are the texts reminding them of their own world? What's common? What's different? Really building those kinds of understandings. Things such as writing a letter to a character, writing as a character. There's a range of other activities I've got here on the slides. So, as I said, I'm not aiming to read through the slide bit by bit, just to pick out the things that I think will be really useful for you.

One of the activities that I really like, as I mentioned earlier, is a feedback activity or feedback protocol that we call the PIQs model, P-I-Q-S. It's at the end of the slide there. I really emphasise the editing redrafting process. I think it's critical. As we know, it features in the study design and it's something that a lot of students don’t, or my students don't see a lot of value in. They see that as something I should be doing for them, but as I remind them, I'm not in the exam room or in a SAC situation, leaning over their shoulder, pointing out things that they need to improve. They need to have the skills, the ability to be able to find errors or deficiencies in their own work and work on them themselves.

So, editing and redrafting is critical using PIQs. The P stands for a positive, the I stands for area of improvement, and the Q is a question for future learning. So often, I will get students to swap work with a partner and they use the PIQs protocol and it's pretty quick and easy, pretty efficient. The students read the work and they provide the positive, an area for improvement, and a question. I can do that as well, but it's really great for peer feedback. Thank you, Julia.

Something to consider for the next unit, Unit 2, Outcome 1, which is the reading and exploring of the text, and this is the same as our current study design. It's an analytical response to a set text. So, some things that I found have worked well in the past that I'd like to share with you. Thank you, Julia. One of the things that I've implemented across the last couple of years is a shared Google document.

So, I've got a little bit of a snapshot and outline of it on the slide here, but what I do is work with a number of teachers in my English teaching team and we all have access to the same Google document. The Google document is an opportunity for us to include everything that we want to use as a teaching tool in the unit, that students have access to it, and we regularly embed examples of student work in the Google document and the students across classes can see what other students in other classes are doing, even if it's the same task, how different classes approach it. It's an opportunity for them to see what their peers are writing in response to text, what their thoughts are.

So, it's a document that is constantly a work in progress, but it is a live document whereby as I mentioned, we include the teaching resources, teaching activities, constantly provide feedback in real time, type it straight onto the document, and it's a document that is used by a teaching team with student access so students can see what's going on across classes. It's a great way for us to share resources, but also to see how resources change depending on the class or the teacher. And that's something we've done across the past couple of years. So, it's a way to include everything such as what I've got on the slide there, exemplary responses that we have students annotate, ongoing feedback, opportunities for self-reflection. We've embedded Kahoot and Quizlet links in there for mini vocab lessons or punctuation lessons. We call it a one-stop shop and we've used it across a number of years to show development of a cohort, but also as a live teaching tool.

Thank you, Julia. And I'm very mindful of the time. So, apologies if I'm whizzing through this too quickly or too slowly as the case may be, but shifting to Year 12, Year 12, Outcome 3, and sorry, Unit 3, Outcome 1, reading and responding, and Unit 3, Outcome 1, reading and responding. So, the areas of focus there are very similar and again, are very similar to what you're used to working on, Year 11 and Year 12 teachers, with the summative assessment being the analytical response to a text. So, what I'm aiming to work on here with this particular, these two units is building on the skills from Units 1 and 2, employing the same strategies. I do the same things at Year 11 as I do at Year 12, same kind of teaching tools and strategies, because I think it's important that the students recognise that it is a process. We are preparing them in Unit 1 and 2 for the requirements of Unit 3 and 4.

So therefore, I use very similar activities, so students are familiar with the process and the approach, and we just adapt them and reflect, change them to reflect the needs of the cohort from year to year. Thank you, Julia. Teaching strategies for Units 1 and 2 can also be employed here for Units 3 and 4, but I think in terms of building connections, there's a raft of things that are really, really useful that I've used a lot and I know Julia has actually used many of these as well, things like the making of material for films, listening to teachers' discussion of the text. At our setting, we have actually had someone film the Year 12 teaching team talk about the set texts and we show that to students so they can see what we think about the texts.

And of course, we're not trying to suggest to students that there's a particular way to see a text, but I think it's helpful to their understanding to hear us as adults discuss elements of the text, meeting the authors where possible, and here in our setting, we have had a theatre company come to perform for the past couple of years to perform the play that we've been studying. Those kinds of things are really useful in building connections and helping students see, I think, the text as more than just something on a page that they have to navigate. It's, again, building that familiarity, the similarities and differences and helping students see parts of themselves, if possible, in the texts. Thank you, Julia.

Final two activities for Units 1, 2, 3, or 4, character ranking activities and a lift a line activity. Lift a line in particular, if you're not familiar with it, you use a sentence, you just take a sentence out of a text and you look at it very, very closely. So, for literature teachers, you would be familiar with close analysis, looking at the detail of a sentence, right to the point of individual word classes, teaching students the mechanics based on a sentence, but also getting them to consider this one part of a text and how this sentence, this single line can connect to the character's ideas, what comes before, what comes after in a text. And I find sometimes that really detailed focus on a single sentence in a text, poetry, play, doesn't matter what the text is, is very useful for unpacking a range of features relevant to reading and exploring. Thank you, Julia.

Essay jigsaws, cutting up pieces of essays works really well and getting students to try and figure out what goes where and evaluating study guides is something I've introduced just recently as a response to so many of my students constantly using resources out there, online resources, guides written by other people. I thought, let's try and make this a more positive approach. So, they evaluate it. We do a process where I will set them parts of a study guide to look at. Might be the characters, information on characters, for example. And before we do that, I ask the students to write down a paragraph with their understanding of the characters that currently stands. Then they read something from a study guide and then they do some reflection and evaluation in terms of, have they learned anything new? Have they read something in the study guide that challenges their understanding of the character or supports their understanding of the character? To try to get them to navigate a study guide in a little bit of a different way, I suppose, than just wanting to read them and regurgitate what's in there in an essay situation.

And just to conclude, thank you, Julia, again, these points are just based on many, many years of teaching Year 11 and Year 12 English and literature. And again, most of these are probably not going to be new to any of you who have taught English in any capacity, but as I've mentioned a lot across this session, connection is critical, really, really important, connecting to the texts, but also connecting to the learning and seeing that, as I said, Units 1 and 2 are those really crucial steppingstones.

And a lot of the activities that we ask students to undertake in Units 1 and 2 can then be adapted and reused for Units 3 and 4 so they're familiar with it. They're building on skills. Voice and choice. Wherever possible, involve students. I'm really a teacher that's very much open to students guiding me in terms of their learning and giving them as many possible options for learning activities and strategies in the classroom as possible. Collaborative documentation, as I mentioned, such as a Google Slides document across a team, a teaching team.

So, you might have your Year 11 English teachers working on this combined Google Slides presentation or your Year 12 teachers regularly revising multiple exposures. The hot minute activity really works excellently at the start of every lesson as revision or at the end. Very low stakes, user friendly, but it's a way to have students constantly thinking about what's been going on. Knowledge dumps, as we call them quotation dumps, getting things out of their brain across a three- or four-minute period. Speed writes, we call it. Focusing on regular feedback, editing, and drafting. As I said, the judicious selection of what's relevant in a text and not just memorising slabs because students, I find, are often terrified that we are not going to see all the work they've done or assessors are not going to understand all the work they have done, so they try and cram and lots and lots of things in when they need to be more selective. And ultimately, do as I do, not as I say.

My philosophy has always been that if I ask a student to complete an activity, I sit there and I do it with them. If they write a hot minute question, I write one. If they need to write an introduction, I'll sit there and I'll model an introduction for them. I really do think that that's really critical in building that engagement and connection and seeing that we are there to support them and we're supporting them right down to the point that we are going through process with them. Thank you very much. Thank you, Julia.

**Julia Lippold** - Thanks, Virginia. I just want to let everyone know that many of Virginia's strategies are relevant to the EAL outcomes and I'll be touching on a number of those and providing new and other suggestions as well. You may be familiar with this documentation that was provided by the VCAA when they released the study design with an overview of the EAL outcomes. And what is highlighted for you in red are the EAL-specific outcomes that are suggested and recommended. What's highlighted for you is the fact that some of these outcomes now are optional and have to be undertaken or you can see that they're listed there as and/or. So essentially, in Units 1 and 2, the analytical responses to text are somewhat optional and the listening component of the study design, which we're familiar with in EAL, has now shifted to be in conjunction with texts.

So, you'll notice that there's a bit of a difference here as well. So, the study designs and outcomes are differentiated for EAL learners and/or English classes with EAL students in them. So, the feedback that has been provided to the VCAA is that many of our classrooms contain EAL and English learners. Not all schools have the luxury of having separate EAL classes. And so, you can see that there's an opportunity here for EAL learners to engage in EAL-specific outcomes or undertake the mainstream English outcomes as well. I have some general suggestions for all of the EAL outcomes. I would highly recommend that you start your analytical work in Year 11 to prepare for Units 3 and 4.

So even if you are doing some of those less stake’s outcomes, those that were shown earlier, it's important that you do do analytical work as well. The listening comprehension component is really, it's only contained in Unit 3, but it's vital that you start this work early in Year 11 to prepare students for this outcome in Year 12. This should become a regular part of your teaching in Year 11, but it's also useful for all students, whether you have a combined EAL English class or a standalone EAL class. This is beneficial for all students. Try and get your students involved as much as possible.

Virginia has spoken extensively about student autonomy and student agency. This is part of the Child Safety Standards now, that we do involve students in decision makings, and we get them involved as much as possible. Try and get them involved. Make a podcast. Get them to interview the author if available. Get the author to give a seminar if possible or viable. Listen to interviews with the author and research the context of the text that you're undertaking to provide that background information. Set the tasks for your students that suit their abilities, but also extend and challenge them. We know about input plus one. It's really important that we are reaching just above our students' capacity so that we are extending them and we're not dumbing down or simplifying tasks for EAL learners just because they don't have the language at their disposal. We need to extend them as well, but you may need to set both tasks for different students in your classes, depending on your cohorts and your structures of your classes. What we'll notice across the study design is the importance of building students' vocabulary and their metalanguage and it's important that you start this work early. This is essential for all of the EAL-specific outcomes and is specific language or jargon that is essential for EAL learners to acquire. It's one of the parts of the study design and the course and this area of study that they find very challenging.

So, let's look at the individual outcomes in Year 11 in Unit 1, Outcome 1. This is the task and what I've highlighted for you in red here is the EAL-specific components of the outcome. So, what students should be able to do at the completion of this outcome is to make personal connections with the text and identify selective vocabulary, text structures, and language features within the text. So, this can be incorporated into EAL and English lessons and many of the suggested tasks that Avril Good suggested in her presentation on Area of Study 1 on crafting and creating texts are very valuable here in assisting students to isolate specific vocabulary in the text. I'd encourage you to view that recording that's available on the VCAA Professional Learning website. The tasks for this outcome include a note form summary or/and a personal response, and I'll speak to those tasks individually with some teaching strategies.

So, if I was teaching a note form summary, these are some of the ideas that I would implement and some of the teaching strategies that I would use. It's really important that we acknowledge that EAL learners are highly visual and a note form summary of key connections and ideas is an excellent task for all EAL learners of all abilities, but students will need modelling on texts that they are familiar with, such as low stakes texts or texts that they might have done in their junior years, as a building block so that they can acquire that necessary metalanguage, which needs to be taught explicitly and reinforced for their awareness of text construction.

One way that you could do this would be by building a metalanguage table as a collaborative documentation as a group, such as a Google doc. You also need to lay the groundwork on the text's thematic ideas and characters, which is essential. It's important that they know who the characters in the texts are, what the thematic concerns are, what's the setting, and this should be given to students before they commence their initial reading of a text. Students, EAL learners in particular, can get really overwhelmed with complex texts that are studied in Year 11 and 12. They need to have the roadmap before they commence the text, which is really important. This particular note form summary task is a great multimodal task that engage students visual and design skills. It's important, though, that we teach students about the sequential or sequence of a text plot and the thematic developments, and this needs to be done visually. It's important to note that a note form summary is not just a character map and students will need to go deeper and that they would need to write.

And I would strongly encourage all EAL learners to complete this task, regardless of their ability, as it will benefit their ability to unpack texts at VCE level. Here are some samples of a text that I'm currently teaching at Year 10, well, I've just almost finished now called "The White Girl," which is an indigenous text to build students' metalanguage of the settings and also of literary devices. I think this text would work really well at Year 11 VCE EAL as a possible text to tick off also that indigenous text component, but it's also accessible. A word of warning, though. This text does deal with confronting issues, and I would recommend that you read the text carefully before selecting this to work, particularly with any students you have from refugee backgrounds as well.

One other way that you could unpack a table like this with EAL learners is to mix it up. You could do a mix and match activity of definitions with examples, naming devices. You could play games with this activity. How many examples of connotation can you find in the text? What's the difference between connotation and denotation? There's lots of activities that you can do here. And I think this is a fabulous way to work with the text for EAL learners.

Let's move onto the personal response. And Virginia has spoken extensively on the importance of building personal connections with the text. So similar to the English outcome, this task will enable students to make those connections with the text's characters and thematic concerns. Hopefully they'll engage with the text personally.

So, one thing you really need to consider is how relatable the text is to their world, your students' worlds, and their experience. So, the text selection is really important. You will need to bring the text to life visually for the students and I have some suggestions on how you can do that for EAL learners. So similar to crafting texts and that area of study, we need to make sure that the text is relevant to their personal experiences. Having a strong awareness of our students' cultural backgrounds, their languages, their journeys, their experience, this is an opportunity to possibly engage students in the text selection as well to really get that deep personal connection as well.

For EAL learners, when we move into this personal response, it might be worthwhile that you are selecting prompts and possible topics for them to respond to rather than an open-ended task that might be too overwhelming for them. You might need to be more judicious and write these topics for them. Consider what form you want your students' responses to be. Apologies for the typo there. They might like to write a letter, a diary, a personal account, a review, a podcast script. For students who are weaker EAL learners, I'm thinking your C2, C1 EAL learners, you may need to provide them with some scaffold, models, exemplars, and suggested text types for EAL learners and work backwards from those tasks. So that might be even teacher-directed. You might like to provide a model where you've written a review of the text for them and unpack it as an exemplar, as a model. I talked about the importance of bringing texts to life visually. Images of text settings are vital for EAL learners so that they can visualise the setting, characters, et cetera of a text.

 And I have some suggestions from the text that I mentioned earlier, "The White Girl." One of the settings in "The White Girl" is Dean and there's a place in the text called Dean's Line. So visual representation of the setting is important so that students can see where the text or sections of the text are taking place. Australian rural settings such as this can be quite unfamiliar for EAL learners, and this could be quite remote, but it could also be a setting that might be somewhat familiar to EAL learners based on their cultural background as well. An activity that you could do around this would be that students could draw on it. They could annotate it with evidence from the text, quotations, et cetera, and think about how the author establishes the setting.

So, at what particular moments in the text is this evident? What language is the author using to establish the setting and how? And when we can see a visual representation like this, how is that connected to the text itself? Are there other familiar locales in their own neighbourhoods that they're familiar with or other settings that they could then explore? Bring in a photograph of something, of a location that they're closely connected to do a bit of writing about it. Another image that I've used as a visual prompt for the same text, "The White Girl," is looking at symbolism. So, this bathtub that's lit by a fire is particularly prominent in "The White Girl." It's actually on one of the front covers of one of the versions of the novel as well.

So, we use this in class to talk about the importance of symbolism in the text and why the characters engage in this ritual of the bath and why it's important. So, I would ask students to find evidence, again, from the text of this symbol and of other symbols and annotate with that visual evidence and link it back to the text's thematic concerns, character development. You could do an adjective activity here. This is a great activity for EAL learners, and you could write all over the text with as many adjectives as possible. You could then do a quotation activity where you're working on embedding and integrating quotations in your students' own writing, using this as that visual prompt and taking that evidence and then writing and using that evidence within their own writing as well. There's so many opportunities that you can do with visual representations of texts.

Moving on to Unit 2, Outcome 1. In this particular unit and this area of study, the students should be able to identify and develop their analysis. The emphasis here in EAL, the EAL component of the study design, is developing. So that pertains that students are gaining confidence in their analysis of text, that they are not yet proficient. So, they are working towards analysis for Units 3 and 4. Again, looking at vocabulary, text structures, language features, and ideas in the text and how it constructs meaning. The task that students undertake here is a mind map or an analytical response. Here is an opportunity for you to differentiate based on the needs of your students.

If you have a weaker cohort or students who are in those beginning or intermediate phases of their English language learner development, a mind map would be possibly a more suitable task. If you have students that are off the continuum or more proficient in their English language, that they need some extension, they can complete the analytical response. You will need to choose based on students' abilities. And I'll talk about these individual tasks on the following slides. So, if I was teaching a less proficient group of students or if I had a cohort of students in my class who weren't yet up to the task of writing analysis and I was going to be working on teaching them how to do a mind map, these are some of the strategies and tasks that I would do.

similar to a note form summary, again, this is a great visual task. What students need to be able to do when they create a mind map is to see a text holistically and really take a step back from the text and look at its construction. What do they need to include in a mind map? They need to include vocabulary, which means that they need to know the correct terms and be able to isolate this language across the whole text. They need to know how the text is structured.

So, they need to be able to or they should know whether a text is linear in its construction or if it's non-linear, what perspective the text is written in. If you're doing a written text, how is voice used and what shape or form does the text take? Language features, again, it's the emphasis on that metalanguage. That could be poetic form. That could be filmic devices. That can be all different types of language features and literary devices, et cetera. And the thematic concerns, the ideas. Again, I'm continually stressing the importance of the use of metalanguage. So, this is an opportunity to build on that note form summary that they did in the previous unit, but now looking more at the text more holistically and isolating these elements. How could you do this by integrating technology? This is a great multimodal task. You might have students that are proficient in programmes that you might not be proficient. It's an opportunity for students to teach each other.

Some suggestions I might have here are around Canva, Google Slides, sort of as an easier step into things. You might have students that are taking design-based courses that are subjects they could use in design. And I have hyperlinked here some other mind mapping tools that you might like to play around with, things like Mural and Miro and Mind Map. The importance here is that they really need to try to go beyond the generic poster task and build in that visual representation of the text. For weaker EAL students, they may only manage this task and not the analysis. So, this might be a better task for a visual text, such as a geographic novel, a play, or a film. Texts that we have been teaching for a long time, that we've been assessing, that we're familiar with, that keep coming on and off the text selections, things like "Black Diggers," "7 Stages of Grieving," "Mabo," "Persepolis," "12 Angry Men," a new one, "Ladies in Black." That's a text that I taught at Year 11 VCE last year. I would highly recommend it. It's a great also Australian text as well. They're accessible for students. Could be suitable here or even a collection of poetry.

So, I would be really engaging students' creativity here and perhaps the mind map could work in the shape of one of the key symbols of the text. Really, the opportunities are endless here. Moving on to the analysis component. This is the component that we are more familiar with, and Virginia has spoken extensively on teaching strategies for English that are also highly relevant for EAL learners. And if your students are capable, I'd encourage them to complete both the mind map and the analysis task. So perhaps the former could be a formative task or a group work task in terms of building students' awareness of the structural features of the text and the latter could be the SAC of their all their summative outcome.

The mind map here could help give a visual and holistic view of the text as well. With the analysis component, that hasn't changed in the new study design and students would likely respond to an analytical prompt as per the current outcomes in Area Study 1 and Part A of the EAL English Examination. Some common strategies that I would employ in teaching analysis at Year 11, and there are a lot of suggestions here and I'll speak to some of them that I think have worked really well with my students in the past. It's really important that we start with unpacking essay prompts, and we look at a variety of different essay questions and types. They need to be exposed to a multitude or a variety of essay question types or they tend to be more proficient in one essay type and then when it gets into the SAC or the exam and it's a different structure, if it's to what extent and you've been only be doing discursive questions or quote-based prompts, they start to freak out a little bit.

One way that you can start with low stakes activities is to build an essay plan to begin with. And we all know the importance of essay plans and having a roadmap to respond to a specific essay question and students really need to be taught how to do this in the importance of isolating examples and areas from the text to support their analysis. And Virginia spoke extensively on that, avoiding that kitchen sink method as well, and EAL learners in particular, they need that roadmap. They need to unpack essay prompts. They need to write their essay plans first before they go bang into writing an essay.

We've talked about characters, but I've got a suggestion of a character connection mind map on the next slides as well. Building step by step essays, working on an introduction first to a set topic. That could be teacher-directed. You could do that as a whole class or if a student writes an introduction first, then the teacher checks it so that they're on the right track, that they've included all of those specific and important components of an introduction, and then go away and write a body paragraph and do it step by step, low stakes. Could also do that as a Google doc activity with students giving peer feedback or using that PIQs model on students' components of their essays as well. One task that has worked well with students in the past is getting students to write essay question based on student models. This can help students to predict what they could be asking in outcomes.

We all know the importance of unpacking good sample essays and annotating the features of essays. It's important that the students are doing the annotations as well. It's great to give students models and exemplars, but particularly for EAL learners, they need to engage in that deductive learning, and they need to annotate themselves and they need to highlight, and they need to be able to see those important components. EAL learners need to be taught conjunctions explicitly. They need to be given directions. They need to be told to use a certain number per paragraph. I know it sounds quite explicit, but particularly in Year 11, we need to build those skills for our students.

And I always ask my students to highlight their conjunctions in their sentences and use a variety of different kinds of conjunctions and to build those skills and we move away from those more explicit teaching strategies as we go into Year 12. Other techniques include building their analytical language, including analytical verbs, and shifting away from phrasal verbs, and recounting events and making sure that they're focusing on their analysis rather than retelling events. That's another great highlighting activity that they can review, and peer review each other's work and looking for that analysis and avoiding that repetition of key facts or just retelling the events that take place. Integrating quotations, we've talked about. EAL learners in particular need a lot of practise in undertaking this.

A great activity around this is to bring quotations in from the text, print them out, and cut them up into thin strips. Get students to highlight a couple of key words because we want students to be able to integrate those short, sharp, three, four-word quotations and have those quotations that are flexible that can be applied to any question and then to take those couple of little words from that longer sentence-based quotes and incorporate that into their own sentence or their own analytical sentence. That works well with junior all the way through to senior students as well. It's important that students have the opportunity to speak on the text and to give presentations, dividing up a text and giving components of a text to students. Again, it's deductive rather than didactic. Close readings and analysis of key passages. For EAL learners, this takes a lot of practise. A teacher really needs to direct that analysis. It takes a lot of preparation. You need to have your passage that you're going to be annotating with students. You need to be asking those open-ended inferential questions, a lot of how-based questions, shifting away from the literal questions that we can often ask students.

So, moving away from chapter questions, it's really important that we encourage students to isolate components of the passage that they can use in an analysis. Rather than just asking them those who, what, why, where questions, we need to shift to those how-based questions. Journaling as well. It's not listed here as a dot point, but Virginia has spoken on it and the power of writing about what students are reading. Here's an example of a character map that students can complete individually or in groups. When I give character lists to EAL students, I also colour code them as well. So that's not seen here in the example. Oh, actually, I apologise. It is.

So, you've got the characters here in sort of an orangey, ochre brown colour that are female and the characters around the outside who are listed in blue are male, but it's the relationship between the characters that are really important. And this would be a great activity that you could do as a pre-learning or during reading activity with students. Sample quotation tables, when you're moving into your analytical work as well, it's really important that students are not just listing quotations, that the emphasis is really placed on their analysis and how the quotation represents the personality of that character throughout the novel and that they practise that skill of integrating and embedding quotations within their own analysis. And here's one for character or for themes, I should say.

When it comes to quotations and evidence, what our EAL learners tend to do is think that quotes need to be something that a character says, and they ignore the narration in a text. So, it's really important that we shift away from it's not necessarily what somebody says but looking at that text holistically and looking at how themes, setting, characters are established through language within particular texts. I'm specifically talking here about written texts and particular novels, but if you were doing films or poetry or plays, et cetera, similar technique applies. I have included here a sample analysis from a recent comparative and what I wanted to really highlight here is some work that I would do with students about the use of metalanguage, the use of integrated quotations, the use of parts of speech.

So, what you can see here is that the student in particular has used that technical language, pronouns, nouns, et cetera. We need to be working through these outcomes and units of study and teaching that particular language to EAL learners. Ultimately, this is our A-plus, gold standard level of what we are working towards. You'll see that this is also a comparative in which students were exposed to a song which was in connection to the text and the background knowledge of the Stolen Generations. It worked really well with our students in building their world of the text. We pulled this model apart and we looked at what made this a really great sample. We also looked at how we can alter quotes. So, you'll see the quotation that's in the square brackets and EAL learners find that particularly challenging, but it's, again, that's an advanced skill that we are working towards, but the importance of models and exemplars in teaching texts is vital for EAL learners. Moving on to Year 12, looking at Outcome 1. This is where you'll see that we have the listening component contained within the study design, which is a new focus for listening.

So, shifting away from listening to speakers talk on topics and looking at relationships between speakers and looking at literal and influential meanings within text to listening and discussing ideas around text. So, the study design has now shifted to include the listening in this area of study, which I think is very beneficial. So, the task that students in Year 12 in Outcome 1 need to undertake are an analytical response and the listening comprehension task. And I've got some suggestions on how you could teach these particular tasks. So, for listening for EAL, many of the listening techniques and strategies that we've used over our years of teaching listening are still relevant, but it's important that we incorporate this in Units 1 and 2 as well.

One of the things you need to note is that in terms of tests and techniques and practises, you will need to make these, or you can make them in conjunction with podcasts with authors, interviews that you might make with a colleague, the making of videos. There are lots available here, videos which examine the text's historical, cultural, social values. For example, with "The White Girl, in class, we watched the "You Can't Talk About That" on the ABC, which dispelled cultural stereotypes for indigenous people, such as all Aboriginal people can throw a boomerang, for example, and this worked really well. So, you could write comprehension questions in response to a video like that. It's important that you include a balance between inferential and literal questions, and you could also possibly include some evaluative questions. So, this isn't just a BTN-style question and answer response. BTN is overused, but it is relevant. Use it if it's relevant, but maybe not for a specific outcome.

With Unit 4, Outcome 1, with the EAL specific elements here is that students need to be able to discuss ideas, concerns, and values that are presented in the text and its that analytical response. So as Virginia noted, lots of teaching strategies and suggestions that are relevant for Year 12, from the English to the EAL side. In Year 12, it's really about students' depth of understanding of the text, as well as their capacity to formulate reasoned and sustained arguments using the text as evidence. So, I'm speaking from lots of experiences being external examiner and cross-marker of VCE EAL outcomes in SACs and exams as well. This is some of the things that we notice in these responses, whereas a solid response is going to examine the text's features as well, and I think the tasks that they've done in Units 1 and 2 will build them up into 3 and 4. EAL learners need specific scaffolds, though, so essay plans, templates can also assist students.

What are some of the common mistakes we see in poorer responses? Students are answering the question and using pre-prepared responses, not knowing the text well, giving that surface level or summary instead of an analysis, lacking evidence to support their analysis, the inability to integrate quotations as evidence as part of their analysis, and for EAL learners in particular, it can be that lack of fluency and expression or repetitive language. It's really important we note that essays are marked holistically, however, fluency and expression does matter when it detracts from overall meaning, and this is what can often make our EAL learners very nervous when it comes to their fluency and expression. Lots of things that can be done at Year 12.

I know that we're very close to time now, so I won't pick out too much here other than influential understanding, which can be a challenge for our EAL learners. This needs to be modelled and I've spoken about the importance of close reading tasks with that guided reading style where the teacher is asking those how-based questions as you're reading a key passage. It does take preparation, but it's highly valuable for EAL learners to really dig deep into those key scenes and passages and they can use those as anchors then for their analytical responses. Annotating closely and thinking about the text in terms of its ideas, its concerns, and values needs a lot of work. We talked about moving away from TEEL, but for EAL learners, this explicit structure can support them, but we can also extend them and push them away from TEEL as well. And that is the end. Thank you.

**Annelise Balsamo** - Thank you so much, Julia and Virginia. That was fantastic. Really enjoyed that presentation. So thorough and exciting and so many interesting strategies I think were thrown up in this presentation. We have run out of time for questions, but we have been answering them in the chat and we will be using the chat to develop our frequently asked questions that will go up on the website. So, if your question has not been answered, it will be in those frequently asked questions. You can also get in contact with Kellie and I. There are contact details on the screen right now and you're welcome to email or ring us if you have any questions about the study. Thank you for joining us all today. It's been really wonderful. This will be recorded, and it will be published on our website within two weeks. So, you can come back and revisit it if you want to do so. Kellie, did you just want to say anything?

**Kellie Heintz** - Thank you to everyone. Particular thank you to Julia and Virginia. That was fantastic. I think it was very rich. It opened up lots of different ideas and hopefully it really inspires you to do something a little bit different with your students with this new study design. So, thanks very much to our speakers and thank you all for attending.

**Annelise Balsamo** - Thanks, everyone.

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