**Annelise Balsamo** - Good afternoon and welcome to the VCE English and English as an Additional Language Study Design Implementation Webinar series. My name's Annelise Balsamo, and I'm the English Curriculum Manager at the VCAA. I'm joined today by my colleague, Kellie Heintz, who's the EAL Curriculum Manager, and two very experienced English and EAL teachers in Gurjit Singh and Linda Hogan. And we thank them very much for the time and the effort they put into this webinar and the ideas and the activities that they put together for you tonight.

As we come together, I would just like to acknowledge the traditional owners of the many lands on which we come together tonight. I'm on the lands of the Wurundjeri people of the Kulin nation, and I'd like to pay my respects to elder’s past, present, and emerging and thank them for their custodianship of the lands and waters on which I live. In that spirit, I would also like to acknowledge the assistance of VATE in these webinars and their promotion of them and their support of English teachers more generally across this state. They're an invaluable resource for us all.

**Kellie Heintz** - Thanks, Annelise. I'd like to draw your attention to the new study design that was uploaded earlier this year and is now available for you to read online. And you'll note that we are due next year for units one and two to be implemented and for units three and four to be implemented the following year. We have also developed a suite of implementation support material for you. This support material has been uploaded and takes the form of several short, on-demand videos that cover specific aspects of the new study. There is one design specifically for English teachers, one design for teachers of EAL only, and then we also have several other on-demand videos that cover specific aspects of the course that may be new to you. These range from mentor texts to the different ways of reading and the ways that we may go about selecting texts for the new course. So, I sincerely urge you all to have a look at these short videos so that you can get a real grasp of the new aspects of the course that will help you to implement it smoothly with your students.

**Annelise Balsamo** - And just before we get going, just like to remind everybody that you are all on mute, and you can't unmute yourself, but you can ask questions to all the panellists. So, when you're asking questions, you need to go to the Q&A section and select all panellists, and we will be answering your questions in the background in the chat, and there will also be opportunity for questions at the end that we will answer. And now I'd just like to introduce Gurjit and Linda to take you through exploring argument and analysing argument. Thanks, guys.

**Gurjit Singh** - Thank you. So, we'll just, sorry, next slide, Linda. Thank you, so just want to start, I guess, with unit two, outcome two, and what we'll do is Linda, and I will go through unit two first, and then we'll move into unit four later on in the presentation. So, looking at the new outcome descriptors, I've just popped the English one up on the screen there.

So, on completion of this unit, the students should be able to explore and analyse 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 for an oral presentation. So just drawing emphasis I guess, to the slight adjustments there to explore and analyse for this outcome. So, there's been a small shift here from the previous study design where we used to identify and explore and then build into the analysis, and having these outcomes combined, the focus now falls purely on, or straight onto exploring and then straight into analysing. The focus for the revised language analysis outcomes is around considering arguments and how they are developed and delivered in many forms of the media.

So, it's about exploring various structures of various texts and focusing in on their contention, sequence of arguments, the use of the supporting evidence, and then the persuasive strategies. So, bringing into focus the contention and the arguments themselves as the central form of teaching when it comes to this and then having the persuasive strategies inform that rather than necessarily falling and each, you know, we find that students fall into that trap of that comfort zone of going through those persuasive techniques, so moving from that to the argument. I want to draw everyone's attention to two points in the study design as well before I continue on. So, consideration and time should be given to the explicit teaching of contextual information and cultural knowledge required to support an understanding of the selected issue and the text. I think this is a really important sentence for this outcome here, especially because of the acknowledgement that's been given for the cohort of students that we have.

So, taking the time to build the students' understanding around the issue itself and the cultural knowledge that is so important for our varying cohorts of students to be able to access and understand, I guess, some of the complexities around the issues that we teach so they're better able to access and understand the argument. So that being a key focus with unit two. The second point from the study design I want to draw everyone's attention to as well is when working with audio-visual texts, students explore elements of spoken language including intonation, volume, pace, pausing, and stress, and develop an analysis of the way these elements contribute to an argument and to the effect on the audience.

So, this is a further, I guess, a development and an area where the study design has expanded an explicit focus into allowing students not only to just focus on written persuasive texts, but also expanding into other forms of media that the students are so much, are so exposed to in their day-to-day lives. Just flip over to the changes. Thank you. So just highlighting some of the key changes from the transition from the old study design into the new. So first and the clearest change is the combination of the two outcomes.

So, we've got the combination of the written analysis and the oral presentation into the one outcome and us teaching language analysis once in the year. Like I was saying previously as well. There's a significantly clear focus on the overall structure and flow of the text and looking at the sequencing of the arguments and the use of supporting evidence and the language but as how it works holistically, so looking at how the text functions as a whole, through those arguments in itself. And the oral presentation being broadened, so now being able to include a debate or a discussion or dialogue and also, of course, the individual presentation.

So, the recommended assessment for unit two, outcome two is an analysis of the use of argument and persuasive language. So quite traditional in terms of the written form and also the oral presentation for a point of view text. In thinking about this, there is some opportunity here depending on the cohorts of students that we all teach, to add some other layers to this assessment task, especially the written task, if you so think that the cohorts need it. So, for example, preparing, allowing students to prepare pre-annotated version of the text that they might be then responding to in the written assessment tasks in SAC conditions. So, depending on the cohort, there are ways to adjust the written component to allow, I guess, for maximum access for your students.

Sorry, next slide, please. So, what I've done is I'm sharing four or five specific strategies, and I've categorised them into four specific sections in terms of how I would approach this. So, reading persuasive text which we'll unpack in a moment, exploring connection between persuasive language and contention later on in writing and expose students to audio-visual text. So, I'll try to share one example activity, and I'll talk through, I guess, my thought process behind that and how you can then build on and use other activities in similar ways for that purpose. So, with our cohort of students, we find that providing students visual comparison of multiple texts a very powerful way to get them to start seeing the varying differences between whether it's a written text, whether it's a visual text, the different forms of written text.

So, taking this concept in this activity, so what you can do in year 11, especially focusing on the exploring aspect of it, is provide students a series of different short persuasive texts on an issue. So, the idea is you would find multiple shorter ones, but share varying different text types for that particular issue. You get students to annotate each of the different texts for their contentions arguments and varying techniques, and you generally do this within a group situation. And then you ask students in their groups to maybe use a graphic organiser, there may be a table, whatever teacher preference is there and what suits your students to get them to start comparing how the different texts in their forms can still be very similar and also quite different in the way they're able to position their audiences.

So, the idea behind this text, sorry, behind this strategy is getting students to branch out and see a range of various text forms and how their use of arguments can specifically focus in on certain audience types, or the format of certain text structures are more effective in delivering certain elements of an argument. It's getting students to reflect and refresh themselves on different persuasive techniques and how certain techniques are actually more effective for different form types. And that physical comparison of having those texts side by side, you know, gives students another element of rather than compartmentalising and focusing on a text type, teaching that understand those elements, moving on, it shows or confront load students with the different elements from the onset. And as you progress and you dive deeper into the different forms, it allows students to then reflect back on and continuously build on their understandings.

So, using, I guess, different activities in the classroom where we force students to have a look at side-by-side comparisons of different text forms on that same issue is something probably that would be very beneficial for your overall student cohort. So, getting them and exposing them to different elements on that same issue. Asking students to build visual displays or annotations. So, keeping that, so not only providing students that constant reference that to those different formats around the classroom, but getting students involved from these activities to build reference points and annotations so that they can keep revisiting them. So, focus on, yeah, that's sorry. So, building structures in your classroom that allow students to work through them and continuously be exposed to those strategies.

So, I'll just move on to the next slide. So, exploring the connection between persuasive language and the contention. So, it's about, so this element here is about getting students to understand the specific effect a certain strategy can have on an argument and getting them to take that focus and starting to compare certain elements of persuasive language and how they can impact on one argument. So, for example, the strategy that I've outlined up here. So, for example, break students into a series of different groups and you would provide all the groups the same scenario. The difference is, is each group receives a different persuasive language device, which they're going to then use to respond to that scenario and the contention in that scenario.

Then you get groups, oops, sorry, back one. Yeah, then you get groups to present their contentions, whether it's in a written form, oral form, you can use ICT, you might even use the traditional poster paper on the walls and present them to the class. Then the idea is to provide group discussion with all the groups visiting and having a look at the different use of the techniques that the students have used and eliciting a conversation about how specific elements have more of an impact on certain arguments than others. And the idea here is it can, it opens up students to start talking about, looking at concepts of bias and manipulation and how that, those elements form in the media. Yeah, next slide.

So, writing, this is something that we, you know, focus on every day, but the elements or the approach that I've taken on this is given our cohort of students and who, and how we work with them, we find that for our students we need to provide them structures to be able to respond. So otherwise, our students go back to their comfort zone quite frequently, and they end up going back down the line of listing persuasive techniques and their effect on the audience. And just moving on and not necessarily focusing in on the argument. So, using word bank sentence stems, fill in the gap structures, the elements behind these, but focused in, in a way that they scaffold students to pivot their writing to bring them back to the initial point. So how are these elements working in collaboration for the author's argument, for their contention overall? And finally exposing students to audio and audio-visual texts.

So here in unit two, you want students to become more comfortable with this approach. So, what are the different audio texts or audio-visual texts that students can be exposed, exposing them, building in structures where students listen or watch these texts and developing note-taking strategies so they can note down arguments, intonation, volume, pace, pausing, stress, providing students with a series of, for example, prompting questions to think through the texts as they are listening to them or after the fact. Another strategy might be that as a teacher when we're first exposing our students to listening to text in mainstream English, we might have taken selected quotes from the recording that we might be listening to with our class, have it pre-prepared on a sheet of paper. And then as the students are listening, they listen out for that quote and then they start annotating for the particular stresses, the volume, intonation happening in that moment. So that way it takes them, I guess, the initial stress of exposure to something new for some of our kids where it is quite new and allows them to focus in on certain elements that they should be listening to as you build them up. And I guess, and also building those or establishing those listening and viewing conventions for our students so that they're able to retain the information that they're hearing so that they're able to respond to it. All yours, Linda.

**Linda Hogan** - Great, thanks. I'm going to pop back to the slide that we had previously, where we talk about the difference here between English and EAL in unit two, outcome two. And the key difference is the part that's highlighted in red, that in EAL students are exploring and developing analysis of persuasive texts within the context of the contemporary issue or issues you're dealing with. And this is developed analysis is really quite key because it gives us space to support students and scaffold students and assist them as they are developing their analysis. There isn't that requirement to straight into his text under SAC conditions produce me an essay. There's some space in the middle for that extra support, which many of our students I'm sure will be quite grateful for and which hopefully will facilitate deeper understanding and opportunities for students to show the depth of analysis they're really capable of, even if at this early stage of year 11, they may not be ready to show that through a full essay.

Couple of quick thoughts about finding suitable texts at EAL. And I'm sorry, for many of you who are very experienced, you know this, but it won't go along. Focusing on one issue for a period of time reduces the need to repeatedly teach context, background information, which for EAL students can be a relief rather being exposed regularly to lots of different issues. If they can get to know a few with a bit greater depth that can allow them to jump straight into the analysis a little bit more easily.

This is a great place to offer student voice in selecting an issue or issues because there is genuinely opportunity. We don't have to select from a text list to pick something that's of interest to your group. And EAL students are a very diverse group. Some are in combined classes with mainstream, some are in standalone classes, some are international students, some aren't, it's impossible to make generalisations about the type of issue that they are all interested in because there isn't that common thread, but you may find that simply asking a group, they don't necessarily come forward with an issue. But we look at, there are lots of things within the scope of their understanding, even for international students’ things like travel, education, racism, part-time work, public transport. These are of real significance to their everyday lives.

And at a year 11 level much easier to engage with and understand the stakeholders particularly if they are one than a really big picture and somewhat more abstract issue. I've also found that many EAL students are keenly interested in issues of social justice. They might be pushing you in that direction. And of course, we have to be aware of cultural sensitivities and concerns and things which might present their home country in a negative light, but there's so much scope here to engage with something of genuine interest. So, it feels like an opportunity wasted if we don't take it, even something like spending time on a website like the Conversation and asking them to help you select issues or select them for homework or whatever, and then come back to discuss them can be really fruitful.

Now, the emphasis on argument as Gurjit unpacked for you is emphasising that we should be moving away from where's Wally for finding language strategies. It's not something students give up easily because it's a somewhat of a safety net. It's something they can do. Playing spot the rhetorical question is much easier than digging straight into the deeper analysis, but we are looking at those relationships, the relationship between the contention and the arguments, not just here's my contention, here's my arguments, but how have they been selected? Why have they been selected? And then using the language to support that, whether that be written or visual language, then looking at different techniques and approaches taken, but always keeping that focus as usual on the intended audience.

Now I'm going to go through a sample approach to early annotation, which I have used with EAL students, but equally can be used with students who are just having trouble, getting their head around it at the start, or might be dealing with some individual needs around literacy, it can easily work for those types of students as well. So rather than asking what is the contention, I found that to be somewhat of a challenging question to answer, what does this person want? What do they want or not want to happen? And you can shape the response to this through choosing text where the answer is reasonably clear. We have more sort of abstract points of view later in units three and four, but we can choose something in year 11 where what they want is very clear and often they can phrase it with should or should not, if they're having trouble, what should or should not happen? Put that word in the sentence.

So, for our example, the Sampleville Public Library. The person who's writing wants the Sampleville Public Library to have longer opening hours. So really straightforward issue to get your head around, obviously not a real issue, but getting students to phrase this into a sentence and just pause there with that before moving on, is really helpful to remind them not to jump straight into the next steps. Let's break it down, what do we do? One step at a time. So, they've phrasing it with the word should in the sentence because that kind of forces you to make it a contention rather than an issue. So, the issue Sampleville Public Library, opening hours. Yeah, but what do they want? They want longer opening hours. It only works for texts where the contention is, this must happen, this must not happen, but again, we're picking the text so we can make that happen. From there, we can identify the supporting arguments.

So, all right, the Sampleville Public Library should stay open longer, why, what reason should they give them? Well, what reasons do they give, why should the library stay open longer? And phrasing it like that then kind of forces their thinking into, okay, here are the arguments. Here's the reasons why. Now the sample arguments that I've just put here again, made up issue, made up text. You can see I've started them all with the word, because, for students who have trouble then moving into the argument starting with, because the Sampleville Public Library should stay open longer because, reason, gently nudges them again towards that argument instead of wandering off into another direction, then from there, if you cross out the because, you have arguments, so cross that surprise arguments, and that can really help your students but is can be something you can do on a worksheet, something they have to fill in, a table to fill in. So that again, avoid them running away.

Now I've colour coded it because I like colour coding. But also, if you colour code your arguments, this can stop the experience where some students get a highlighter and just go wild and make the whole thing yellow and then it means nothing, but it can kind of focus their thinking because I've then highlighted this is a sample text with nonsense Latin. I've highlighted it to reflect the arguments. And what that does is show the students, oh, look, the yellow argument gets a lot of attention. That's really important. Maybe that's the main argument.

And you notice it's not the first one that I've written down of causes all engineer just for the second example, maybe I should deal with that one first, oh, look, the person starts with this and then returns to it again at the end, that might be worth mentioning. It makes the structure really obvious. It shows which arguments are being given the most space and attention, it shows when somebody returns back, it shows the relationships between the ideas. So, in this case, they keep returning back to yellow and it forms a really strong framework to then move on to say a note form summary, which is something I'm going to deal with a little bit later. It's also a really fast way of semi-planning, which could be useful in the future for exam preparation.

Now we talk assessment, we have a few more options in EAL and this is a really great opportunity for us, this supporting students as they develop their analysis. So, the lighter blue boxes at the top, you've got your options. You can do a note form summary and I'll deal with those in the coming slides, if you're not sure what those are, where you outline the supporting arguments and try to produce a visual representation and slash or, an annotated visual text or text that identify the key persuasive techniques. So potentially you could do both, or you could do one or the other, and you still have the choice that larger, long, light blue box, of the more traditional extended piece of writing, it's still an option, but we have some things in the way of support for students who need it at this stage so they can succeed. And then we have the oral presentation point of view text, and that's coming up. We can discuss that a bit more when we get later into unit four, both Gurjit and I have things to add about that.

But these new approaches I think are worth considering rather than just saying, hey, we've always done it this way. We always do an essay. Well, actually we have the opportunity to do something new. That's quite exciting. At least from my perspective it is. Yeah, note form summaries. Many of you who have been kicking around EAL for a while will remember them in relation to section C on the exam. But even if you haven't, they're a really useful device, note form summaries are a visual way of showing the structure of the text, how the ideas relate. We can sort of draw lines and things, and I've got some samples coming up in a way that suits your students.

So, whether it's a flow chart, whether there's arrows, whether they are highlighting things using colour, whether they're doing it say next to a text, so you might print a text on half of an A three and give them the rest of the page to go crazy. It's designed for an audience of, well, I guess you, as the teacher who have already read the text, so the note form summary doesn't need to make sense standing alone, it’s a support. And for that reason, it gives them a little bit of scope to try and show you that they understand what's going on. And I do like that strategy of putting it on the same piece of paper. I print two and give it to the students. Because inevitably the first one ends up in a horrible mess and they want to go again, which is fine, but it kind of helps keep it all organised and also emphasising to students, it's not an artwork. It doesn't need to be beautiful. There's no marks for aesthetics because inevitably somebody wants to make it beautiful and that's, it's functional, it's a functional document.

If you haven't seen any genuine note form summaries, I perhaps draw your retention to the 2016 VCE EAL exam report, which has some samples that students produced on the exam. That's the 2016 one. And of course, they produce these under a limited time condition for quite a small number of marks. So, they're quite brief, but I guess you can see a couple of different approaches that students have taken, although you would expect more of them under a SAT condition, but still, they are there.

So, here's a really rough, I'm sorry I didn't have my touchscreen computer. So, I just used a whiteboard marker. I've squashed these also quite densely together. Haven't used any colour because I just had a black marker and a whiteboard. So, let's pretend it's all spread out on a page, and you've got other devices, do not worry at all about the actual words here because they're again, referring back to that non-existent fictional text. But what you can see is it's been structured as two dot points. And under that sub-points of kind of here are the arguments, here's the evidence and there are arrows and lines joining things together showing, hey, this is building on an earlier issue and I'm going to join it back to which bit it's building on that. The argument they made previously, if your students use colour and columns and whatever else they need to use, they can kind of produce something like this. And this is very crowded and very wordy and squashed together again, ignore that. But you kind of get the point where this is going.

Here's a kind of more spread-out version that's under two sort of subheadings that these might be the arguments and you can say I've joined them together with those horizontal or horizontal-ish lines to show that there is sort of parallel points between the two arguments. And I've added a little note at the bottom, oh look, we're evoking fear here that this makes no sense to you that if you have the text in front of you, it would make complete sense that it's showing here are the links between the evidence for different arguments and how they're actually working together. And keep in mind, we also have the annotated visual as an option and this is really interesting. Because for many of us, it's a super rich classroom activity, but it's not something we've used as an assessment task. So why not? If you print an image in the middle of a nice big, sheet of paper, they've got lots of space to go crazy, provide some background information, some context because without that visual can be very difficult to interpret and then see where they go.

And I'm always surprised where students go and they see things that I never even considered, for the purpose of today, this is a stock image just for copyright reasons. It's not the most inspiring of visuals. I'm sure you'll find plenty more out there, but let's just deal with this one for now. Getting students to first pull out what they see and then what that intention might be. Now keeping in mind that students love to jump to that intention.

So, I have a method I'm going to show you that kind of pulls them back. So actually, first let's look carefully. Now before I do, very quickly on some sources of images, stock images can work, but they're not contemporary persuasive media text. So why bother? Why waste our time with fake texts when we can have students engaging with real world and real-world issues and images that make sense to them that are more interesting that aren't kind of, I'm just doing this cause I'm preparing for the exam. So, I would encourage you not to use stock images. They don't meet the criteria of being contemporary media issues anyway, but the Australian, Herald Sun and the Age, all have searchable archives of their cartoons, the standalone cartoons, which is really useful to find.

Those can be really difficult without context but again, if you're teaching an issue, the students will already have that context. Some of the most rich visual text are advertisements. They are everywhere, students are exposed to them constantly they contain written and visual material. They're often very complex, but they can be super interesting and love it or hate it, social media is a visual, it's visual and it's saturated with interesting and useful tests. The problem is of course finding them, and they can be incredibly self-referential and meme-ish and require you to know a lot of stuff to even understand it. But businesses and organisations can sometimes tweet really interesting images. I'm not a Twitter user, but I can search by hashtag and find some really interesting texts. You can find organisations involved in the issue you're dealing with, so for example, say it's an environmental issue Green Peace might be tweeting an image, go and grab that. A charity might be tweeting an image and photographs can also work super well and they sometimes are less complex than a cartoon and have less kind of elements. But it's not always true. Look for photos and images on businesses and organisational websites as well because they can often be very carefully placed to be persuasive.

So, we've got our image, what are we going to do now? So, it was difficult to show you what this would look like. Because I'd love to show you some genuine student work, but we can't, so let's just pretend. Imagine this image is in the middle of the page and we've got these what our dot points doted around the page with lines to where it is. So, oh look, he's aligned to her different types of clothing. Here's aligned to having a baby in her arms. I like to get students to really focus on looking before they jump into their analysis and by getting them to annotate everything they see, whether or not they later use that, I kind of force them to look and that can be giving them a time, just we got this amount of time, just write down the stuff that you see. Now this has to be modelled first. So, you know, draw on the whiteboard. Hey, what's that? It's a clock. You know, it sounds like a dumb question, but let's actually write that down and then draw my little line to the clock. I haven't drawn the lines, but I'm sure you understand how that works.

It would be way too crowded because there is so much in this image that you might not notice if you didn't do this, then the next step I get my students to change colour because I like them to notice that this is a different thing is then, sorry, I know it's a mess, but you know the deal, the black is here's what's in the image. The blue is, hey, this is what it might be suggesting. That's where students often can surprise us with the depth of their analysis and seeing things that we hadn't thought, hey, this person looks feminine. This is a woman. She's got a drop of sweat there. Maybe she's stressed. Maybe she's having a hard time. Getting them to pull back from that and just look first and then start analysing, I think is really useful and powerful. But at year 11, they do need to be pulled back. At least in my experience.

Encourage dot points, although should be clear to somebody else reading it what they mean. It doesn't need to be in full sentences at all. And there's no need to analyse every element. If you find that the frying pan's not interesting, you just ignore the frying pan. It's there, okay? And I found this to be incredibly rich as a partner or small group activity. Because of course they bounce off each other and find that students start doing things like this, where they go, okay, she's got many arms. What might that mean? I say she's juggling things. Maybe she's overwhelmed. Maybe she can't do it all. Oh, hang on, let's start talking about an audience. Maybe women might see themselves in this person. Maybe working parents might feel this and they can put this all on their page, which when you think about it is what could make this a super rich assessment task. It also builds in differentiation.

If you just differentiate the complexity of image, you give out and I've found that students haven't really cottoned onto that at all, they just think I've got a different image. They don't know if they've been given a particularly challenging image. So, you can add that extra level of challenging for the students who need it without anyone else going. Now I'm nearly done, going to hand back to Gurjit but before I do, really quickly scaffolding a written analysis, so you can still choose to do a written analysis and many of us will and many of our students are up to it and really enjoy it and are really good at it. But some ways that we might scaffold that for an EAL student could be initially starting using something they've already discussed or already analysed rather than a fresh text even if later they have a fresh text and using some questions now, they could be short answer questions.

So, getting them to answer some questions first to focus their thinking or asking some questions such as what does this person want? Why do they want that? And then because, because actually fill those gaps in. Here's kind of a scaffold to support you through. Here's a checklist you need to tick off. Here's a table you need to fill in, which is forcing you to get all of that analysis out but without remembering, how do I structure a paragraph? All of these things are definitely options for us. So, I think we should be taking them on. Sorry, I just need a drink of water and let's now go off to unit four, head back to you, Gurjit.

**Gurjit Singh** - Great, thank you. So, we'll just jump straight into it. So, with unit four, just get the, so the outcome statement for this outcome. So, on completion of this unit, the students should be able to analyse the use of argument and language in persuasive text, including one written text, print or digital, and one text in another mode. So, audio and, or audio-visual, and then develop a and present a point of view. So still presenting an old presentation but the key change here, if we can just definitely go to the next slide is looking at one text written as well as one audio or visual text. So, some of the changes just outlined, so clear focus again on the analysis of argument and the language used to construct it for positioning the audience. But the issues now are key focus again.

So, looking at just that little extract I've taken from the state design, so selecting an issue of relevance to the cohort of your students. So, we want to focus on an issue that is relevant to the students that really engages them. Because what we want to try and do is we don't want to just try and push skill. We know we have to push skill and we're, you know, as practitioners exceptional at pushing that, but we want them to understand that content that we're teaching them as well. What are they engaging with? What kind of language is being used? And get them to connect that skill with that knowledge base of that issue. 'Cause we want them to be able to take from this unit, you know, skills, not only just out for their writing and working throughout their outcomes and their VCE, but skills that'll take out and be effective in the real world when they are consuming that media.

So, the use of an audio or audio-visual text as a part of the assessments is probably the biggest change for the mainstream English. And then obviously the oral presentation which can be taken in the form of an individual presentation or debate or discussion. Just over to the next slide then. So, it is a contemporary issue still for unit four from September 1st onwards. So, the assessment for unit four, so it's a written analytical response and then the point of view oral presentation there as well. So, giving you guys some options there with the oral presentation, looking at your cohort of students, some students may, or majority students may still feel comfortable with that individual presentation, but where you do have groups of students that may benefit from a bit more of a supportive environment where we may be able to engage them with a debate. There are opportunities there with a debate or a rigorous discussion once planned out and run for those students there to allow them to really engage with that spoken component of this outcome. I'll just jump over to the next slide.

So, we'll touch base on the, so the written assessment is fairly, obviously fairly aside from the audio-visual component, but we'll come back and touch on that ticket later on. So, focusing in on an issue that's relevant to the kids looking at, I guess, student voice and their agency. So, it's an issue that will engage them, that they are passionate about, you know, that they find important, interesting, or even want more of an understanding on. So, we know that students must look at a current issue, but in approaching this, we can provide students a bit more power in that selection of that issue, whether it's looking at depending on the sizes and the situations within your schools and context but looking at cohort issue or classroom issue. So, getting students to undertake a research task and then doing a presentation and discussion on their chosen issue and the idea behind that is getting them to sell to the others some of the key arguments, the context issue, the rationale of why we could study it and it is, and then opening up to a debate for a discussion to choose. And it's a little bit of a cheeky way to start preparing students for their persuasive oral presentations that they'll also do.

So being able to, I guess, teach, and interconnect what they have to do with both of their assessments along the way, but more importantly, using this time and using that focus for the design to allow students to guide us in what issues like Linda mentioned before, are relevant to them, that they find important and will get them to engage. Just in the next slide. So, at unit four, what we want to be doing is we want to be building on all the work that we started in unit two. So, looking at, I guess, a single issue and then trying to get the students to understand the multiple sides of that issue. So, looking at a comparison of a series of different texts from various sources, and I guess this activity here is more of an emphasis on various sources. So as the, depending on your student needs, you might decide you're going to select four or five different articles from different newspapers on the same issue, or you might choose news reports and get them to watch different news presenters from networks, looking at podcasts in comparison to personal blogs because of the different creators around a similar issue.

And the idea is you would focus on a similar text type in this and get students to unpack each of the text contentions and key arguments, get them to compare the similarities and differences between what the authors are talking about and using different modes to allow them to do that. But the emphasis then can expand on the student's current understanding and engage them in a discussion about stakeholder's bias, the strengths of different arguments, even bringing in the idea about, like I mentioned before, the manipulation of arguments. So, looking at where this persuasive piece is written, who it's written by and who it's also been published by and how these pieces are reaching different audiences on the same terms. So, getting them to engage on a wider element in the classroom to get a wider scope of understanding on the issue chosen.

So, moving on to breaking down texts. So, here's just an extension of, I guess, building students' ability to be prepared and respond to and write to their texts. So having a look at Linda gave a great example of highlighting through the article and looking at the focus of arguments. So, I know in our context for our learners, you know, of course using your word bank, sentence stems, but we, I've often found having a separated table to get students to read through and extract different elements and start focusing down on how each of what are the, each of the arguments being presented? How are they pivoting on the contention? What are the different elements at function for each of those arguments? And then how are those different elements focusing on positioning that audience? So, separating select pieces of evidence to help them digest some of the content from the texts that are being provided. Next slide, please.

So, looking at the audio-visual components. So, there's several, so with this activity here, I guess it's about exposing and getting students to build their understanding on those. So given that we have to look at having an element of this within our assessment task, our written assessment task, we want to be able to establish a series of different, I guess, activities and exposures to students that build on, I guess, what we've done in unit two, but also get them prepared to be able to respond to within their SAC conditions or in their assessment conditions. So, this is one example of an activity we might be looking at doing potentially in the classroom and a lead up to the assessments. So, you might provide several stations around the room with a range of different texts.

So, looking at radio programmes, maybe podcasts, speeches, advertisements. So I'm focusing on the audio component and more so the audio-visual as well, maybe give students a large sheet of butcher's paper and get students in their groups to listen, watch and observe the texts provided and get students to note what they see, think or feel as, I guess, one strategy, or you may have a series of prompting questions for them, or a series of sheets that have focus in on different quotes that they need to pay attention to. And then in those groups, students discuss and compare what they have experience from that text and how they heard that persuasive, that how the authors were trying to persuade and compare and discuss through those similarities and differences to gain an understanding. And then they moved through the class going through these different stations and getting exposed to these different elements.

So, in terms of exposure, you know, this is one way of exposing them. And then of course, focusing in on what your cohort needs, different elements that you would like them to focus in on lesson by lesson and getting into, I guess, the important part of this focus here and Linda's going to go through this with a little bit more detail on how you can start tackling the audio or the audio-visual component, 'cause EAL have had the listening task as a part of their SAC for a while, is building those structures in place that will allow students to be able to take in all the information that's being given to them and digest it in that timely way so that they're able to effectively respond to that.

So having a written text, whether it's an article, it may be a blog, whatever it may be, students are quite comfortable with. They're there, they're able to work through that. They're able to break it down their own pace, but the exposure in that time where you may listen to it once you may listen to it twice, and then you move on to respond to it, we need to be able to get students to respond to, or work with different tools or strategies to be able to note down the information that they need to respond to the task. But I'll pass back over to Linda now.

**Linda Hogan** - Okay, so the heading says for EAL but actually this is now for everyone again. The one text in another mode that EAL teachers we're all familiar with teaching listening skills, both in terms of the current, the design listening outcome, but also it's part of our practise in unit two already for argument analysis. So, it's exciting to see go into mainstream English. We have to use a text in another mode, so let's do it properly. So where do we get ourselves suitable text for this audio kind on the left or audio-visual on the right, podcast are fantastic. They are challenging, they are long. You need to pull them apart. They are a lot of work to find exactly what you need, but they're an option.

Radio programmes, however, are often more likely, at least in my experience to give you what you want faster. Podcasts and radio programmes that are downloadable are the goal. Because if you make yourself a beautiful task around a text that is not downloadable, and then that text disappears from the internet, it will break your heart. So, places like the ABC, which allow you to legally download their content are a really great starting point. You don't want the video to suddenly disappear on YouTube. Someone like Sammy J, his ABC radio programme, they put snippets online two to three, sometimes four-minute sections from his programme about an issue pre-cut for your convenience. Those are really useful. And they're often the kind of issues that students can grasp quite quickly.

If you are outside Melbourne, you might want to use ABC local radio from your area or over in Melbourne, why not? We don't have to have to do city issues. If you live in Mildura, you might want to use the Mildura Swan Hill Radio because it could be more interest to the students. Radio National programmes are interesting, but they tend to be 50 minutes-ish long, really dense, and really difficult. So, there are other options on there that are more accessible and require less work.

Speeches are great. They can be speeches from say someone like Grace Tame, a public figure. They can be say, TED Talks. The bonus of a TED Talk is that they come with a transcript and the transcript is available in multiple languages just in case you need to get a particular, very challenging piece of, I don’t know, language, contextual information translated. It's kind of pre-done for you. And you can also use a TED Talk without the video if you want it to be just audio, but consider, should I provide a transcript for any of this? Maybe there's a section where the speakers speak over the top of each other. That's incredibly difficult to understand, or they're interrupting each other. You might want to prescribe, sorry, provide a transcript just for that section.

And if you're dealing with audio-visuals, you want to think about, hey, television programmes, sections from television programmes, TV ads, ads from YouTube, ads online, companies tend to put their ads on YouTube, which is useful for you finding them. Social media posts make us a little nervous at times but as long as you've previewed them, you can find some really interesting and persuasive, deliberate, persuasive texts being produced on TikTok that may make you cringe and sad, but you can search by hashtag, and you can find them quite easily. You might want to use with permission, a speech that say the principal did in assembly, 'cause we're not going to be mocking them. We're going to be respectful of course, it's an option.

But when you are dealing with an audio-visual consider, do I need subtitles? Consider if you have students in your class who have a hearing impairment who may need a full transcript and many EAL students are very used to having subtitles and find that really comforting. So, it's an option, particularly if they're available. If you use ClickView, you have lots of options there. If you want to look up say Instagram reels again, I know it sounds like somewhere we don't want to be finding texts, but they genuinely can be really useful, and you can also get students to find them. They know how to find this stuff.

As usual, be aware of very political text, however they can sneak in here in ways that we might not necessarily initially see. So just be aware that some things are being produced by political parties that we might not necessarily notice. And also, be aware that even something that looks quite safe like, oh, it's Q and A, it's on ABC and it'll be fine. Can suddenly go places you didn't expect. So thoroughly previewing is very important. And another note being that you might be familiar with all English accents, your class may not be. So, they're likely to be, and they're in Australian context, familiar with the Australian accent, sort of many North Americans, many of the sort of Southern UK. But if you suddenly throw in a speaker, who's got a Scottish accent that could throw in a level of unnecessary challenge.

Now, how do we listen to text? We are definitely going to have time for questions by the way, this isn't going to go all the way to the wire. So, we need to prepare the students. They need some background context and information or potentially cultural information to understand what they're listening to. And we can't assume that they know say we're going with a Sammy J programme, that they know who he is, that they know what ABC Radio National is, that they know, we can't assume that. So, we need to know that that information is provided for them and who's speaking, and is this person a public figure? Because it might be obvious to you that they're a public figure, but it might not be obvious for students.

Consider how long the text is because listening is a really demanding cognitive process. And if the text is really long, we're now making it a memory test instead of whatever else we're trying to test. So, we want to avoid that. And also, there could be some vocabulary or idioms in there, which they don't understand.

So that could be potentially provided for them. As we prepare the text, if any sections are unclear, then that might need to be provided as a transcript so that they do understand, if people are speaking over the top of each other, potentially providing what both are saying. If the text is too fast, you can slow it down. So, if you've downloaded it, you can use VLC for videos and Audacity to slow audios if necessary. Again, downloading the text, just save yourself the heartache of that happening if it disappears. And maybe you just want to use an extract or a small piece rather than the whole thing. Do I need the whole programme or actually, can I cut a piece out? Explain what happened in the first 10 minutes and then just use a little chunk.

Now, as we scaffold listening, we might help students by providing with a note taking sheet, just to help them out organise with what they're listening to, because they might just sit there, I'm listening, but it's going in one ear and out the other. It might help provide some short answer questions, but they should be not, they should not be filled in while the person is listening. EAL teachers know this is an issue for students completing listening tasks that you can't listen and write properly at the same time. So, if we have some questions to focus their thinking, maybe look at them beforehand, but fill them out. They also need to know the goal. What am I doing? So, hey, I'm going to play the text. You've got to listen to a text more than once. You're not going to catch it the first time, it's going to get two or three plays.

So, the first time I play it, we're just listening to understand. We're just making a note of her contention and getting a gist to the whole thing. All right, now we're listening again. This time let's look for the arguments that support that contention, just the arguments. Okay, next time. Now we're listening for the tone, and you see how it's no longer appropriate to have a 50-minute text. What happens here? It's changing, why is it changing? You can gradually increase the length and complexity, but it might be that you start with a 30 second commercial, that could work really well. If you're dealing with an audio-visual text that has a visual element though, you're going to have to teach the visual skills first.

So, it might be analysing skills or just analysing a visual text from a newspaper first and then moving into this. There is no reason though we can't do this stuff on assessment tasks. Just be aware though, that if you're doing multiple classes at different times, that they will immediately be aware what the text is and we'll it up on YouTube themselves, because they're smarter than we give them credit for. Now the oral presentation and I'm going to be super-fast here. I don't think we should just do the individual oral presentation automatically because that's what we've always done, because that's what we've always done isn't good enough. It doesn't mean we can't do it, but let's at least consider some other options first.

So, is it the best way for my students to demonstrate their capacity? If in your context it is then why not? It's a wonderful life skill and a beautiful thing to hear students genuinely presenting a point of view, but maybe we can do it in a different way. Maybe we can debate. Now if we do it in a different way, there were definite advantages. Schools are well resourced for oral presentations. We know how to organise them. We know how to have to resource them, many students excel. But if it's this less prepared version, there's less chance to plagiarise, there's less chance to memorise, it's much more genuine, more authentic in many ways because they are engaging with each other, but we don't want, I don't think we want that competitive style of debating that you might have, you know, the house debate and three affirmative three negative because that just sets them up for a totally different goal. And it also suggests that just winning is the goal, as opposed to listening respectfully, accepting that actually in some situations you're totally right. And that's not the way that real world conversations work. They're not, they shouldn't be combative.

So, I think we can move away from that. You also want students to present their own point of view rather than to take on you are negative. Maybe they're actually firmly on the other side and it would be difficult for them to present the point of view that they don't believe in. We can also be really deliberate with the ways that we invite our EAL and other students to be involved. So how am I going to moderate this discussion? It could be a pre-recorded podcast. Why not? That could be really interesting. It could be an opportunity for one person to present several viewpoints indicating which one they support and why, but also this is why other people see it this way. And this is their values that lead them to see it that way. How exciting? If we are doing it in class as say a live debate, then or debate, discussion, whatever you might want to call it, your EAL students might need support to interact with their non-EAL peers, have a way of signalling to you, hey, I'd really like to speak now.

Maybe they have something on their desk they can flip. Maybe they can indicate to you somehow. I would encourage you to moderate or be the moderator, to have perhaps let everyone have a little speech and then have some Q and A time, perhaps invite other students to watch. But if you have an EAL student, it might be nice to give them an opportunity to say, clarify what someone else said without penalty, because they might not have understood what another student said and that shouldn't really penalise them. Group work always has a potential to go wrong in terms of some people working and others not. We know that, but there are no ways to make this work. Just be careful though I think, if we're doing a podcast, this is media class, we're not teaching audio editing. You can go to town teaching all of that stuff, but they're just, there isn't a purpose.

Now I'm going to leave this here because it's part of the recording that you can read through. You can pause, here are some suggestions, ways that you can help your EAL students to get involved, to make sure they know what's going to happen. What's the framework, who's going to speak and when? How can you tell me you want to speak? Can I help you learn to pronounce some keywords? Can I teach you how to say that word? Can I show you a way to ask me to clarify for you what that student said? And you won't be penalised. 'Cause just there's opportunity to do something other than the pre-prepared speech. So, I'd encourage you at least to consider it. And I think we should perhaps throw it over to questions now. So sorry that it took us slightly longer than we intended, but Annelise and the rest of us, I'm sure would be happy to help you out.

**Annelise Balsamo** - Thank you so much, Gurjit and Linda, that was really fascinating and very enjoyable. We're actually out of time. But what we can guarantee is that there will be frequently asked questions that will go up on the web based on the questions that we've seen in the chat that we've not yet answered, but we have answered quite a lot of them. Some of them are repeat questions about comparison about the examination. If you check the chat, they've been answered a number of times, but we will also put them in frequently answered, frequently asked, asked, and answered questions. But again, we'd like to thank you and Gurjit for all the work you've done on this presentation and for everybody who's attended today, thank you so much for your participation.

This will be recorded, this has been recorded and it will be published on our website on the implementation website within about a week or two. So just give us time for editing and captioning and whatnot. You're welcome to email either Kellie or I, is there a slide, do you have a slide for contacts there? Is there a last slide for contacts? Yeah, there are contact details. You're really welcome to get in contact with us at any time. You can email us with questions or call us and we're happy to talk or to respond to your questions. Kellie, did you want to just say something?

**Kellie Heintz** - Thank you very much to Gurjit and to Linda. I think it's really important that we see both studies side by side. I feel like there are so many things you can take from both speakers to use in either class or in a mainstream class with EAL students within it. And thank you very much. I think that's been really helpful for everyone out in the audience.

**Annelise Balsamo** - Thanks, everyone.

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