**Kellie Heintz -** Welcome to this on-demand video, part of the VCE English and EAL study design implementation programme on the role and function of writing processes that are central to the new VCE English and EAL study design. My name is Kellie Heintz, and I am the EAL Curriculum Manager at the VCAA. And I'm joined by Annelise Balsamo, the English Curriculum Manager. The new areas of study unit one: Crafting Texts and unit three: Creating Texts provide opportunities for students to engage in the development of their own texts. And an important part of this is to understand the ways that writers shape their own work and the steps they take when producing their own pieces of writing.

**Annelise Balsamo –** So the vision for this area of study is to help students build upon the knowledge and the skills that they've developed about writing through their study of the Victorian Curriculum F-10, English and EAL. Through the Victorian Curriculum, students have learned about the text structures and language features used in imaginative, informative, and persuasive texts. And the new study design invites them to take this knowledge and to expand their repertoires through experimentation with generic conventions and exploration of their own ideas. The flexibility of the new areas of study allows students to expand their thinking about writing beyond what they produce in classrooms into real life contexts. In order to achieve this, a deeper understanding of the purpose of writing is required and four purposes are provided so that it can be unpacked in more detail. These are to reflect, to explain, to argue and to express.

**Kellie Heintz -** While there are explicit connections that can be made between the new areas of study, creating texts, and crafting texts, and the mode of writing in the Victorian Curriculum F-10 English and/or the EAL curriculum, there are also links that can be made to the other strands and sub-strands across both curricula at F-10. Essentially, if a student has moved through the levels of the F-10 curriculum, then they will be well prepared for the demands of the VCE English and EAL study design.

**Annelise Balsamo –** This slide illustrates the explicit connections that can be made between both the new study design and the English curriculum F-10. Clear references are made to purpose, audience, and voice as well as an emphasis on the construction of texts. The generic conventions of different text types are embedded throughout the F-10 curricula. Although the language used may be slightly different, the focus is on vocabulary, text structures and language features and is directly linked to the study design.

**Kellie Heintz -** Similar links to the F-10 EAL curriculum can be made to the new VCE EAL study. The sub-strands: communication, cultural understandings, text structure and organisation, and grammatical patterns for example, provide opportunities for students to work closely with the elements of text construction and the ways texts are shaped for particular purposes and audiences.

**Annelise Balsamo –** The study design provides four purposes that students can explore in their own writing. These purposes are not intended to be restrictive but rather to provide inspiration and opportunities about what can be explored. This list is designed to reflect writing purposes students might face beyond a classroom and to move students writing beyond generic conventions. Genre will clearly still be a part of student writing, but the list of purposes offers flexibility in the ways they might use generic conventions including through hybrid writing. Rather than writing short stories, students can explore what is possible when they choose to express an idea. To engage with a recount or storytelling, but also if possibly to include elements of informative writing or even elements of persuasive writing as they see appropriate.

**Kellie Heintz -** The scholarly research around the teaching of writing and the ways to approach writing, builds on the work of Donald Graves and has been adapted in many ways across the past few decades. Harris and others capture the steps taken by writers when creating their work as one singular writing process. But our work on the study design adapted and expanded this model to encompass a set of writing processes that students need to engage in with the creation of their own texts.

**Annelise Balsamo –** For the purposes of the study design, we have grouped each stage of writing into a set of writing processes namely, the pre-writing stage, during writing stage, and after writing stage. The pre-writing stage is now illustrated on the screen. It's envisaged that teachers will guide students through each stage and that this will provide the necessary scaffolding to support them through the creation of their own texts. Here we can see in the pre-writing stage, we have a focus on context, on audience, on purpose. We have a focus on thinking, discussing, collaborating, writing, reading, annotating, and planning. As we move through the writing processes, through during the writing stage we can see students engaging with writing, revising, the place of temporary spelling, recasting, polishing, rewriting, reconsidering context, purpose, and audience in consideration of what they've already written. Experimenting, revisiting, drafting, and proofreading. After they write, students can do other things. They can select the appropriate format through which to present their writing. They can decide on layout and presentation. They can share with readers. They can apply feedback. They can do more editing and refining and they can reflect on their writing experience.

**Kellie Heintz -** The following slides demonstrate how you might adapt the generic writing processes mentioned earlier into specific processes that link directly with the requirements on the areas of study. As you can see in the pre-writing stage, students would be engaging in the brainstorming of ideas, making personal connections with the mentor texts that have been studied in class, specifying the context audience and purpose for their own writing, using, and applying planning tools to help them in their thinking and their development of ideas. Discussing some of these ideas with peers and working closely with exploring and annotating mentor texts. Once students have done their pre-writing stage, and they begin their own writing, they can then experiment through adapting the mentor text, select generic conventions that are appropriate to their own particular context, audience, and purpose. They need to identify and apply particular things such as register, tenor and voice that are appropriate for what they're trying to create. Other ways they might do this is to engage with and write through producing micro texts that mirror some of the effects they'd like in their final piece of writing but allows them to experiment with shorter pieces before coming to a final conclusion about a substantive text. They need to build the semantic field to extend their vocabulary and that this can be done in a variety of ways such as using the thesaurus, reference list, et cetera. Experimenting with sustained writing. Using editing tools that may be digital or by hand and engaging with feedback strategies including discussion with their peers and also their teachers.

The after writing stage would look very similar to the generic form. The expectation would be that students have opportunities to reflect on their own writing experience. They could share their work with peers but mainly they need to think about the deliberate choices they've made in their own writing. And thinking about how the choices they've made sit with and fit the context, audience, and purpose they've chosen. They also then need to engage in the documenting and commenting on the writing processes that they have been a part of, and then they can refine these processes for future writing.

**Annelise Balsamo -** Important to all of this work of course is the understanding of ethical scholarship and the teacher's role in authentication of student work. For us ethical scholarship means three major things. There's a sense of honesty that students indicate clearly which work is their own and which work is somebody else's. That there's transparency. That research is an important tool for students to develop. And they should research but they must always clearly quote when they're working from another text, and they must correctly cite sources. And that the action in assessment is the opportunity where students can communicate that which they have learned. And they have both the right and the responsibility to do that in their own words and not in the words of others. And now this is a conversation that teachers should have with their students. Beyond that there is a role for teachers to authenticate student work and the VCAA VCE and VCAL Administrative Handbook includes really helpful advice about how you manage authentication of student work. We encourage you to consult this as a resource when you develop your teaching learning and assessment plans, but you can also speak with us.

Which brings us to the last slide, and our contact details. You're always welcome to contact us. If you have questions about any of these ideas, if you have queries, if you have ideas that you'd like to float past us, we are really happy to talk to you. My information is on the left of the slide.

**Kellie Heintz -** And my information is on the right of the slide.

**Annelise Balsamo -** Thank you for listening.

**Kellie Heintz -** Thank you so much for being part of this on-demand seminar.

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