**Annelise Balsamo** - Good afternoon and welcome to the VCE English and EAL Study Design implementation webinar series. It's great to have everybody with us this afternoon. Tonight, the presentation will focus on the creating and crafting texts areas of study. And these are in unit one and unit three. My name's Annelise Balsamo. I'm the English curriculum manager at the VCAA and I'd like to welcome tonight one of our presenters, Ernest Price and he's very experienced English teacher, and he's going to be presenting on the English side of the study design.

**Kellie Heintz** - And good afternoon everyone. My name's Kellie Heintz and I am the EAL curriculum manager at the VCAA and I'm pleased to welcome Avril Good this afternoon, who will be your presenter for EAL. She's an experienced EAL teacher and she works in a large school with many different languages spoken and very diverse population. So thank you. I'd like to now hand it over, back to Annelise.

**Annelise Balsamo** - And as we come together, I'd just like to acknowledge the traditional custodians of the many lands on which we meet tonight. I'm on Wurundjeri land myself and I'd like to acknowledge those custodians and the elders past, present and emerging and pay my deepest respects to them. In addition, I would like to acknowledge and value the continued support of Victorian Association for the Teaching of English, VATE and their support in this implementation series and thank them very much for their support in putting this together.

**Kellie Heintz** - I'd also like to draw your attention to the fact that the new Study Design has been uploaded and appears on the VCAA webpage where you can go and read the new study and become familiar with it. And you need to scroll to the bottom of the first page, right down because you need to go past the current study design to find the new study design. I'd also like to point you towards the resources and support for implementation that are being developed and updated on a regular basis. Currently we have produced some on demand videos that you can watch at your own leisure and they are short grabs that capture the changes that you need to know about in particular for English only and EAL only. We also have some other on demand videos that have been uploaded. So you need to go there and explore the different aspects of the study and make yourself familiar with the changes that have been made to the new areas of study so that you are prepared for the implementation in units one and two next year followed by units three and four the following year.

**Ernest Price** - Hello, my name is Ernest Price as Annelise said, and I'm coming to you today from Djadjawurrung country. I'm going to be talking about the English side of these new areas of study and Avril will speak to the EAL side. We'll alternate throughout the presentation, looking first at unit one and then at unit three. If you have questions throughout, please use the question and answer function. As a panel we will answer them where we can throughout the session. And we'll also have time at the end of the session to answer any remaining questions.

We're going to start with the language surrounding unit one, outcome two, Crafting Texts and looking first at what this will mean for English students. So, on completion of this unit, the student should be able to demonstrate an understanding of effective and cohesive writing through the crafting of their own texts, designed for a specific context and audience to achieve a stated purpose. And to describe individual decisions made about the vocabulary, text structure, language features and conventions used for writing processes. The language used in this part of the area of study invites us and indeed gives us the latitude to focus on building students' core writing skills whilst also meeting these students at the intersection of their points of interest and need. We have the opportunity here to capitalise on students' conceptual interests, engaging even the most reluctant of writers with tasks that have a tangible sense of both purpose and application.

I will talk later in the presentation about some of the practical ways we may do this. The area of study focuses on building students' knowledge of an ability to engage with a wide range of text types, acting as preparation for the creating text area of study in unit three. The choice of mentor texts for the unit will be crucial in providing the basis for students' understanding of what constitutes effective writing. Whilst the choice of texts for unit one is a school-based decision, the framework of ideas, which we'll speak about later in the presentation is a useful starting point in selecting these texts for unit one. I'll speak a little later about engaging students in the curation of these texts in order to ensure their engagement with discussion in class and also to continue developing their thinking about purpose, context and audience for their own writing. The emphasis on craft in this area of study, as opposed to the emphasis on creation in unit three, provides an entry point for us to discuss with students, the writing process, as it cycles through the stages of planning, creation, drafting, refining and completion, if indeed writing is ever completed.

In terms of the assessment for unit one, outcome two for English students, we have two student created texts, such as short stories, speeches with transcripts, essays including comment opinion, reflective and personal essays, podcasts with transcripts, poetry and songs, feature articles including a series of blog posting and memoirs. Students are also required to complete a description of their writing processes. And I'll talk a little bit about how we might bring that to life in the classroom later in the session. Here, whilst of course we need to have tasks that can be authenticated for assessment purposes, we are able to think about ways that students can act as writing communities and can collaborate in the creation of their formative writing throughout the unit. We'll talk more about this as we go through the session, I'll hand over to Avril now.

**Avril Good** - Thanks Ernest. I do feel like I've got the easier job, at least for the first part of the presentation in that Ernest has already laid out all of the language. And I just get to come in and talk about what the differences are for EAL. So, for EAL students, the outcome is for crafting texts is that students should be able to demonstrate an understanding of effective and cohesive writing through the crafting of their own texts, designed for a specific context and audience to achieve a stated purpose and to describe decisions made about selected vocabulary, text structures, language features and conventions used during writing processes. So, I've highlighted the differences for EAL there in blue. So, you can see that the requirements in terms of the crafting of the text for EAL and English students is the same. And that the difference for EAL students is solely about the description of the writing processes.

So, the removal of that word 'individual', when talking about describing individual decisions, provides us with opportunities as teachers to scaffold these decisions for students. Perhaps for EAL students, suggesting decisions that they might make in their writing or supporting them as part of the feedback process to consider different decisions that they might make because of where removing that word individual, it also allows for the possibility of students working together to brainstorm or plan ideas. And the second change there is that emphasis on 'selected' where it's got selected vocabulary, text structures, language features and conventions. So that means that students who are studying as EAL students don't need to describe every decision that they've made, but rather select key examples to annotate or write about. We will come back to this point, but it is worth noting that although there's this difference at unit one, at unit three, there's no difference in outcome for English and EAL students. Thanks, Ernest if you can go to the next slide for me.

Thank you. So, as we've talked just with the outcome, the difference for EAL students in terms of assessment is solely about that description of the writing process. And one of the things that really excites me about this section of the study design are the opportunities to move beyond the forms and text types that I might usually use in the EAL classroom and the differentiation that I can introduce as a result of that. As Kellie mentioned, I teach at a large government school. We have over 55 different language backgrounds at the school, so we have a really large cohort of EAL students from a variety of language backgrounds. A lot of our students are from Vietnamese backgrounds, but we also teach students who come from many different places. So, differentiation is one of the things that we're always thinking about in terms of our teaching. So, depending on your cohort, you could differentiate just for student interest by allowing student choice in the text types that they produce.

As Ernest went through, there's lots of different options there or you could consider for EAL students, which text types your cohort is going to find most accessible and choose supplementary texts that also provides students with more examples of those forms. The second part of the suggested assessment is a set of annotations, which is obviously different from what you might do in English as a written description or something like a statement of intention. Again, this provides us with opportunities for differentiation based on our classes and our cohorts. So you could extend students or support your students in terms of the level of detail that you as a classroom teacher or as a teaching team require from these annotations. Back to you, Ernest.

**Ernest Price** - So I'm going to speak now about how we might bring this outcome to life in the English classroom. And I want to address four broad ideas. How we might develop students' identity as writers, developing their understanding of mentor texts, how we might study those mentor texts closely and how we can create writing communities in our classrooms. I spoke briefly at the start of the presentation about the opportunities that I believe that this new part of the study design gives us to develop and speak to us the strengths and needs of our particular student cohorts. So, in planning for the implementation of this area of study in 2023, I'm thinking about the kinds of ideas and frameworks that might speak to my cohort at a unit one level. I teach at a small government rural school. I can't say the word rural, but I do teach at one anyway. And I'm thinking about how we might address something like a notion of writing about community.

So thinking about this idea of community, what it means and how it is constructed through writing. So in selecting primary mentor texts and supplementary mentor texts, I'll be looking for work that will provide points of access for the students in my cohort. So starting at that level of ideas at the start of the unit, I'll be looking at what students currently understand about that concept. So if we take the idea of writing about community, what do students understand community to be? How is it constructed? We can use all of the tools we are already using in our teaching and learning practise, whether that's tools like word clouds, visual displays, the use of surveys for students to do understand how ideas might be discussed differently in different contexts. I will then be asking students to supplement our primary mentor text with text of their own curation. So if we're thinking about an idea such as writing about community, we can think about existing texts that we might use in our classroom.

For example, the Growing Up anthologies for a series of memoir texts about community. A podcast series like the "Queer Stories" podcast, a podcast which speaks about the notion of queer community. We have things like community newspapers, which play a surprisingly large role in country towns to this day and thinking about the way that these different texts are constructed around these ideas. In developing students' understanding of themselves as writers, I would use models of writers speaking about their practise and visual tools which will help support this understanding. The pandemic gifted us many writers, talking about their craft for free online and all of those resources are available for us to share with our students. Particularly many Australian writers and VATE curated some of those interviews early in the days of the pandemic with writers talking about their practise. I would also use pictures of writers and the spaces in which they work in order to engage students with this idea of their own identity as writers. And again, we can scaffold this for the particular socioeconomic and cultural climates in which we find ourselves. Having students understand that being a writer, isn't just the domain of someone who is wealthy or has a large spacious study. But indeed there are many archives online of writers' desks, which are often small tables shelved into the corner of a kitchen.

As we move into looking at those mentor texts and a close study of mentor texts, there is space there for us to explicitly teach the conventions of the particular form that we are studying. So what are some of the conventions for example, of the podcast as a form or of the memoir as a form? And front loading our students with an understanding of these particular conventions. This will allow us to engage with our students in developing a portfolio of examples of that form. So if we are looking at speeches, we may ask students to collect four or five, six examples of speeches and we can begin to unpack the way that some of those speeches may uphold the conventions of the form. And others may subvert the conventions of the form. And again, this is something that we can differentiate based on the skill and confidence of our particular cohorts. I will then use those mentor texts with my students to begin to look at some of the decisions that writers have made at a sentence and a paragraph level. And this is where we can start to move from the study of the mentor text and the analysis of the mentor text to the student craft of those texts.

So looking at some of the syntactic decisions that writers make at a sentence level and having students change out key verbs or key nouns and thinking about the way that might change the context or the audience or interact with the purpose of the text that we are studying. I will also ask students to begin to describe some of the choices that the writer has made in the mentor text. This process will of course solidify their own understanding of the mentor text and some of the conventions that I spoke about earlier and it will also prepare them and begin to build their capacity to speak, sorry to write about their own writing. As we move into the crafting of students' own texts, we can think about the ways that those texts will speak to the mentor texts that we've been studying. So they will explore similar ideas will that be at the level of conversation, will that be at the level of disagreement with some of those ideas in the mentor texts? And of course then thinking about the way that the form and the purpose of the mentor texts might inform the form and the purpose of our student created texts. And again, there is lots of space here for students to experiment with and play with language at that micro level of the sentence and the paragraph as they move through the unit and begin to develop their confidence and skills.

We're going to move now into discussing unit three. And before we look at the language of the outcome itself, we're going to look at this language around the framework of ideas that inform the selection of texts for unit three and some of the discussion of ideas. So here I have four framework of ideas. And again, you can look at the language in the study design for a more in depth understanding of these notions of writing about country, protest, personal journeys and play each in turn. And it is worth again returning to these, as you begin to make some decisions about how your particular cohorts will engage with these concepts over the next two to three years. We did however want to speak in more detail in this session about the notion of textual forms, audience and context and purpose.

I enumerated earlier some of the forms that are described in the study design and again, it is a fairly lengthy list, but it's also not a limited list. The language in the study design says can include, but are not limited to. And so there really is scope here for us to engage our cohorts with the texts that we believe will speak best to those students. And to have those students have some real agency in the creation of those conversations in class as well. The concepts of audience and context, which of course are at the core of all of the business that we do in our English and EAL classrooms is about creating that key understanding for students about what makes effective and cohesive writing. So the writer thinking about the circumstances that they are writing for and what the purpose of that writing is.

And again, the study design goes through this in more detail, talking about the concepts of social connection, of cultural understanding, of power, formality and register mode and also site. And beginning to engage students with these explicitly as we move through the creation of our courses for this new iteration of the study design has a lot of potential power in creating students who understand the purpose of their own writing and reading. So again, the study design goes through this in more detail, but in the discussion of purpose with students, we are looking at those four key verbs writing that looks to express, explain, reflect and argue. And again, of course there is overlap between those four purposes. They are not always distinct, but beginning to shape our students' understanding of where they sit and what they look like in writing and in text is an important entry point to this area of study. Over to you Avril.

**Avril Good** - Thanks Ernest. So I just wanted to begin by framing my discussion of how to approach this unit. With some of the research that's been done around using mentor texts, we can see they've already been in quite a couple of questions about what a mentor text is in the chat. And hopefully some of what Ernest has said has already started to shape how you're thinking about what a mentor text is. But I also particularly wanted to do some thinking around using mentor texts with EAL students. So I've just pulled a couple of quotes from two different articles that I thought were worth sharing. The first one there, I just find a really useful definition of what a mentor text is. So something that is read again and again, that we become more familiar with each time that we read it. I also really like this idea of approaching the text first as a reader and then as a writer. And that's definitely something that I'm going to be using to plan my unit. The second quote, there is from a study that was done to explore the efficacy of teaching writing to EAL students using mentor texts and the impact that that had on students' accuracy and fluency. So the researchers compared teaching, using mentor texts to teaching, using a product based and process based approaches. So as the name implies a product based approach is concerned with the final result of the writing process. So if you are using that approach, students would be provided with a model text, but the focus would be on the end product with little or no opportunity to revise or edit based on feedback.

A process-based approach focuses on the variety of processes a writer engages in making students aware of the cognitive strategies that are involved in writing, but de-emphasizing writing as a product. And mentor texts obviously is this idea of coming back to it as a reader and as a writer. So incorporating kind of some elements of both of those and the study that was done of 60 EAL learners found that mentor text modelling improved both students' accuracy and fluency, regardless of the cognitive complexity of the writing task. So I think that's just really useful to keep in our minds as we're planning this unit, just what the benefits are for EAL students and the way that this approach to writing can really develop their language skills. I also think it's worth thinking about situations or contexts where you might already be using an approach like this or something that's similar to this.

So for example when I teach analysing and presenting argument currently to my EAL students, I usually select three or four opinion pieces that students study really closely, analysing those firstly as readers or as members of whatever their selected audience might be. And then as we go through the unit, we revisit those pieces, reading them through as we learn how to identify contentions and then going back to them to identify audiences and then arguments and then persuasive language. And then we return to them again, as writers, when students begin constructing their own persuasive texts. So you might be doing similar things in your units or in other places across the teaching that you do. And it's worth thinking about how do you approach that and what ideas can you take from what you are already doing in the classroom. Ernest, could you jump to the next slide for me?

So with all of that in mind, I'm going to talk through how I would approach this unit as an EAL teacher. I'm actually going to go slightly in reverse order to what I've got on the slide here and talk about some possible frameworks of ideas first. So at the school that I currently teach at, we're considering a couple of different frameworks and our main criteria is that we want to choose something that's going to be accessible for our EAL students and that's going to enable all of them to succeed. It's also important for me as a teacher to pick something that is going to be engaging and hopefully exciting to teach. So I would suggest something like writing about childhood or writing about change or writing about home, which is the framework that I'm going to use as a bit of a model this afternoon. I've suggested those three ideas, childhood, change and home as ideas that students will already have a personal connection to. And so there'll be ideas that they'll already come to with their own stories. So I would begin the unit by using some supplementary texts that encourage students to start generating ideas. So for writing about home, you might use something like Shaun Tan's "The Arrival", or there's a short New Zealand film called, "Home" directed by Thomas Gleeson. The benefit of supplementary texts is that they don't have to be imitated by students. So where a mentor text should be a written text, supplementary texts you can use at the beginning of a unit to kind of begin that process of generating ideas. And you've got a wider, even wider range of texts to draw upon there, but you can use mentor texts that have a transcript.

So for EAL students in particular, there are some really great audio texts available. And as mentioned podcast earlier, and I think podcasts are a really great option to be using at unit one and also at unit three, particularly for EAL students in terms of still being able to address what is part of the current study design in terms of the listening skills. So the podcast that came to mind when I was thinking about writing about home as a framework is a podcast called "Writing Home" from the British Council, Learn English website. It's aimed at more of a C1 or C2 level student, but the conversational style of that podcast I think would be worth looking at and imitating. And it would allow you to bring in elements of the study design that are around nonstandard conventions of language and syntax. So that podcast is a narrative, but it's about the different conversations between different people as they kind of move into new homes and experience life in different places. But the mentor text that I kind of want to focus on this evening is Tara June Winch's short story, "Cloud Busting". It's not one that we currently teach at my school, but I spoke to Ernest about it last week. He said he's taught it before. So it might be one that you are familiar with. I chose it because I think it has a lot of really interesting language features and text features that I could pull out and draw upon. And I also thought it was really accessible for EAL students in that the narrative of the story is fairly straightforward.

So using that Laminack quote as my guide, I'd approach this text first as a reader with students, I'd get them to read it through on their own first, then out loud in small groups. And then we'd read it as a whole class. I'd really focus on comprehension in these first few reads. So unpacking the vocab and summarising as we went, there's a vocab game I've been using lately with students. I've been selecting a target word, putting it on the board and then tallying up points every time a student uses that word, either in their writing or as we're having class discussions. And I did make the mistake of suggesting that they could verse me in that game and I lost very quickly. Once I'd done that unpacking of the vocab in there and the text itself, I begin to start encouraging students to make broader connections to the text.

So I might ask them to find an abstract image that represented the story for them, or asked them to make metaphors about the text. So if they had to compare the story to a fruit, what fruit would they pick? So it might be something like this story is like an orange, because you peel off the outer framing story to get to the story in the middle. And even though it tastes sweet, there's little pips of ideas that get stuck in your teeth. Then using the writing process and the three stages of writing I'd move on to some pre-writing activities. So I think this is the opportunity to bring in lots of collaboration. So one reason that I like "Cloud Busting" as a possible mentor text is I think that you could use it as a model for a short story or as a memoir. And in the pre-writing stage, I would encourage students to brainstorm for both and then either provide students with a choice or use my knowledge of students to guide them towards the option that would allow them the most success. I really like Google jam boards as an easy way for students to brainstorm. Like me it might be something that you used a lot of during remote learning last year. I like it because you can assign each student a slide to work on independently. And then I would use it in as part of this process for students to add ideas or suggestions to other students' slides in a different colour so that they're building and developing ideas together.

For this mentor text, I provide some prompts like on each slide, like a treasured object or a game you played as a child or the landscape around your home, or a story your parent told you, which are all things that are relevant to that story, "Cloud Busting". The final part of pre-writing is planning. And here I'd use a graphic organiser with students. If I had a class or a group of students that I wanted to challenge, I'd provide them with a range of graphic organisers and get them to select the one that would be most helpful for their plan. But if I had students that I wanted to support, I might provide them with a planner that possibly had some areas of it already prefilled from the IG generation that we'd already done as a whole class. Graphic organisers are really beneficial for EAL students because they keep the cognitive challenge of a task really high while keeping the language accessible. During writing I'd return to the mentor text and highlight key language features and conventions that students could imitate in their own writing.

So I've just picked out this one example of a sentence from "Cloud Busting" because I think there's a lot of examples there. So I might focus there on the use of the first person, plural. "We toss our bodies, we bust them too", or the use of verbs, toss, trace, and bust, there's the two descriptions of the seaweed as "little bronze teardrops" and "bubble wrapped pennies", or the use of the sentence fragments there, or even focusing on punctuation and look at the en dash after teardrops and then discuss what their purpose is in the text. One way to experiment with this is to get students to change one or more of these elements and Ernest touched on this earlier. So if you were looking at verbs, you might get students to brainstorm a list of verbs that could replace toss and rewrite the sentence using one of them. Students can then apply that to their own writing, underlining their verb choices in their draught that they're working on and swapping them for different ones.

As students continue drafting and as they've been developing this familiarity with the mentor texts, the mentor texts can really provide guidance for when students get stuck with their own writing. You can send them back to those mentor texts. And so for example, you might say something like, let's look at how Winch solves this problem that you are having in "Cloud Busting". The study design specifies that the key skills include refining individual writing and collaborating on the processes of writing with peers and teachers through discussion and feedback. So it's therefore important once students have drafted that we allow time for an authentic feedback experience.

I like to give students a checklist that includes all the skills and features that I've explicitly taught throughout a unit with columns for yes, no, and sort of that they go through and tick off themselves. And that then have to be reviewed by two other students in the class. Obviously that works as a good accountability measure, but doing something like that, almost always gives me as a teacher, some good data about which skills or features have not been understood by students or need to be retaught. I'm also a fan of collaborative correction where pairs of students give feedback on one another's work, but the student who did the work or who the work belongs to has to be the one writing down the feedback that their partner is giving them. I also like whole class review where I randomly select a student's work from the class, project it for everyone to see and then model giving feedback to the whole class.

For EAL students in particular, I think peer feedback can be made more valuable by giving the students an area of focus or a task that doesn't require them to make any judgments. So for example, I want you to give some feedback to your partner on the verbs that they've used, circle all the verbs that they've used and count how many of those are different, then choose two of those and annotate what their effect is in the sentence. That obviously has the benefit not just of providing feedback to the student, but also helping students to think about how they're doing it in their own writing and what some verb changes are that another student's made that they might be able to borrow. So I just wanted to finish off this section just by reiterating my excitement about the possibilities for this unit at year 11. I think there's so many opportunities to expose students to a really wide range of meaningful and contemporary texts. And I think that that can result in a really powerful learning experience.

**Ernest Price** - Thank you so much, Avril. We'll look here at the language used for unit three, outcome two, Creating Text and the language here is the same for English and EAL students. So on completion of this unit, the student should be able to demonstrate effective writing skills by producing their own texts, designed to respond to a specific context and audience to achieve a stated purpose and to explain their decisions made through writing processes. So here we look at the shift from crafting text to creating texts and we'll talk about how that may play out in the classroom over the next section of the presentation. Here, we are building on the craft of writing skills developed in unit one. Students will continue to experiment with the intersection between audience, context and purpose and continue to grow both as readers and writers.

Now, if possible in an ideal world, it would be excellent to engage students in choosing from the four possible frameworks of ideas and the curation of mentor texts and supplementary texts in order to build that authentic level of engagement and to offer them the agency with their learning. When we look at the assessment task for English students, we have two written texts constructed in consideration of audience, purpose and context and a commentary reflecting on writing processes. We'll talk through how we will get to that point as we move through the end of the presentation.

**Avril Good** - Thanks Ernest. I don't know that I have a lot to add here. This, the assessment at unit three, I think is very similar to unit one. And the difference between English and EAL here, once again, that it's a set of annotations rather than a written description or a statement of intention.

**Ernest Price** - So here in talking about how we might teach the unit for English students, I wanted to focus on three ideas. Obviously we have everything that we have built in unit one. And of course in an ideal world, students have retained during the gap between unit one and unit three. But I want to focus here on talking about how students can develop their ideas, how we can deepen their understanding of mentor texts and how we can extend their writing practise. So in terms of talking about the creation of ideas, I think we have space here to talk with students about how it is that ideas are created and communicated. The way that ideas speak with each other over time. And I think this intersects nicely with students developing understanding of the relationship between audience, context and purpose.

So thinking here about how the effectiveness of a text or how indeed the purpose of a text may evolve from the time when the text was created to the time when we are engaging with that text. So if we think of something for example, like the evolution of feminist discourse over time, the way that text that reflected a certain iteration of feminist politics may now seem outdated or to sit against societal norms. So we're thinking here with students about how norms are developed and how a discourse is developed between the creators of texts. So using something here like a TED Talk or a series of TED Talks that respond to each other, can give students this understanding of the complexity and the way in which ideas are indeed created. When it comes to look at our mentor texts in unit three, we of course will be assessing the skill base that our students have retained from unit one.

And of course will have continued to develop in the other areas of study. In looking at the mentor texts in unit three, I would develop expert groups for each of the mentor texts and how students actually develop and present in a group, their analysis of each of the mentor texts in turn. So here with varying degrees of scaffolding, depending on the needs of the students, I would have students lead a discussion within the class of the factors of context, audience purpose. The various text features that create this meaning and have them develop and curate their own supplementary list of texts that engage with that mentor text in some way.

So again, students may require varying levels of scaffolding depending on their skill level with this process, but it allows them to become actively engaged with each of those texts. I would then have other students in the class use something like the notice and wonder protocol. If you're unfamiliar with that protocol, it's simply the act of each person in the room expressing something that they notice about the text and something that they wondered about the text. And that would enable the expert group who are aware of the context and the audience and the purpose to have some buy in from other students in the classroom in that discussion of the features of those successive mentor texts.

As we look at the writing process and developing the writing process in this unit three outcome, I would be looking after having focused on the sentence and paragraph level in unit one, I would be looking at the word level in unit three. And again, going through some of that process that both Avril and myself have talked about earlier of having students experiment with changing words within a mentor text in order to see how that affects the other factors of the text and how it is received. I would have them think about the lexical density of those mentor texts.

How is meaning created and held within the language of the creator of the text and how does that influence the purpose of the text itself? I would have students adapt those mentor texts by offering them a different purpose or a different context or a different audience. Have them look at what they would change in that mentor text to achieve those different aims and then to write a commentary about their adaptation of that text. In order to maintain some of that sense of a writing community that Avril just spoke about, I would have students create texts at a sentence and paragraph level micro-text essentially and have them play with these ideas around the framework of ideas in small groups to create these texts. So how can they create a sentence level text with a audience purpose and context that I provide and how can they achieve those aims at that level? And that is the space in which they can begin to play and experiment with their use of language prior to creating those more substantial texts which will form their assessment.

**Avril Good** - Thanks, Ernest. So look, I think Ernest has covered this really well. And certainly when I was teaching, when I'm teaching this unit at unit three, I would be using a similar processes at unit one. So following that pre-writing, during writing, after writing process. When the text list is released, obviously you need to think about which framework to choose and which three of the four mentor texts that you are going to be explicitly teaching in your class. My plan would hopefully be to have enough time to cover all four because I think that gives students so many more opportunities in terms of ideas and texts to draw upon in terms of being able to use those language features and structures in their own writing. Once I've chosen the framework, I then consider what the supplementary texts are that you're going to use to support the teaching of those mentor texts. So I'd pick supplementary texts that develop an understanding of the framework of ideas, but I also think it could be really useful to pick a couple of supplementary texts that provide different examples of the text types that you've chosen as your mentor texts.

Particularly for EAL students, I think if one of the mentor texts was a short story and another was a poem or an essay, I might pick a supplementary text that gave them another example of a short story or another example of an essay. For EAL students supplementary texts are a way to scaffold the learning for students. They can provide some foundational knowledge to students, as well as helping them to unpack the ideas in the mentor texts that you've selected. At unit three, I think there's real value in building a portfolio of writing as opposed to just thinking about the end product that students are producing and giving students time to draught and develop a range of texts before narrowing it down and refining and editing the pieces that they choose to write for their final assessment for that outcome.

By unit three, I think it's likely that students will know the types of texts that they enjoy writing or are good at writing, particularly if I've got done an okay job in unit one at that and unit three is a real opportunity to further refine those skills. The focus on collaboration and feedback means that we can continue developing those communities of practise that Ernest talked about. You might have students in your classes who demonstrate more skills than others in using particular language features or structuring particular text types. And the feedback process means that you could set those students up as peer mentors or as student experts in those areas. And as students are drafting and writing, send them to those peer mentors in the class for advice or for support with whether it might be symbolism or using imagery or structuring a short story. That simultaneously builds the confidence of those peer mentors or student experts and also supports the learning of others.

I think that's covered most of what I wanted to touch on today. I hope that Ernest and I have been able to highlight for you some of the things that you are already doing in your classes that will be transferable to this new study design, as well as giving you some new ideas to think about. I'm really excited about the creativity and the self-expression that this particular part of the study design promotes. And it's been a pleasure to share that with you this evening. I think we've got some questions still unanswered in the chat box there.

**Kellie Heintz** - Annelise, would you like to respond to some of the questions and then I'll respond too, I'm doing one at the moment about the book list. I think we need to talk about that if you can do that.

**Annelise Balsamo** - Yeah. We've had quite a lot of questions about the book list. We are working on the book list right now and it will be published as it always is at the end of the year, but there is also an on-demand video that Kellie and I put together on selecting mentor texts and what mentor texts are and gives a number of examples of the kinds of texts that we are actually considering for the text list that we will publish. So there is guidance on that. And also I think Avril and Ernest tonight have been amazingly detailed in the way that they've thought about texts and presented that. So we're really looking at shorter texts, texts that students can see themselves sort of engaging with or creating.

So there's been a lot of chat about film and yes, films have scripts and that is a totally valid type of mentor text, but a film can be daunting too. It's a very long text. So it's really about thinking about inviting kids into extracts or thinking about really getting into the detail of text. It's a different way of reading in some senses. They're not reading for analysis, they're reading for mechanics, they're reading to really unpack how this text has been created for what purpose, for what audience and what makes it cohesive and effective. So it's really taking out that idea that kids are supposed to come in to analyse these texts. They actually want to pull them apart. I think Ernest and Avril did a good job in really exploring that so it's a sort of slightly different shift in the way that I think we think about how we use text in the classroom.

**Kellie Heintz** - Yeah. Could I just add, could I just add to that? There's more questions coming in. So it's really important, we need to reframe our thinking about mentor texts. We're not talking about texts that you teach from for example text list one, we're talking about short texts. We're also, Annelise and I are exploring the possibility of mentor texts for unit three and four to be provided as online texts that people can access. So what that means is you may not necessarily be book listing any of the mentor texts because the mentor texts will be probably a grab bag of different texts that you've pulled together that fit under your framework of ideas. Of course, you may print those out for your students to read, but you don't have to actually book list a text that costs money if that makes sense.

The other question that keeps coming up is, so are school's supposed to choose a mentor text in unit one and two. Yes, they are. It's the same practise now units one and two are a school-based decisions and units three and four are VCAA-listed texts for exam purposes. So you need to just be coming at this notion of the mentor text from a very different position that you would in terms of the way that you select traditional texts. And I think that's important for you to think about. Annelise, would you like to comment on the exam, the performance descriptors in the exam and also the drafting processes, because we've got a lot of questions there about those?

**Annelise Balsamo** - Yeah. So we're working on the examination or sample examination at the moment, but we can't publish a sample exam while the current study design is still operational. So we can't have two exams floating around. So we can't publish a sample exam until the end of 2023. And this is just a risk thing. So if we have two exams, there is a risk that people misunderstand what is being assessed at what time. So it won't be published at the end of 2023. Having said that we will be able to describe what the examination will look like. It will still be three parts. It'll still be three hours. Section A will still be single text response. Section C will still be analysis of argument. Section B will be a writing task. And we will be able to describe that once we have the specs written and we have that all explored.

So we can't talk about it until that's actually been decided by the panel and we can't publish, but it will be a writing task and it will map onto the study design. So it won't be something that is completely antithetical or strange, or it doesn't seem to fit with what we've already put into the study design. In terms of performance descriptors, they have been developed and they will be published with the support materials. And that is coming. It's coming in the next couple of weeks and that will be up, but the performance descriptors, if I can remind everybody are only for units three and four. You obviously can use them to build your own rubrics for one and two, but we won't be writing rubrics for one and two. We don't, we only write them for three and four, but they will be published soon.

In terms of drafting, it's a school-based decision and it will probably be a little bit of trial and error. I mean, people have been asking on the chat, do you give, what's the time that you would suggest here? And I think that the time would be what is suggested by having to complete four areas of study in a year, in a calendar year. So, you might spend more time drafting the first piece and less time drafting the second piece or you might do a lot of drafting in unit one and really skill the kids at unit one so that at unit three, they understand the drafting process and that you move into different kinds of skill sets.

So it's really about where you think your cohort is. The drafting of course is really authentic. Like we want kids to be able to understand that writing is a process. It doesn't just arrive from nowhere. It actually is a skill that they need to understand, but they've been doing this if I can say for their entire schooling. And this is not a new idea. They've been doing it in the F-10, it's in the F-10 curriculum. So it's not a new concept, but I guess the way that it's done you'll need to have authentication processes, but you have them already for units three and four anyway. So it's a matter of really deciding how you want to explore these skills and at what stages those will occur in your classroom. In terms of though feedback and this is also on the chat.

If you have a look at the admin handbook, so the VCE and VCAL handbook, it does give you advice on drafting. Drafting should be, oh sorry, feedback on drafts. So it needs to be reasonable. So you can have discussions with students. You can talk about forward planning. You can give them overall feedback, but if you are sitting down and actually correcting a draught and telling the kid what to do next or changing words, that's really not what we're about here. We're about students really engaging with that process and thinking through what they might do next through looking at other mentor texts and having deeper conversations with peers and teachers about those things.

**Kellie Heintz** - Annelise, would you also be able to now mention genre because that's coming up and then I'll talk about the other questions to do with, is it context again and also supplementary and primary texts? If you could just talk about genre and then I'll talk about.

**Annelise Balsamo** - Yep. So genre is in the F-10 English curriculum. It's actually almost at every year level, I think. And so students are really familiar with the notion of genre, they do it at NAPLAN. They've done a lot of work on genre. This curriculum is written really to extend them beyond genre it's to for them to apply their understandings of those text types, narrative, expository, informative, persuasive and to be more responsive and flexible around context, purpose and audience. So it might be that a student wants to explore a particular idea, but they want to do it across a number of different text types. So they might start with a story. They might start narratively and then move into something that's more expository or maybe even reflective. So I know that people hate the word hybrid. I understand why you hate it, but and I don't necessarily want to invite it, but it is that sense that genre is not necessarily fixed and it doesn't necessarily move kids beyond the classroom.

So it's the capacity for them to understand what genre does the elements of genre of all the genre and then be able to apply it in more flexible and I guess, adult ways so that they're not just, if you're like constructing a narrative within a certain parameter, they're actually applying narrative thinking to a purpose and audience in a context. So really getting them to have control of these elements that they've spent 11 years studying in the F-10 sequence and to be able to put them into some sort of useful conceptual understanding. So they can take that beyond the classroom and use it in the other horrible word, the real world. And so that those things live, that they move beyond the classroom. So that's the thinking around genre. Of course you can still teach genre if you want to, but we would imagine that kids have been doing genre since Foundation. So they're really familiar with it.

**Kellie Heintz** - Thanks Annelise. I'll just pick up a couple of the other questions. So this is not context revisited. When we did the study of context, context was about the knowledge of the text. That is the content of the text. The area of study is about writing. It's about using the mentor text as inspiration and examples that should inspire students to help them to create their own texts. So we've got some questions here about supplementary, et cetera, and primary texts. So mentor texts, the focus of the study for this area of study and you would be selecting three mentor texts that you use with your students and use to go into great depth. However, there is broad scope for you to draw on other texts that you feel fit underneath the umbrella of ideas or framework of ideas that you've selected that can add to a student's engagement with writing about this idea, to provide them with other ways to craft their own writing. And so that's something to really keep in mind.

And there's a question here about, will there be a risk that some of the mentor texts that are set for three, four may inadvertently be studied year 11 and Annelise and I would probably say to you, it would be highly improbable that that would occur. And that is because the mentor texts are being very carefully selected. We've got a question about our graphic novels as suitable mentor texts. Considering that this is an area study that focuses on writing, a graphic novel is a large, lengthy text and certainly a section of a graphic novel that has some excellent examples of writing within it, could be used, but we would not be suggesting that a whole graphic novel is suitable nor a graphic novel that doesn't have excellent examples of writing within it. So remember, focus on writing.

Now in response to the question about EAL, the EAL exam will also be three hours. It will match the English exam in terms of the sections. The first section will be response to a set text. The second section will be writing section and the third section will be analysing argument. Currently, there are slight variations to the requirements for EAL students. For example in section one, text response questions are written using EAL appropriate language. There is the differentiation. With section C, the students are required to do some short answer questions, et cetera. So currently we are working on the exam and the way that it will accommodate EAL learners, but they will be doing similar tasks to what they're already doing. In terms of section B, the students will receive as in development, the idea that there will be stimulus texts for them to use, they will be EAL appropriate. And that means the differentiation will be built in there. So you're preparing your students in a similar way to your English students and there is no longer a different section for EAL. They will be doing parallel sections with the English students.

And the other thing to add to Annelise's comment about genre is the students will not be being assessed on their knowledge of genre in this section. It's not about, it's not a NAPLAN exercise where they have to demonstrate they understand what a narrative entails. This is broader, deeper and more complex than that. We're talking about writers who can write for different purposes and different audiences. And I'd really urge you to read the study design, particularly under the unit three, four section, where there are some purpose. There are four purposes stated there to explain, to express, to reflect and to argue. And what we envisage is that students will be focusing on their purpose in their writing. They'll be thinking about what they want to achieve. And these are the things that will shape their writing, not necessarily the generic formal structures that can be rigid and can hem them in. We're trying to break out of that kind of conception of what it means to work with genre. But having said that there is nothing stopping you from teaching EAL students a particular genre to support them to have something to hook onto and hang onto, but it's not the be all and end all of the writing process. And I think that's really important to understand the difference.

**Annelise Balsamo** - So we're at time and I really want to thank everybody who's attended tonight. We will put a frequently asked questions up on our website. So we'll use the chat here and we will have those on the website as soon as possible. If you are looking for the videos, there's been some in the chat asking for the videos, you just go to the study design page and scroll down. There's a link to the implementation videos there. There's currently five up, but they will be added to as we go through. And we will put up that support material there as well. And there will be more information about assessment there as well. Please get in contact with Kellie and I. We're really happy to talk. If you have anxieties or you just have questions, you can email us, you can ring us. We're really open, our door's open to talk about these things. And Avril and Ernest, awesome work. Amazing. I'm inspired myself. I think it's incredible stuff. Kellie, did you?

**Kellie Heintz** - Thank you very much. I totally agree. I'd like to thank Avril and Ernest. I'd like to thank you for providing such an enthusiastic and inspiring approach to this. We really hope that you adopt the excitement of ours, of our presenters when you are teaching this in your classrooms because we really do want to open opportunities for students not close them down. And I think that Avril and Ernest have shown ways that you can do that. And we are very grateful for them. So thank you.

**Annelise Balsamo** - Thanks everyone.

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