

CRAFTING AND CREATING TEXTS

VCE ENGLISH AND EAL 2023
[LEONFURZE.COM](https://leonfurze.com)

About

- Director of Learning and Teaching
Monivae College Hamilton and Non-Exec
Director Young Change Agents
- Former Head of English and VATE Council
Member
- Author of Insight Publications Year 11
textbook for the new Study Design, and
several VCE text guides
- Author of Practical Reading Strategies
and Jacaranda's English 7 and English 8
- Educational consultant for digital
technologies, strategy, and curriculum
design



Overview

- The thinking behind Crafting and Creating Texts
- Overview of Unit 1 - Area of Study 2: Crafting Texts
- Exploring Mentor Texts
- The Writing Process
- Working with Mentor Texts: Example from Futures
- Overview of Unit 3 - Area of Study 2: Creating Texts
- Exploring Ideas and Frameworks
- Year 11: Idea - Futures
- Year 12: Framework of Ideas
- Assessment
- English versus EAL
- Q&A

The thinking behind Crafting and Creating Texts

- Placing value on writing as process, not product
- Drafting is included and actively encouraged, reflected in a change to the general advice in the VCAA Administrative Handbook
- **Not a repeat of 2008-2016 Context Area of Study**
- Note: The oral task (originally in this AoS in the consultation draft) has been moved into unit two, outcome two. drafting is included in this area of study and in unit three, outcome two as part of writing processes.

Overview of Unit 1 - Area of Study 2:

Crafting Texts

- Imaginative, persuasive, informative, and hybrid texts
- Purpose, audience, and context
- Vocabulary, text structures, language features and ideas
 - Including colloquial, slang, dialect, non-standard, technical, and abstract
- “Teachers and students can negotiate ideas and mentor texts that best fit the context and interests of the cohort. Three mentor texts must be studied in depth.”
- Outcome: 2x student-created texts and 1x reflection on process (or annotations for EAL)

Exploring Mentor Texts

- “No mentor texts aligned with any idea in the Framework of Ideas (List 2 of the VCAA VCE English and EAL Text List) can be studied in Unit 1” - SD
- “either one of the texts set for study for Unit 1, Outcome 1 and Unit 2, Outcome 1, or two of the texts set for study for Unit 1, Outcome 2 must be by Australian authors or creators.”
- “can include short stories, speeches or monologues (with transcripts), essays (comment, opinion, reflective, personal), podcasts (with transcripts), poetry/songs, feature articles (including a series of blog or social media postings) and memoirs and biography and can be entire texts or extracts.”

The Writing Process

The Writing Model

6: Submission

Review and submit work or return to other parts of the cycle.

5: Collaboration

Workshops for peer and self assessment.

4: Skills

Complete skills exercises targeting conventions of the genre and form.



1: Purpose

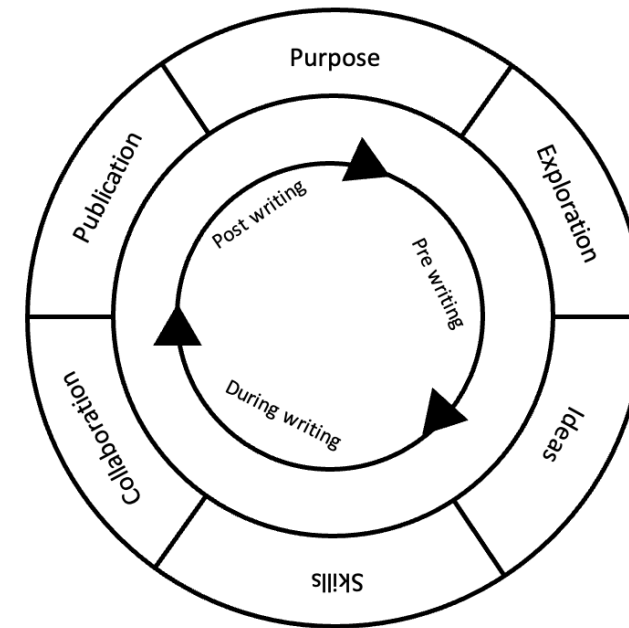
Discuss the audience, purpose and context of the chosen form.

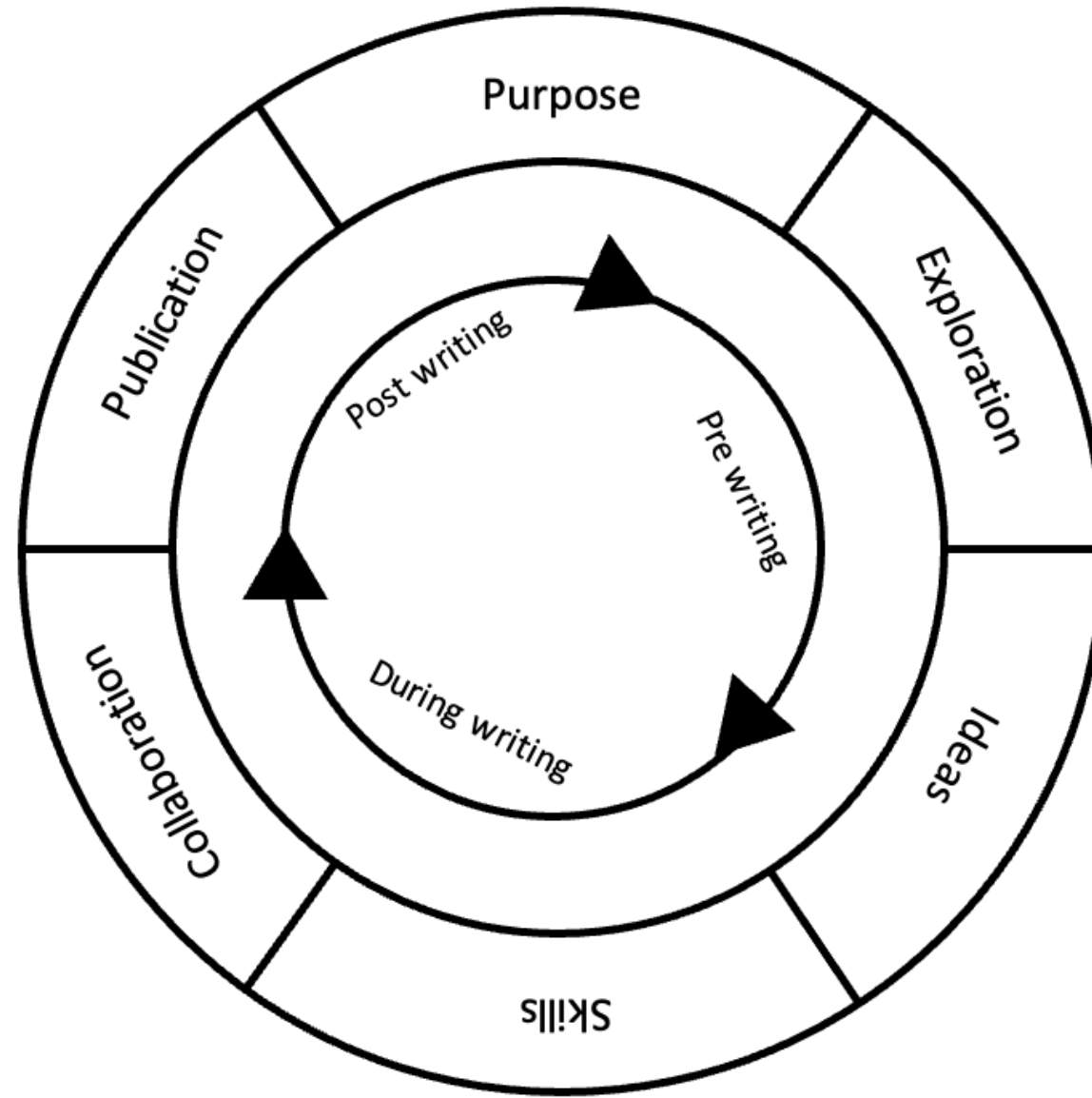
2: Exploration

Explore models of the form and identify generic and formal conventions.

3: Ideas

Generate ideas and complete preparatory writing exercises. Write drafts.





Working with Mentor Texts: Example from Futures

- You should have a copy of the *Futures* pack if you've previously joined the mailing list
- One of the texts in the pack – my flash-fiction – was written specifically for this as an example
- The flash-fic uses language and techniques from several of the pieces and draws on ideas from *Future* such as climate change, space exploration, and the changing landscape of Australia

Kate Fagan - Future Green

One raindrop lands on a leaf,
trampolines off
a spine of Wollemia nobilis.
A cosmos has no border. Plants
foil taxonomy
as roots lift tags,
trees hang nameless
in nets like interstellar dust.
Futures without scale
sleep in a seed bank
vital as thousand-year rain. Lichens form
their own story
on trunks and rock walls.
Tomorrow

Shirley Jackson - The Lottery

Extract from [“The Lottery,” by Shirley Jackson | The New Yorker](#) (includes audio recording)

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 26th, but in this village, where there were only about three hundred people, the whole lottery took only about two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play, and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix—the villagers pronounced this name “Dellacroy”—eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at the boys, and the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

Leon Furze - *The Arborist*

The Arborist (Flash fiction)

It's the scent that lures him out here, night after night. That sun-baked, red-earth, eucalypt smell of the trees. Their leaves crackle as the last of the day's heat dissipates into the air. A warm, gentle breeze caresses his skin.

He breathes in. Medicinal. Astringent. Sweet and bitter and undercut with the gunpowder earthiness of the dust that swirls and settles around his feet. Slowly, savouring the feel of the air rushing through his nostrils, he breathes out and begins his rounds.

Eucalyptus globulus, blue gum, the most common of them all, crowding out some of the other, smaller species as the menthol scented limbs reach up towards the star-filled sky. Fat red blisters of sap run down slim, straight trunks, frozen, defying gravity.

Corymbia citriodora, lemon scented gum, their bone-white trunks stark against the red earth and black sky.

Melaleuca thymifolia, the honey-myrtle, crouched in the dust in the spaces between the trees. Soon, they will burst into flower, add a spray of purple-pink to the blood red earth.

There are others – the red gums, the swamp gums, the ones that flower and the ones that don't. Ones with whip-straight trunks that tower overhead and ones with knotted, curled limbs like an old man, huddled close to the ground. He walks through them all, knowing that by now they don't really need him here. This place may seem barren, inhospitable, but it is full of life.

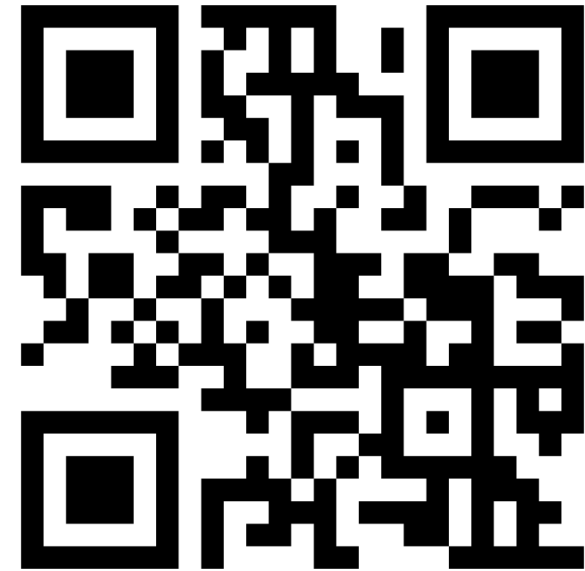
- Uses scientific plant names like the Fagan poem to create sense of place (language)
- Features a twist and foreshadowing like the Jackson (structural techniques)
- Flash-fiction (form)
- Australian audience, purpose to entertain, context – science fiction anthology/ magazine

Teachers as writers

- Not all teachers will be comfortable writing in front of a class, either live or pre-prepared
- It is important that teachers are able to model how students might adapt techniques etc. and create original pieces
- Think about what you might do to support the teachers in your faculties (and yourselves) in gaining confidence as writers

Mentimeter

- What ideas have you had so far about mentor texts?
- Use the QR code or the link in the chat to add three mentor text suggestions to the cloud, e.g.:
 - A particular form (blog, op-ed, story)
 - An author you like
 - A specific text



Overview of Unit 3 - Area of Study 2: Creating Texts

- Very similar to U1AoS2
- “For Unit 3, Area of Study 2, students must read and study three mentor texts aligned with an idea from the Framework of Ideas (List 2 of the VCAA VCE English and EAL Text List).”
- Text list for 2024 will arrive at the end of this year. Sample exams will not be available until (possibly late) next year.
- Outcome (60 marks) divided into 2x written pieces and 1x reflection on writing process (20 marks each). [NB: EAL 50 marks, 20 x 2 texts + 10 marks for annotations]

Audience and Context

- Social connections – how well do I know this audience, and how well do they know me?
- Cultural understanding – does the writer share the same cultural understanding as the audience?
- Power – who holds power, the writer and/or the audience? To what degree?
- Formality/Register – what level of formality would be most appropriate for this audience?
- Mode – how will the audience receive this writing – will they read it or will they listen to it?
- Site – where will this writing appear and where will the audience receive it (including public, private)?
- ***Taken from the Study Design***

Exploring Ideas and Frameworks

- “no idea from the Framework of Ideas listed for study at Unit 3 can be studied in Unit 1” – SD
- “While the statement ‘no idea from the Framework of Ideas listed for study at Unit 3 can be studied at Unit 1’ can be interpreted as ‘listed for study by the school’, which opens up the ideas from the Framework of Ideas in the study design to be studied in Unit 1, this interpretation is not in the spirit of the study design and would be discouraged by the VCAA.” – Planning Advice

Year 11: Idea

- Choose your own idea
- Look to the VCAA Planning/Advice pages or resources like *Insight Publications Year 11* for examples of ideas you could choose
- Choose based on your cohort – what are they interested in? Consider polling Year 10 students
- Examples might include past, future, place, food, culture, dreams, conflict, peace, joy, the city, rural... broad ideas!

Year 12: Framework of Ideas

Key idea	Elaboration
Writing about country	Exploration of place and belonging. Explorations of physical land and country, local and international, loss of country and dispossession, remembering country and nostalgia, migration, the power of connections with land, climate change and the changing landscape, and imagined countries. Students could engage with experiences like farming and land management, and with cultural expressions like country music. Others could explore traditional understandings of Country through Aboriginal and Torres Strait Islander knowledge and perspectives.
Writing about protest	Explorations of conflict and contest, what it means to protest, the value of protest, the outcomes of protest, personal stories of protest, struggle and war. Students could explore established figures like Martin Luther King Jr, Rosa Parks and Vida Goldstein, marginalised figures like Pemulwuy and Claudette Colvin, and figures and movements like Greta Thunberg and the BLM protests. Events like massacres in Australia and the Frontier Wars could be explored as expressions of protest – and the attendant tragedy. There could also be explorations of the success and failure of protest – and the prescient protests that gained ground after the original protest had faded. Students could consider individual protest and group protest.
Writing about personal journeys	Explorations of 'life' or biographical explorations – telling our stories, telling others' stories, the problem of telling stories, appropriation of stories, who tells the stories and our history, missing stories, marginalised and elevated stories. Students could explore personal milestones, the effects of key events on their lives, or explore these ideas through the eyes of others. Students who have migrated can explore their stories of movement and disruption. They can explore the expectations of change, and the language of a new place and culture.
Writing about play	Explorations of experiences and traditions of play and playing in many cultures and through history. Students could explore play as it is applied to games, sport, acting and make-believe, music, language and images. They could also explore concepts of collaboration and connection, digital vs analogue, rules and rule breaking. There is scope to consider the ways play and play acting can represent the 'real' world, and to explore issues associated with using play or play acting to minimise or mitigate against events or actions.

Assessment

- Both Year 11 and Year 12 English students will need to produce **two** original texts and **one** reflective commentary
- EAL students must produce a set of reflective annotations in place of the commentary
- Balance audience, purpose and context with the techniques and language from the mentor texts, *framed by* the idea
- Reflective commentary very much like the statement of intent/written explanations of previous SDs, but with a focus on the above

Throughout my presentation I adopted language that would appeal to my audience. I used casual, colloquial language such as 'uni' instead of the more formal 'university', and everyday expressions such as 'I was over it'. The reason for this was to engage with the audience and to make my point about the value of a gap year more approachable, and therefore more realistic and plausible.

Considers the choice of language register, supported with examples and an explanation of why this language register was used.

I used supporting arguments that my audience would find appealing and thus convincing. I included information about increased government payments because income is always a concern for students who are trying to juggle work and study commitments. I also included statistics about first-year dropout rates and shared an anecdote about not really knowing the correct university course to choose, since Year 12 students would hope to avoid problems such as these. I ended my speech with a warning that if students do go to uni without really knowing what they want, then it could result in them having a HELP debt without the benefit of a qualification. By presenting several problems my audience might easily face in the near future, I was able to offer the idea of taking a gap year (or two) as an attractive and effective solution.

Discusses the use of supporting arguments and evidence, consistent with the purpose of arguing for a position.

In keeping with the informal language style, I envisage this speech being delivered in a lighthearted manner, appropriate to the audience and context.

Considers aspects of delivery, showing an understanding of the mode (spoken).

English versus EAL

- <https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/english-and-eal/Pages/Assessment.aspx>
- Summary of differences between EAL and English

Unit 1	English	EAL
Outcome 1: Reading and exploring texts	A personal response to a set text	A note-form summary of key connections and ideas within a set text or A personal response to a set text
Outcome 2: Crafting texts	Two student-created texts such as: short stories, speeches (with transcripts), essays (comment, opinion, reflective, personal), podcasts (with transcripts), poetry / songs, feature articles (including a series of blog postings) and memoirs A description of writing processes	Two student-created texts such as: short stories, speeches (with transcripts), essays (comment, opinion, reflective, personal), podcasts (with transcripts), poetry / songs, feature articles (including a series of blog postings) and memoirs A set of annotations on the student-created texts, identifying the qualities of effective writing

Unit 2	English	EAL
Outcome 1: Reading and exploring texts	An analytical response to a set text	A detailed mind map of vocabulary, text structures, language features and ideas from the set text or An analytical response to a set text
Outcome 2: Exploring argument	A set of annotated persuasive texts (including visual texts) that identify arguments, vocabulary, text structures and language features or An analysis of the use of argument and persuasive language and techniques in text(s) and An oral presentation of a point of view text	A note-form summary of the key argument(s) and supporting arguments in persuasive text(s) or / and An annotated visual text(s) that identifies the key persuasive techniques or An analysis of the use of argument and persuasive language and techniques in text(s) and An oral presentation of a point of view text

Unit 3	English	EAL
Outcome 1: Reading and responding to texts	An analytical response to text in written form	An analytical response to text in written form and Comprehension of an audio / audio visual text focused on historical, cultural and / or social values in the set text, through: • short-answer responses • note form summaries
Outcome 2: Creating texts	Two written texts constructed in consideration of audience, purpose and context and A commentary reflecting on writing processes	Two written texts constructed in consideration of audience, purpose and context and A set of annotations reflecting on writing processes

Unit 4	English	EAL
Outcome 1: Reading and responding to texts	An analytical response to text in written form	An analytical response to text in written form
Outcome 2: Analysing argument	An analytical response to argument in written form and A point of view oral presentation	An analytical response to argument in written form and A point of view oral presentation

Q & A

- Unmute, raise hand, or drop a question in the chat!

Feedback

- <https://forms.gle/AYvzom18RvweAckGA>
- Thanks for attending this afternoon!
- Leonfurze.com for resources, articles and more
- August 2nd *Practical Reading Strategies* Professional Learning for Independent Schools Victoria
- *Practical Writing Strategies* out 2022
- Email me with any questions leonfurze@gmail.com

