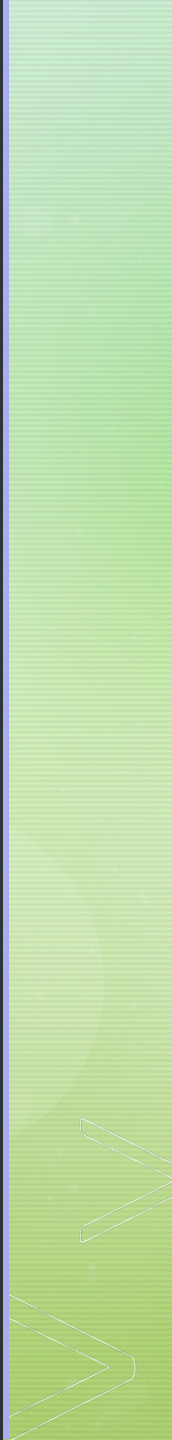


Unit 3 Outcome 2: Creating texts



Unit 3 Outcome 2: Creating texts

- Builds on Year 11 Unit 1 Outcome 2: Crafting texts
 - Leads to Section B of the exam
 - 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 in the writing process.
- 

Key knowledge

- the role of mentor texts as models of effective and cohesive writing
- vocabulary, text structures and language features used in effective and cohesive writing
- the ways purpose, context (including mode) and audience shape writing
- the range of ideas presented in various ways in mentor texts
- different language modes and their effects on structure and meaning

Key knowledge

- the ways the purpose of the author hones the use of language strategies to generate and develop ideas
- writing processes including drafting, refining and considering feedback
- the value of collaboration and discussion
- standard and non-standard conventions of language, including syntax, punctuation and spelling

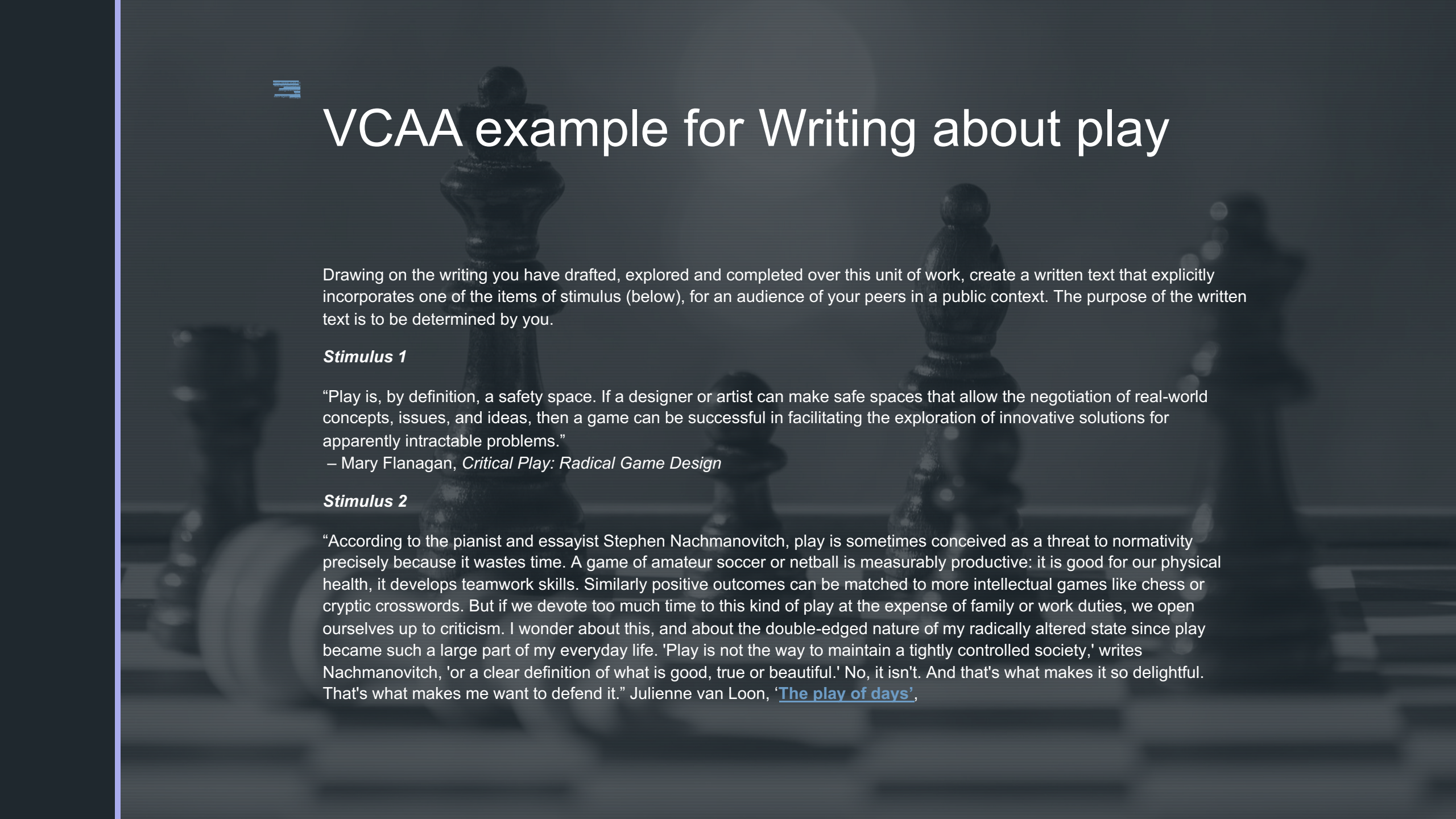
Framework of Ideas

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.



Stimulus materials

- A new addition to VCAA's advice for teachers
- A seen or unseen stimulus/prompt based on a text related to the key idea
- Used to anchor the student's writing
- Must be 'explicitly incorporated'
- The student decides the purpose of their writing



VCAA example for Writing about play

Drawing on the writing you have drafted, explored and completed over this unit of work, create a written text that explicitly incorporates one of the items of stimulus (below), for an audience of your peers in a public context. The purpose of the written text is to be determined by you.

Stimulus 1

“Play is, by definition, a safety space. If a designer or artist can make safe spaces that allow the negotiation of real-world concepts, issues, and ideas, then a game can be successful in facilitating the exploration of innovative solutions for apparently intractable problems.”

– Mary Flanagan, *Critical Play: Radical Game Design*

Stimulus 2

“According to the pianist and essayist Stephen Nachmanovitch, play is sometimes conceived as a threat to normativity precisely because it wastes time. A game of amateur soccer or netball is measurably productive: it is good for our physical health, it develops teamwork skills. Similarly positive outcomes can be matched to more intellectual games like chess or cryptic crosswords. But if we devote too much time to this kind of play at the expense of family or work duties, we open ourselves up to criticism. I wonder about this, and about the double-edged nature of my radically altered state since play became such a large part of my everyday life. 'Play is not the way to maintain a tightly controlled society,' writes Nachmanovitch, 'or a clear definition of what is good, true or beautiful.' No, it isn't. And that's what makes it so delightful. That's what makes me want to defend it.” Julieanne van Loon, [‘The play of days’](#),



Assessment approaches

Example 1

Students maintain a writing journal for three or more mentor texts during the teaching and learning program for this outcome in which they develop their ideas, explore text structures, language features, vocabulary and conventions and draft their written texts.

Teacher provides a set of seen/unseen stimulus materials based on the idea selected from the Framework of Ideas. Students determine the context, the audience and the purpose of their written piece and construct it over two supervised lessons.

Example 2

Students maintain a writing journal for three or more mentor texts during the teaching and learning program for this outcome in which they develop their ideas, explore text structures, language features, vocabulary and conventions and draft their written texts.

Teacher provides a set of unseen stimulus materials based on the idea selected from the Framework of Ideas and determines the audience and context for which the written text is constructed. Students develop a written text within those parameters but determine their own purpose.



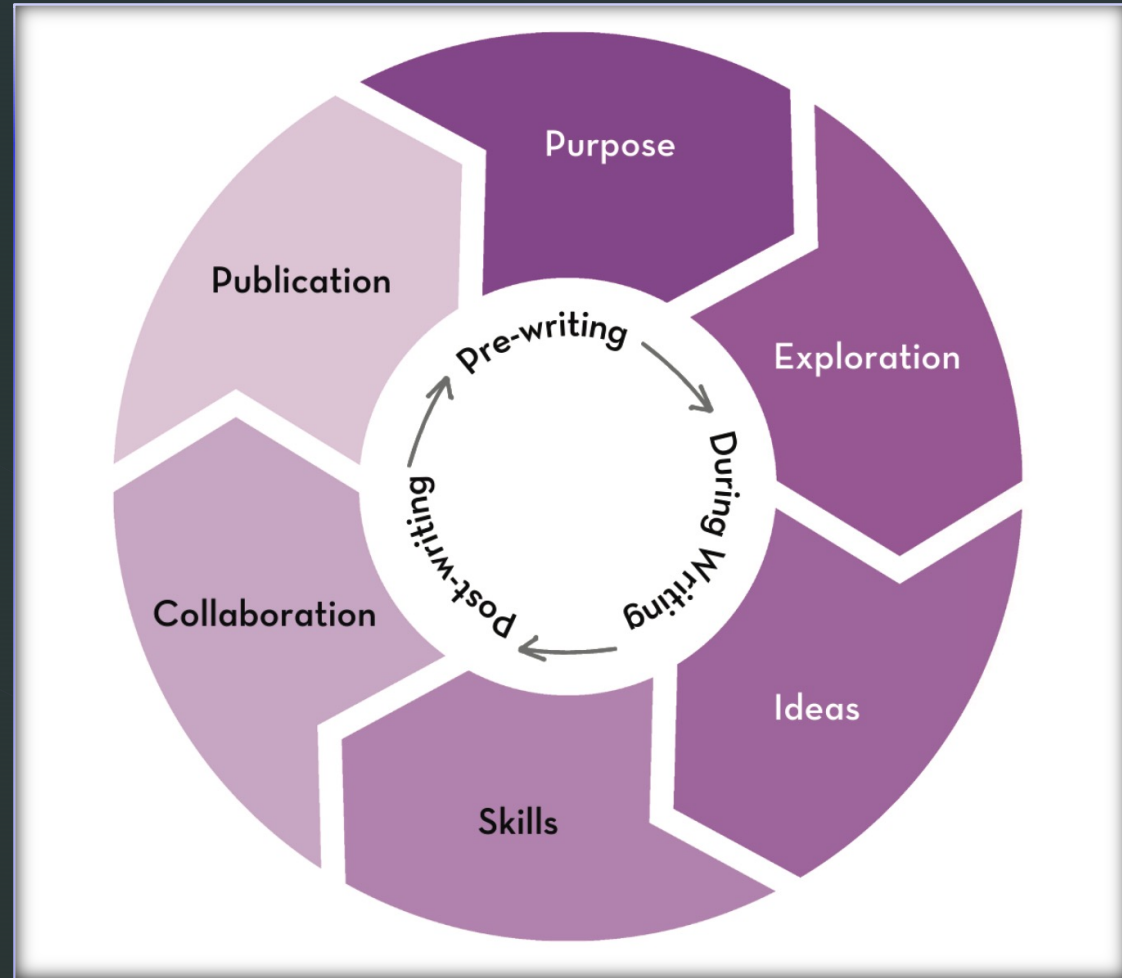
Assessment approaches

Example 3

Students maintain a writing journal for three or more mentor texts during the teaching and learning program for this outcome in which they develop their ideas, explore text structures, language features, vocabulary and conventions and draft their written texts.

As a class, students develop set of stimulus materials based on the idea selected from the Framework of Ideas. These stimulus materials are shared with all members of the class. Students select from the stimulus materials and produce a written text incorporating their chosen stimulus, in consideration of an audience, a context and a purpose. Teachers determine an appropriate process of authentication for the submitted text.

The Writing Cycle



1. Purpose



Purpose, audience, and context

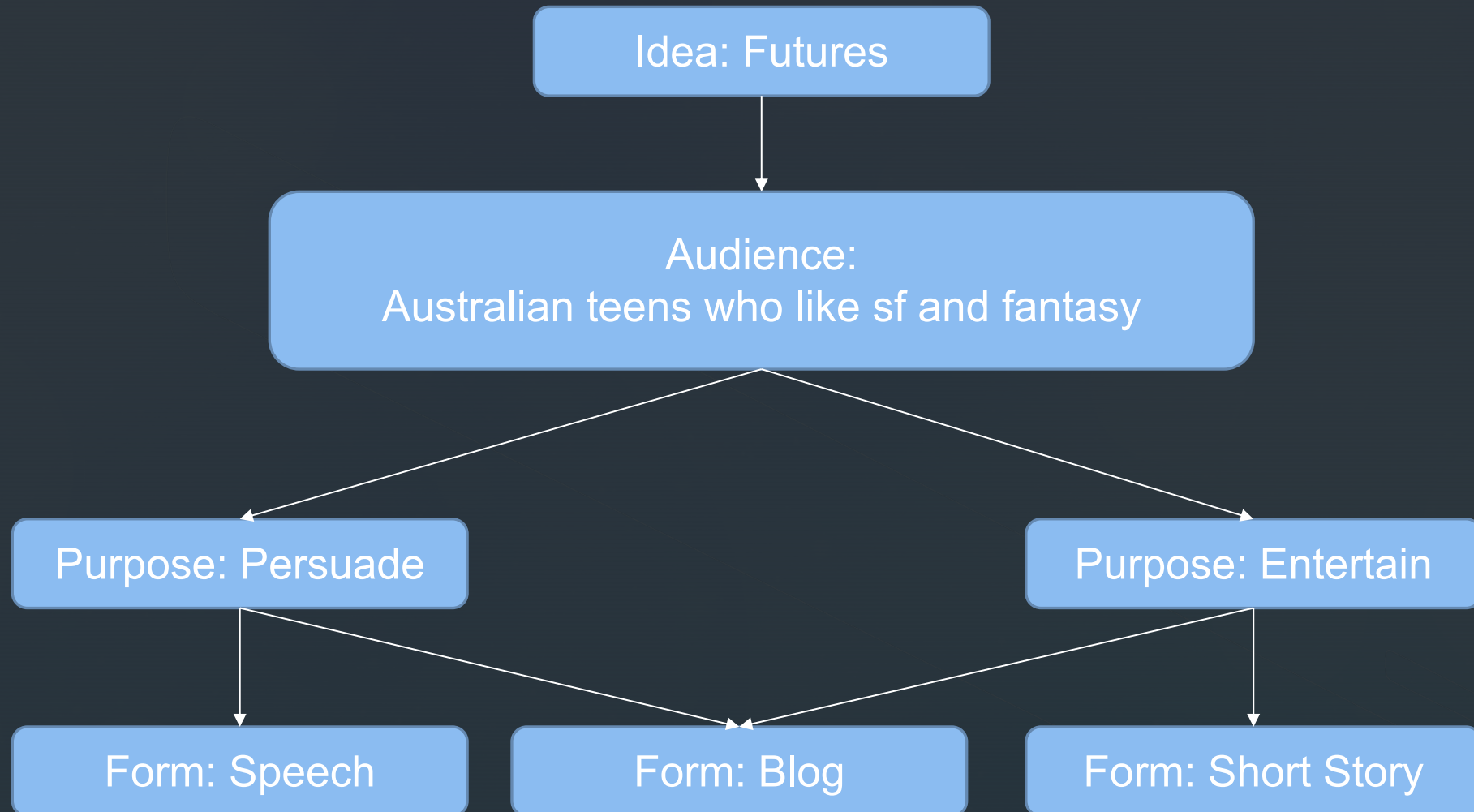


The foundation for any piece of writing

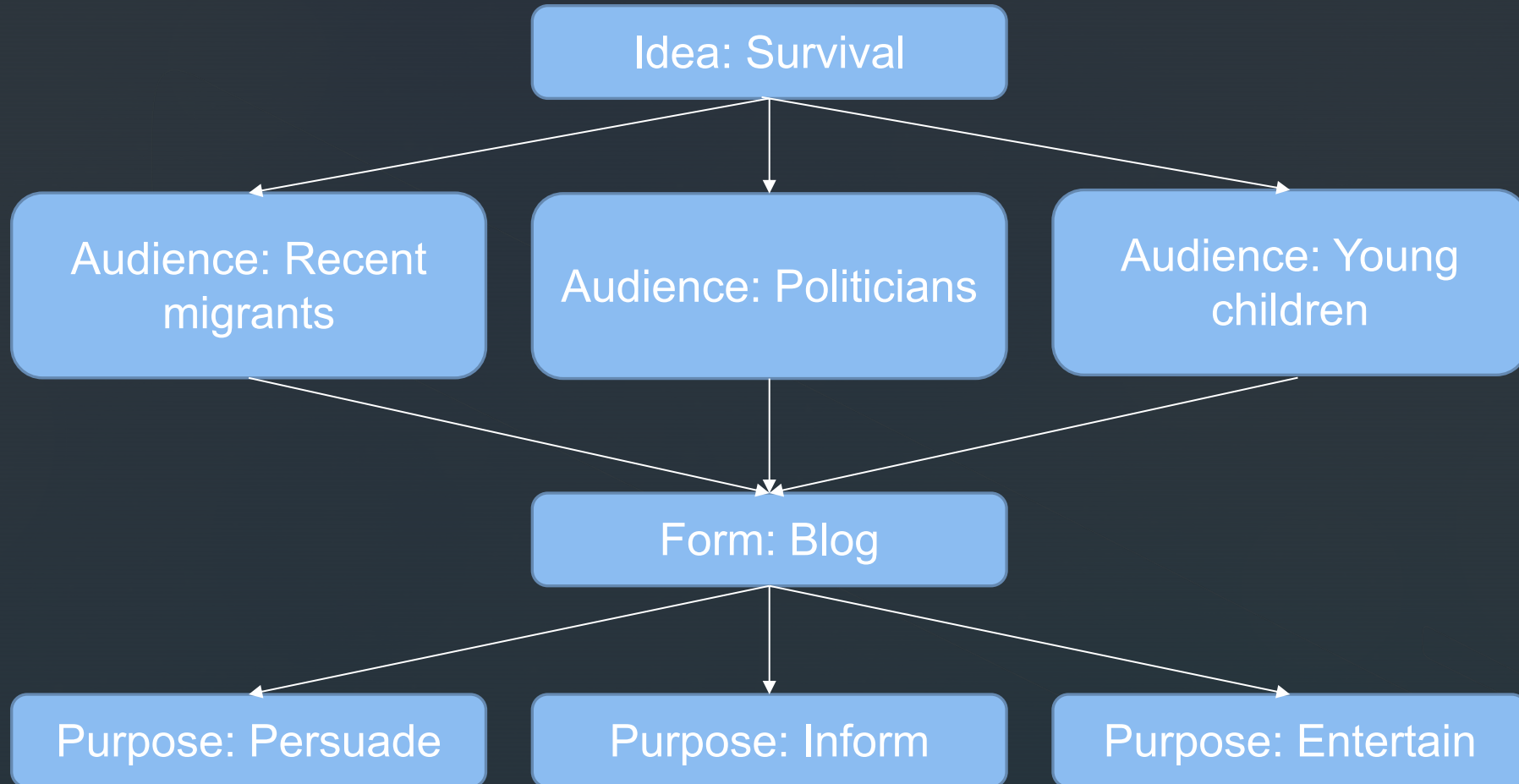


Discussed throughout the curriculum

Purpose: “Decision tree” activity



Purpose: “Decision tree” activity



2. Exploration



Introduce students to mentor texts



Provide a broad range of examples



Use close reading activities like text walks (chalk talks)



Annotation skills

3. Ideas



Thinking Routines like Generate – Sort –
Connect – Elaborate



Brainstorming



Using ideas from the mentor texts in stage 2

4. Skills



Explicit instruction



Targeted skills work



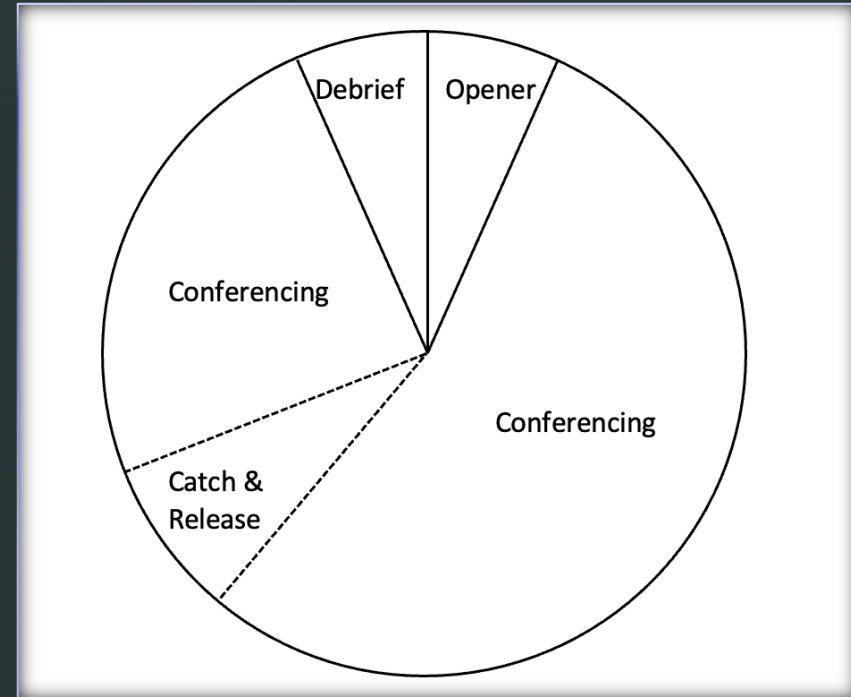
Conferencing



Technical work: grammar, sentence construction, vocabulary, word choice, figurative language...

Reading List for teaching skills

- Cris Tovani – *So what do they really know?*
- Beverly Derewianka – *A new grammar companion; teaching language in context*
- Rod Campbell & Graham Ryles – *Grammar in its place*
- Judith C. Hochman and Natalie Wexler – *The Writing Revolution*
- Erika Boas and Rosie Kerin – *Novel Ideas: Teaching fiction in the middle years*
- Leon Furze and Ben White – *Practical Writing Strategies* (2023)



5. Collaboration



Peer assessment and feedback



The editing process



Collaboration is an important part of all writing

6. Publication



Submission



Anthologies (print and digital)



Evaluation and reflection