**[Kylie Witt]:** Good afternoon, everyone. My name is Kylie Witt. I'm the Languages Unit manager at the VCAA. And I'm joined today by my colleague, Catherine Bryant, who's also in the Languages Unit. The two of us here.

**[Catherine Bryant]:** Hello.

**[Kylie Witt]:** We can see that there are a number of you here, so we are going to start on time. And we hope that some others will join us. And we'd like to thank you very much for giving up your time this afternoon. We know that it's been a very challenging time for teachers, and your students. And we know that this is a big ask of you, so we really appreciate that you've come along today to participate in this webinar.

I'd like to begin by acknowledging that we are all joining today's session from across Victoria. And I would like to acknowledge the traditional custodians of the many lands across Victoria on which we are living, learning and working from today. For me, that is the Wurundjeri people. We acknowledge the traditional custodians of the Kulin Nations. When acknowledging country, we recognise Aboriginal and Torres Strait Islander people's spiritual and cultural connection to country. We acknowledge the continued care of the lands and waterways over generations, and we celebrate the continuation of a living culture that has a unique role in this region. As we share our knowledge in teaching and learning, may we pay our respects to Elders past, present and emerging, for they hold the memories, traditions, culture, and hopes of all Aboriginal and Torres Strait Islander peoples across the nation. And we hope that they will walk with us on our journey.

Thanks, Sam. So just before we begin, the people who are hopefully in the room in the audience, are teachers or stakeholders who are involved in the delivery of VCE First Languages. And in particular, we think you're here because you're interested in the newly accredited, the revised study design, and the implementation phase.

So just before we get started, I'd also like to say that there is no chat function in this webinar. It is being recorded, so that for people who are in the room today, or who registered for the webinar, you will receive a link to listen to this webinar again if you need to. And if you have additional questions during the webinar, we may or may not have time to address those at the end. That depends on how long it takes us to get through the material we already have.

And I'd like to thank the people who sent questions in advance because the purpose of today is to in fact, talk about the answers to your questions. But if further questions come up, please put those in the Q&A box. So that's down the bottom of your screen on the right. There's a little blue Q&A on my screen, so I think yours might be blue too. If you have something that you'd like to communicate to us, type it into that box. If we have time, we'll address it today. And if we don't have time today, we will contact you after the webinar is finished and help you with that query.

So as I mentioned, we're talking about the Units One to Four of the five languages that you can see on the screen. That's Chinese First Language, Indonesian First Language, Japanese First Language, Korean First Language, and Vietnamese First Language. And we're implementing all of Units One to Four, starting next year.

So if I could ask Sam to move to the next slide. I have mentioned that we are addressing questions today. That is because this video is actually Part Two of a two-part professional learning series that we've made for you, to support teachers in implementing and delivering these revised and reaccredited First Language study designs.

So part one was a prerecorded video that you can find on the study page for your language. So if you have found your way into this webinar without seeing that video, we strongly encourage you to watch that. And in fact, you can keep watching that if you need to. And what we did was we asked people who watched that video to send questions, and most of today's content is related to responding to those questions.

So it's Part Two and it extends what we said last time around. So thank you, Sam. We might start then with our questions.

So question number one was, "Could you specify or clarify in more detail what spoken texts and viewed texts are?" And I'm going to ask Catherine if she'd like to answer that for us.

**[Catherine Bryant]:** Thank you, Kylie. Okay, so in order to answer this question, we're going to start by having a look at the study design.

So Sam, if you could move on, thank you. So let's just remind ourselves of what we're talking about when we're talking about viewing. So in the new revised study design, at the front there's a section called Cross Study Specifications, and it includes this graphic that you can see there. Now there's five people in the graphic, and if you look at the green one, it says 'viewing' on it. Now this is a new representation of the macro skill of viewing, and this was not in the previous study design. And the reason why this was added was because it reflects real world skills and knowledge, and the contemporary context for language application. So this is just reminding you of why we're talking about viewing and how our teacher sent in this question.

So if we move on to our next slide, there's also another important thing to notice about the study design. And that is there's a spot in Unit One, Area of Study Two, where it tells you what viewed texts are. And it says viewed texts could include photographs, charts, drawings, paintings, films, menus, maps, posters, diagrams, or advertisements. So this is where you'll find that little piece of text there that you have on your screen. So it's important to note a couple of things. This is not an exhaustive list of what a viewed text could be. There might be other viewed text that you will come across in your teaching that you could use with your students.

So back to our question, and the question asked, could we specify or clarify in more detail, what spoken texts and what viewed texts are?

So let's talk about spoken texts for a minute. And if we go onto the next slide, we can see that spoken texts include, but are not limited to, audio texts from radio, podcasts or recordings of conversations or spoken interactions. These texts do not include the support of visual elements. By hearing a range of spoken texts, students are given the opportunity to develop and consolidate listening skills. So what we're saying is, spoken texts have only audio, okay. So it's only listening and there's no visual support. And spoken texts of course, have always been a really important part of language learning and they continue to be. So spoken texts haven't changed.

So now that we've reminded ourselves about what spoken texts are, let's now go onto the next slide, and we'll have a look at what viewing texts are. So, a viewed text provides cultural or linguistic information through a visual mode. These texts can also include some spoken or written information. So a film is a viewed text. A film in the language with some subtitles, maybe in English or in the language, is also considered a viewed text.

So a visual text is one where the meaning is conveyed without the written or the spoken word. So in real life, there will be many viewed texts of course, that do have a small amount of writing on them. So if you imagine a photograph of a streetscape, for example, it will of course, have a few little signs or it might have a name on it. And so when you're thinking about, you're working with your students of course, you need to try, when it's using a viewed text, try to find a text that really has not much writing in terms of visual support or writing support. Okay.

So let's move on to our next question. So this is getting a little bit more specific now, if we are focus in on specific types of texts. So here's our next question from a teacher. So "What kind of texts are poems and songs? Is a poem a written text? Does a song mean lyrics? If it is a song with a music video, can it be a viewed text?" Okay, and I'm going to hand back to Kylie, who's going to provide an answer for this question.

**[Kylie Witt]:** Thanks, Catherine. And thank you, Sam. That's an interesting question that one. What kind of texts are poems and songs? And there's no simple answer to that question in fact, because a song can be presented in many different ways and so can a poem. So that will depend on which variation of the song or the poem you choose to work with with your students.

So to go back to the study design, before I continue to explain that, when you're looking at exploring your subtopics, you need to be able to enable your students to explore their subtopic in sufficient depth. And we suggest that at least three texts of adequate depth are selected. They should include a spoken text, a viewed text, and a written text. And an example given is, short novel, film, poem, or song. So one of the interesting things for a teacher might be balancing the different texts depending on what you have in terms of other materials as well.

So for example, if I look at a song and I realise that I have capacity to deliver the song as either the lyrics written down, in which case that would be a written text. Or I could play a video of the song, in which case that might be a viewed text. Or I could just play the audio of a song, in which case the students are only receiving a listening example of the song, so that would then be a spoken text. So depending on what other resources I have at my disposal, you could in fact choose any one of those, and the song would be any one of those texts.

The same applies to a poem. You might read a poem from a written piece of work from a book, for example, or from a web page. Or you might listen to a performance of the poem recited with no visual stimulus at all, in which case that would be a spoken text. Or you might have access to a really good audio-visual version, which gives you spoken, but also visual stimulus, and then you would have to judge for yourself whether that was a viewed text or a spoken text. And that would always hark back, as Catherine mentioned, to how much writing or additional stimulus there was.

So the other thing to consider about this is that the length of text selected will vary depending on the type of text, their density and level of complexity. That doesn't really help you with answering whether a song or a poem is a viewed or a spoken or a written text, but it does help you to see the context in which you might decide which version of a text to use. And certainly if you only have one version, then we think it's probably quite clear to you, if you only have it in written form, it's written. If you only have it in an audio form, it's spoken. And then sometimes the boundaries blur a little bit.

This is another interesting question that came up, and I'm actually going to keep talking and answer it myself. "How do I choose a subtopic for the extended study?" And this arose because we've had some interesting questions from teachers. This one actually came in more than once, and we've also had to make some revisions to the study design because we realised that some aspects perhaps were not as clear as they could be. So I'd really like to spend some time having a little talk about this.

So I'll just repeat the question before we move on. "How do I choose a subtopic for the extended study?" We'll slowly unpack a couple of extra pieces of the extended study, and I think the answer will evolve as we do that. Your extended study should be based on a subtopic related to language and culture, and it should be drawn from one of the prescribed topics of Literature and the Arts, Stories from the Past or Youth Issues.

If you've looked at the table, which we will come to in a moment, you will know that they all fit under the theme 'Tradition and Change in Language-speaking Communities', and that's listed in your table. So the extended study must be drawn from a subtopic that has come from one of the topics within this theme, and we've included a lovely, big, bold red square, so there can be no doubt about that. And one of the things that you can look at, for example, we know that the themes across the top are prescribed. We know that the bold headings are prescribed, they are the topics. But the italics are suggested subtopics. So once you get to the italics, you can either choose one from the study design, or you may in fact have a subtopic that suits your students and your language and your interests and your resources better than one of the ones that we've mentioned. As long as you can tie it back to one of the topics and the theme then it's appropriate.

So if we could move on and have a look at some of the other issues involved. So we look at the table, we think about our resources, we think about our student interests, we think about the prescribed topics, we think about a subtopic that will work for our students. The other things that we need to think about are outlined here. And we've already mentioned that you need to be able to look at things in sufficient depth. You need texts of sufficient depth and breadth. And we've already said that at least three texts should be selected. It also says somewhere in the study design, that you should look at a range of different texts. What's different about the extended study that maybe sets it apart from some of the other subtopics, is that we would like you to include a study of the author's or the director's or the composer's or the artist's intent.

So it's not just about using your resources to talk about the subtopic, what we actually want from the extended study is also to look at how the texts themselves have been put together. So if you're looking at a film, or if you're looking at a poem or a song, things that we talked about before, we're not just looking at the words, we're not just looking at the content, we're also looking at what the author was thinking about and what the messages that they're trying to portray. We're also looking at the relationship between the context in which this text was produced, the text itself, the author, and the intended audience.

So that all ties in to a subtopic that you have chosen from the second theme which is, 'Tradition and Change in Vietnamese Speaking Communities'. The other thing about the extended study is that it should be occupying about 15 hours of your scheduled class time. So it's quite a significant amount of time that you'll be devoting to this extended study. And to acknowledge the fact that there's a lot of work involved in this, the study design does enable you to use Areas of Study 2 and 3 to cover the extended study in Unit Four. And we'll talk a little bit more about that in a moment, but that's nicely portrayed in this slide. Thanks, Sam.

So Outcome Two is a response to spoken, viewed, and written texts, which reflect aspects of culture and language through the extended study. And Outcome Three is a four to five minute interview on an issue that you have studied related to the texts that you were studying. So there's two quite meaty outcomes related to your extended study. So in terms of selecting your subtopic for the extended study, not only do you have to consider an appropriate subtopic from the second theme, you also have to look at these two outcomes and select a subtopic that will enable your students to produce these two outcomes or to perform well in these two outcomes.

So it has to be something that enables you and your students to discuss an issue related to the subtopic. And there has to be sufficient depth and breadth in the texts available so that there can be some critical responses made to a range of texts. So when you're choosing the subtopic, you look at all these different things together. And Catherine will unpack this process again later in the webinar, so you'll have a really clear idea of how that works.

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