**Annelise Balsamo** - Good afternoon everybody and welcome to our fourth in the series of VCE English Language Webinars to support and explain the revised study design that's going into classrooms in 2024. My name's Annelise Balsamo, I'm the VCAA curriculum manager for English, and I'm joined tonight by Luke Francis, who's a very experienced and well-known English language teacher who's going to explore unit three with you and his thinking around planning and teaching and learning and assessment.

But as we come together, I would like to acknowledge the traditional custodians of the many lands on which we meet tonight. I'm on the land of the Wurundjeri people of the Kulin nation, and I want to pay my respects to elders past and present, and to pay respect to the ongoing living cultures of First Peoples in this state.

This is a webinar where you can't unmute yourself, so if you do have questions, which we really welcome, can you put them in the chat and I can relay them to Luke in real time, so it's on the right hand bottom of your screen and you can open it and you can type in a question and I'll be able to see it, and then I can relay it to him. So we can do this live. If you've got a logistical question just about that you can't do sound, I might do that just as a typing answer. But if it's about the study design, we'll do that in live. Because all questions tend to be something that's of interest to all people. So on that note, I'm going to hand over to Luke.

**Luke Francis** - Thanks Annelise. So I'm very excited with some of the changes that have been made to unit three, English language. It's a really fabulous unit, as as we know, in its current form. So we know that the changes will just enhance that and become a fabulous hook for our year 12 English language students across the state to really start connecting with and engaging with the ideas. What I've done to sort of highlight things that are the same, things that have been slightly adjusted, and things that are new, is I've used a colour code system throughout the PowerPoint. So yellow is for anything that was existing, green is for anything that we have rephrased, and then blue is where new elements or new components have been added. So just making sure if you are following along at home, that you've got that sense of where are these changes actually sitting within the unit.

So in terms of the... I'll start at the beginning in terms of the key changes in the unit three descriptor. So you can see that most of it is yellow, so most of it has very much stayed the same, and what we've done is a bit of rephrasing. So we've rephrased in this unit, students investigate English language in contemporary Australian settings. They consider language as a means of interaction and then moving into exploring how written and spoken text we communicate information, ideas, attitudes, prejudices, and ideological stances. So just moving away from some of the language around formal and informal registers with the renaming of the units as informality and formality. Students examine the features of formal and informal language in both spoken and written, et cetera. Then changing the role played by the functions of language when conveying a message.

And so we've also seen in this study design, a move away from the term social purposes. I can hear the cheers from my office, all the way here in South Yarra from some people. Social purposes when it was introduced. There were some elements of contention around that because it wasn't so much a linguistic term. And so it became challenging to look for some of the sort of extended work or extended readings and research that could tie into that. And so this has tidied that up a little bit.

I also really like that within the study design there's a little bit more clarity around which of the functions. So I recall sort of certainly the first time that I was teaching English language, even with the background in linguistics, thinking, "Well, there are so many functions, sort of theories out there, and which groups am I supposed to use and what's going to appear on the exam or how am I going to do best by my students?" So it's really great that we have that clarity, that it's the Jakobson functions, and that means that then we've got that list to be able to work to create that commonality. And I love that it then creates a consistency across things like our resources that we'll be able to share across schools as well.

New to the overall descriptor, so, as I talked about that shift towards the function, the register and the tenor, so the addition of the term tenor, it was starting to appear in handouts and it was starting to appear in terms of the sort of parlance on the network. And so we're kind of reflecting the direction that that's gone. So tenor referring to that kind of relationship that exists between the language creator and the language receiver. And so using I think a bit more of a technical term, but it gives students sort of that chance to sink their teeth into some more meta language and really, again, acknowledging some of the language that was already out there across the state. We then did a little bit of sort of rephrasing around... They learned the situational elements of the language exchange. So field, language mode, setting, text type, influence language change, as do values, attitudes and beliefs held by participants in the wider community. But then we are closing off that starting descriptor back with language that we already had.

So in terms of a summary of some of those key changes, we see a change of names from "Informal language" and "Formal language" to "Informality" and "Formality." And so it can sort of... The language features are still there obviously, and they're the focus as a part of our linguistic study. However we can capture informality and formality a little bit more broadly. Text types is removed as being mandated as a part of the descriptors of the individual areas of study. So previously it would list narrative and stories and discourse and some of those really sort of specific text types. And I know certainly I use that as a bit of a checklist to make sure that I'm sort of working through and saying, "Okay, am I hitting everything that's in the study design?" So this removes a little bit of that pressure, as text types continue to evolve and as the best examples that we bring to class, sometimes, we might need to touch on the text types for the sake of, sort of, compliance with the study design, but in terms of what the students get to really sink their teeth into, the removal of text types sort of opens that up a little bit more for us, which I think is great.

So it's not to say that you can't still use that full range of text types, and I know that most people were teaching beyond those sorts of base level of text types as well. We can still absolutely do that, but it does alleviate a little bit of that pressure in terms of our courses. Political correctness, so as a term was removed from the formal language area of study. And so we've seen that political correctness, really, it sort of had its heyday sort of in the 1980s. In terms of the discussion, it still does come up and there still are some great discussions to be had around political correctness, but we didn't feel that it really captured anything essentially different from what the other sort of descriptors of formal language could kind of capture. We also removed the role of non-standard was removed from formal and informal language. So very much focusing on the role of standard, and the role that that has to play in the construction of formal and informal registers.

And then of course that "social purposes" moving to "purposes and intents." So removing that somewhat more contentious social purposes and moving to just the purposes in terms of what is it that the purpose of it was, and the intent. So what is the intention of that language creator? So whether that's the speaker, the author or the signer. We saw the, as I've already described, the addition of tenor. And in terms of the skills, so I know a lot of us in designing our courses very much rushed to that content to make sure that we're ticking that off. But there were some adjustments made also to the skills. And so with an emphasis on identification skills, so making sure that students can identify as a part and making sure that we are then, it's a good check-in for us in terms of making sure that we're rewarding that across the course.

So what I'm providing for you here is a suggested organisation and timeline. Now there are lots of different ways that you can organise your areas of study. There's lots of ways that you can organise how many weeks you spend on things, and of course so much of this will be shaped entirely on the context of your school. So depending on your schooling environment, that will dictate how much you can be getting through, how many hours you have in maybe one week versus another week. So this is really just as a bit of a rough guide. So if you're thinking about, "Okay, new study design, a chance to sort of throw out what I've been doing and sort of start from scratch, and thinking about what are some guidelines that I might sort of use." You could use these as a bit of a sort of support in that, but by no means take this is being mandated. But something that is mandated is that there's a minimum of 50 hours of instruction for unit three. We're really lucky in the English language study design that there are some elements of area of study one and two that do crossover. So we do sort of get a bit of bang for our buck when we reiterate concepts like the standard, as introduced in year 11, and talk about this concept of register, teaching situational and cultural context. We can see how that very much leads into area of study one and two.

And so what I'm sort of recommending or suggesting is spending between, five to seven hours. So that could be a week, a week and a half, revising the year 11 kind of content. For you as a teacher that also means that you know that baseline that they have in terms of that meta language. You know what areas of strength your particular group may have, or areas of weakness that you need to be focusing on. And that leaves you then between 17 to 20 hours for the content and skills of each of the areas of study. At the end of that, that then leaves you, so if you've done seven hours of revision and then 20 hours of area of study one, 20 hours of area of study two, that gives you three hours for your sort of revision and SAC preparation. So I'd probably recommend making sure that you've sort of got at least a week sort of in there. So that gives you five to seven hours for that revision, SAC preparation, and the actual performance of assessment. It's nice that the assessment sort of figures have been updated as well. And so that captures, I think, a little bit more accurately what we expect our students to be doing and what we expect them to be achieving, to be able to demonstrate that knowledge to the best of their ability.

**Annelise Balsamo** - Just a very quick question, sorry, in the chat, just before we go on. Just a question about how purpose and intent versus functions is different from the current study design. If you could just... Will you cover that later on again?

**Luke Francis** - I'm happy to talk to that now. So in terms of the functions, so the functions, we've really focused on Jakobson in terms of those functions so that there's a consistency with that. It means that we're not then looking at Crystal's, we're not then looking at, whether that's Thorne, we're not looking at all the sort of different theories, Halliday, that could be out there in terms of functions. We know that there's a sort of common list that we can be working to. And so previously that wasn't clearly defined within the study design, and so it was a little bit more up to the teachers which did open up that potential sort of ambiguity, or that inconsistency across schools.

And in terms of social purposes versus purposes and intents, really it's the label that we've put on the lists within the study design. So in the study design itself, sort of prior to the dot points, and I'll show you in a couple of slides, it had what was social purposes, it now just says purposes and intents, and the dot points more or less have stayed the same. The only other thing that we've taken out in terms of those theories was a mandate on the maintaining and challenging positive and negative face needs, and instead has moved to politeness. Does that kind of answer that Annelise?

**Annelise Balsamo** - Yeah, thank you.

**Luke Francis** - If it doesn't, to the person at home, please just let me know. So in terms of planning out a course, if you're thinking that in about 16 weeks is sort of what I always think to aim for when it comes to a year 11 or year 12 kind of class. So that's a sort of breakdown again in terms of weeks. So one to two weeks of revision, one week of general "register," "functions," six weeks of content and skills, and then one week for assessment and preparation. And then you repeat for that second area of study.

I've got a sample timeline also that I've prepared sort of in there that you can see kind of broken down, and we'll get to that when we get to the resources. So in terms of the description of informality, so again, we're seeing purposes in place of those social purposes. They identify the function rather than consider and analyse the features of informal language in written, spoken, and electronic interactions. So again, we're seeing... Lots of this is in yellow, there's a few things that we've added in blue so we can see the addition of emojis.

Again, we know that across the state most people we're teaching emojis because they are ubiquitous. When you start looking at electronic communication, when you start looking at online chats, chat rooms and so forth, emojis are certainly popping up. We did think about, "Well what's that sort of distinction between the sort of emoticons versus the emojis." So emoticons tend to be more the sort of construction through the use of punctuation marks, versus emojis tend to be those actual pictures, and there could be some element of animation within that. And in some ways we're kind of unpacking what were those context-specific graphemes, but it means that there's that greater consistency there.

And in terms of syntactic complexity, rather than I think syntactic complexity in some way sort of led down a different kind of path. And so I think syntactic creativity I think sort of better captures the way that we're working when it comes to informality, and particularly with that kind of linguistic innovation that we see taking place there. The removal of face needs explicitly and replacing that with the incorporation of politeness strategies. Now politeness strategies can include Brown and Levinson's positive and negative face needs, but I know I've always got a couple of students that kind of struggle with that.

Knowing that that was explicitly on the study design, I always sort of feel an impetus to spend that extra time, get those kids over the line with that, get them into the exam or get them into their assessments with at least a little bit of an understanding in sort of some damage mitigation techniques with them, to make sure they don't get themselves in too much trouble. But I think the removal of that and instead the incorporation of politeness strategies, it really sort of opens it up. If they love Brown and Levinson, and that's really working, and we can talk about that, but it doesn't mandate that that's the area that we need to be focusing on.

So a couple of resources before I get to sort of the study, the key knowledge and skills. So I've got that sample timeline that I'll provide for you. I'll jump through that pretty quickly because it is a suggestion only, but the way that I've kind of mapped it out is, I'm looking at sort of what are the concepts, what's some of the meta language that's prescribed by the study design as needing to sit in there, based on the descriptors and the key content and skills, those sorts of purpose and intents.

And then the text types isn't mandated, but if I was new to teaching this, I would've found it really helpful the first time I taught it to have a sense of the types of texts that I might like to look for. And so I'm hoping that that's there, not to say that you have to do this, and by no means am I saying that you have to, but if you're thinking about exploring those kinds of purpose and intents, if you're thinking about exploring those kinds of concepts, in my experience, these are the text types that I've found really helpful to be able to do that. I've included some sample questions in terms of how I would modify them to match the new study design, based on existing VCAA texts that are readily available.

And I always love a little plug for ipa.typeit.org. If you haven't used this website before, it is going to save you so many hours, and I really wish that I'd had this, particularly when I was doing my linguistics degree, but even more so in those first couple of years of teaching English language then handwriting the IPA symbols or taking photographs of the textbook, and then trying to sort of cut them down and then pasting all those pictures in, it makes it really easy, really straightforward to work with the IPA, and fabulously easy to be cutting and pasting out of. So it's not so much about the new study design, sorry Annelise, but it is a fantastic resource, and if you're not aware of it, this is a chance to become aware of it, subscription free. I promise they're not paying me anything.

And the other resource that I do use quite extensively is Lingthusiasm, and in particular and an English language teacher that I work closely with didn't realise that they could be sorted by topics, and Lauren Gawne in particular does a fantastic job of organising it into topics for us so that you can see those podcasts as a lovely, either extension, or to bring some of the students sort of up to scratch when it comes to some of their understandings. If you do use that link by topics, you can see it broken down by subsystem, you can see it broken down by some of the key themes and ideas of the study. So it's a nice little extension, and I also promise I'm not officially sponsored by Lingthusiasm either.

So in terms of what that timeline might look like, so in informal language, spending a little bit of time looking at the revision and baseline assessment for the class. I do like to start the year off with a bit of an assessment of the year elevens to get a sense of where they're at, or the year twelves, to get where they're at, what they've retained from year 11, and then kicking into those elements of informality. I'm not going to talk you through the whole timeline, because that's not sort of the point of this presentation, but just to give you a sense of how it is that if you were taking this as the opportunity to sort of rewrite some of the study design, taking a look at where those purpose and intents were, I, sort of, would work them into my timeline. What are some of those features that are listed, and making sure that they're nice and early, so that we've got time to sort of revise, and in particular if you're new to teaching units three and four, what type of text types I find really helpful to support me in working through that.

So moving from informality to formality, I always like to kick off with coherence and cohesion. It's a little bit scary, for the kids it can be quite challenging, but I find that the more time they have to get their minds around it, the more sort of practise they get with it, it means that by the time that we're getting to the SAC, or by the time that they're getting to their end of year exam or if you do a unit three exam, they're almost looking forward to it in terms of, "I want to see what am I up to? I want to see that I've actually got this, 'cause I think I've really gotten good at this after all this practise."

And again trying to put those language features nice and early, to make sure that we've got lots of time to practise, and I've popped those text types in the end again, ones that I find really helpful. I do love a budget speech, I do love a budget interview. It's always so replete with doublespeak, political language, the way that they have to sort of manipulate and play with that formal language, and that formal register I think is really powerful.

So if we take a look at, this is from the 2019 exam, so it was the Hughesy & Kate Show on Fox FM. This is one of the texts that there's no copyright or anything like that, that means it's been redacted. So it is up there for you to be able to play with. And so the types of questions that I would've worked with, give an example of a chronological feature, discuss how the... Rather than a relationship, I'll just replace that with tenor between Kate and Hughesy, and that's how we're sort of bringing it into the language of the new study design. In question five, how does Kate attend to Hughesy's positive face need? How does Kate demonstrate politeness to Hughesy through her language choices? So we can see we don't have to throw everything away. There's so much great stuff that's kind of in there, even in terms of... And then it's going in and tweaking some of those answers to make sure that the sample answers are using the right type of language.

Looking at question nine, discuss the connection between the register and the purpose, rather than the social purpose. So it's not huge amounts that we need to rewrite with this, and a lot of those fabulous resources we can maintain. This is that Type It IT. And so you can see, particularly if you teach languages that don't use sort of our standard keyboard, this can be a great sort of list that you can draw from at the site. All the characters that normally appear on your keyboard, you can just type with, and you can see the sort of buttons, you just click on the buttons and then it pops all of those in. If you wanted to do a bit more of a narrow transcription. So if you were looking at like a real nasal sound where it's sort of got the circle with the sort of curve on the top, the tilde, that'll put that above whatever character it is that you've written.

So if you're working with IPA, a really fantastic site, I've always got a bookmark, I've got it on my phone, I've got it on every device that I have, I'm a bit of a nerd if you can't tell, but it's a really fantastic resource, and if you're currently sitting there, going through Microsoft Office and trying to find those symbols and sort of cut and paste them, this is just going to save you so much time and save your students so much time as well. And once you've typed it in there, just cut and paste it, it'll copy the fonts, it's, yeah, fantastic.

So bringing it back to the key knowledge. So again that yellow is that existing, that blue is that new, and that green is where we've really just sort of rephrased or reworded. Something that I do want to highlight is, and it is really important that we do this, make sure that you're constantly or consistently re-downloading the study design. They are living documents, so they do get tweaks from time to time. We do get a notification, and so it is I think pretty clearly sign posted on the VCAA website that there has been a change.

But even just today I wanted to seize the opportunity to say, if you downloaded the first copy, the first draught, it would say the role of the features of spoken discourse in creating textual coherence and cohesion in formal texts, that's not right. It's the role of discourse factors in creating textual cohesion and coherence in informal texts. So just making sure that that's really nice and clear in our heads.

So we can see within the first stop point, so that replacing of standard English rather than standard and non-standard, we're bringing the functions through into year 12. I think functions is something that so many of our year elevens do really well, and so I do love that we do get to celebrate that a little bit more explicitly within the year 12 course, rather than some of that just sort of getting swept up in purposes. The influence of register, tenor, audience, features of informal writing and informal speech as represented in a range of texts. So rather than prescribing those text types, the features of spoken discourse in creating informal texts is really just a reword. Features of informal speech and writing, and then it gives us some of those key features for us to be making sure that we're focusing on.

And so I think a little bit of clarity around that makes it much easier for us to, sort of, when we're directing students to the study design, or if we're working with the study design and pulling that key information out, that we know, "Okay, make sure that you've really got a strong understanding of these." So the addition of them into that key knowledge I think really helps in terms of making sure that we're ticking these off, and ensuring that the students are really across what those informal language features are. We see that rewording from social purposes to various purposes and intents, and you can see that most of those then listed underneath are in yellow. So they have stayed the same, they are existing, it's just those politeness strategies. Then replacing the sort of reference specifically to the maintaining and challenging positive and negative face needs.

So the role of discourse factors in creating textual cohesion and coherence in informal texts. So we know that coherence and cohesion was previously even within informal language, previously it said the role of discourse features and lexical choice in creating textual cohesion and coherence in informal and formal texts. I think that's right, yes. And we've maintained then the conventions of the transcription of spoken English texts as a skill that they're really carrying forward from year 11.

So in terms of the key knowledge, there are some new elements that are in there, which I think plays to a lot of the strengths that the students have across the state. I think it provides a little bit more clarity in terms of the design of our courses. We can make sure that we are really explicitly teaching about subsystem patterning, colloquial language, slang, taboo language, dysphemism of swearing, and drawing out that emoticons, emojis and context-specific graphemes. So context-specific graphemes of course was previously in the study design as well. We've just sort of unpacked that a little bit more.

In terms of the key skills, so the key skills have also had a little bit of an update. So the, identify the function of informal spoken and written text. So now that we've brought function clearly into that year 12 space. So just making sure that that is a key skill that we're checking off as a part of the S or N decision for our students, and the use of, identify and use meta language appropriate. So rather than just the use of key concepts in meta language. So again, that identification, it means that if students are able to identify, we're sort of celebrating that sort of as that step towards that broader or that larger kind of skill of being able to analyse effectively. We've also seen the addition of analyse the characteristics as well as the features of informal written texts and transcripts of informal spoken English. So a few adjustments to the key skills.

I think most of us in terms of our assessments, were trying to find ways to be able to sort of celebrate and reward the students for that identify. This just brings the study design in line with that. So in terms of the overall assessment, we haven't seen a change to the specific types that are outlined, but it is a good chance, of course, for us to review our courses. The word limits update were increased by a hundred words. So I think the previous study design had like 500 words. I don't know that the students would be able to demonstrate all of the content at that kind of level. And so this just brings it up, but we also don't want it to become a matter that they're being assessed every single week. We want the students in terms of their SACs, it shouldn't become so onerous that it becomes such a chore for them. We want it to be a real celebration of the knowledge and the content and skills that they've developed.

Just as my little tip, I recommend try and make your assessments out of 50 marks where possible. So where possible, it just sort of removes an extra potential layer of confusion. It's still 50 marks in terms of what we have to report to VCAA at the end of the day. Draw on student's strengths, and of course reward that knowledge and skills development. Don't shy away from oral and multimodal assessments. I know sometimes there can be 'I'm doing English language, because there's no orals', as a way to sort of get the students into the subject. But if we're not teaching them those oration skills, I think there is a bit of a disservice to our students there. So don't shy away from those oral and multimodal assessments, whether that's them doing an oral presentation to present a particular text to class.

And again, those multimodal, so some spoken, some written. And try to limit it to one or two SACs, but you can include other sort of tasks that you see listed as part of the assessments. You can include them as classroom tasks where they become open book, where they become the types of activities that you're really working through scaffolding with the students or homework activities if it's something like a report that they can be doing.

**Annelise Balsamo** - Sorry, just another quick question. Just examples of characteristics. So characteristics and features was in, yeah. In that last dot point. Yep.

**Luke Francis** - So in terms of the characteristics, where we're talking about the sort of larger elements that characterise those texts. Okay, I've kind of answered jargon with jargon. So in terms of analysing not just the sort of minutia in terms of the features of the informal language, but also how are they kind of working together to create an overall larger effect that is typical of informality and is typical of informal texts. So rather than focusing sort of just on kind of word level, making sure that we continue to bring it back up to that pragmatic, to that discourse level, so that we can talk about the broader sort of trends, and what typifies an informal text. Was there anything else on informality before I push forward?

**Annelise Balsamo** - No, no more questions. Thanks.

**Luke Francis** - If you do think of a question, don't shy away. We can always go backwards. So area of study two is around formality. Again, we can see there's lots of yellow here, there's a bit of green in terms of that sort of rephrasing, and in terms of the new, in terms of what we're updating. So to suit particular purposes rather than suit the social purposes. They identify the function and consider and analyse features of formal language in written, spoken and electronic interactions. Understanding the situational and cultural context of an exchange influences the language used. The formal language can be deliberately ambiguous and can obfuscate meaning. So this isn't a new concept to it, it's just the way that it's been sort of brought up into sort of the opening descriptor of the study design.

We talk about how an addition is, how it can reinforce or it can challenge that social distance, which again is something that I think that we are all encountering in class, but it wasn't such a sort of heart of study design. So it's bringing in sort of those trends that we can see where formal language can be used to challenge if there's an assumed social proximity, if people assume that they're close, but they're using formal language.

I'll often use the example of the students coming to class, and if they're in a bit of a huff with each other they might speak a little bit more formally to demonstrate that they're not as close. And so that sort of playfulness with language or the act of sort of challenging that social distance. We can see a bit of the rewriting with rapport.

Similarly specialised language such as jargon can reinforce user's authority and expertise, promote in-group solidarity, and in the final paragraph is where that element of politically correct language has been removed. So negotiate social taboos through the employment of euphemisms and non-discriminatory language. So taking that PC language explicitly out. So that's not to say again that you can't include a discussion of that. If you've got some fantastic examples that are coming up, it's not to say that you can't do that, but it sort of doesn't become the end point.

Instead you're focusing on some of those features and characteristics then, of formality. So in terms of resources, so if we take a look at, again, this is one of the texts which is available on the VCAA website, and if we look at the types of questions that you might ask about this, so this is from the 2020 Eng Lang insert, so it was text B that they wrote the analytical commentary on. But if we wrote some short answer questions about these, we can still talk about listing, we can still talk about coherence, all of these features that are still very much the same, and we're tweaking where it's, instead of saying social purpose, we're now just saying purpose. Rather than talking about the relationship, we're talking about the tenor of the text reflected through its language features. So just updating some of that language, but the core ideas, so many of them you're able to sort of continue with it.

We don't have to throw the whole course away in order to implement this study design. In terms of some of the key differences, so adjusting things like analytical commentary instructions, so we don't have an updated exam just as yet, but in terms of preparation for something like an analytical commentary, it's a matter of taking that social out. So you could say purposes and intents and register of the text, or you could just say the purpose and register of the text. But sort of stay tuned, VCAA I'm sure will be putting something out with regards to what that updated example looked like, with the updated phrasing.

In terms of the key knowledge then for formality. So again, I just want to highlight that draught change. So rather than the role of the features of spoken discourse in creating textual coherence and cohesion, it's the role of discourse factors. And so just making sure that that's really clear in our heads. There was sort of a reminder that went out by a bulletin from VCAA, but just making sure that that is really clear for us in knowing that we're moving beyond the spoken discourse, and it is the role of discourse factors in creating that textual cohesion and coherence. A lot of this is very similar to what we saw in informal language. So we love that sort of mirroring, that consistency, that can take place between formal and informal language, particularly the first time that you teach it, it gives you that sense of that kind of rhythm that you might work to. We see non-standard removed from that first stop point.

So the role of standard English in creating formal and informal texts. Again we've got those functions, so how those functions are being brought into formality. Features of formal writing and formal speeches represented in a range of text is really a reworking of what was already in there. The same with features of spoken discourse, features of formal speech and writing, that subsystem patterning was sort of unpacked a little bit more, but we sort of understand what that means in terms of phonological, morphological, et cetera, patterning. But it's created, again, that really nice list for us to be able to look at and make sure that we're ticking off within our courses in terms of those formal language features.

So that use of rhetoric. So that language that's designed to persuade. We've got the use of jargon, which is not just a really fun word to say with a really broad Australian accent, but is also a really important part of the area of study two in unit three. That euphemism, that double speak, and that non-discriminatory language. Again, we see that rewording away from social purposes to purposes and intents, and we've got the reference to maintaining and challenging positive and negative face needs adjusted just to politeness strategies. So again, creating that consistency across area study one and two, but you can see the other ones stay the same. And so again, all those fabulous resources, all those sort of texts, analyses, essays and so forth, that we've worked on and worked with students on, with regards to what was previously the social purposes, and is becoming the various purposes and intents, so much of that great work just carries forward.

We see that update in terms of the role of discourse factors in creating textual cohesion and coherence. But we've also then added into the formality, the conventions of the transcription of spoken English texts including symbols, legend and line numbers. So just making sure that in terms of that sort of development with reading of a spoken transcript, making sure that that's continuing to grow, continuing to develop, across formal and informal language. Because we know that we do expect our students to be able to read that transcription of spoken English, and it can be formal or it can be informal.

**Annelise Balsamo** - Just a quick question, stylistic features. The question is, is this a reference to subsystems? So the reference to stylistic features, which may be in the introduction, I think. I don't think it's in key knowledge.

**Luke Francis** - Well if you talk about the stylistic features, effectively what we're talking about are the features that are sort of based by subsystem, except for those that sort of fit within discourse. So stylistic features can include phonological stylistic features, morphological stylistic features, lexical and so forth. So those stylistic features are those features that are tied to the specific subsystems. They are those features, they can incorporate some elements of the patterning, but they can also be distinct. So in that sort of Venn diagram, there's lots of crossover, but they can actually be distinct as well.

And so when we're talking about those stylistic features, so if we're perhaps jumping back to stylistic and discourse features of the text from the analytical commentary instructions, the stylistic sort of covers the subsystems that aren't that sort of discourse pragmatics, and then discourse covers very much that whole text analysis. And what that's really indicating or continuing to indicate to us, is that we want the students to understand the minutia, but how the minutiae, in terms of those linguistic details, then tie into those really big important concepts within the text.

And we don't want our students, we don't want our graduates out there, not knowing how to read a text as a whole. And I'm sure that we've all sort of experienced this within our own lives, where somebody, they get too bogged down on one phrase, one word, one full stop, and they're not reading the text as a whole to actually look at what's sort of taking place there. And so that's... In terms of those real life skills being translated to the study design, stylistic and discourse features, we're connecting the minutia, and those broader, big, big ideas.

**Annelise Balsamo** - Thank you, and just one final one about the removal of non-standard English in creating text. So I think that was about informality, is that the right-

**Luke Francis** - So non-standard, we know that standard and non-standard English are used in formal and informal language. So there are examples that do sort of cross. One of the examples I looked at with my class yesterday was... It was an article about Scott Morrison, and they referred to it as a Morrisoninan sort of impact, or they sort of constructed sort of Morrisoninan from Morris. Now it sounds very formal and it's used formally. So we would say that they've sort of constructed something as part of a formal language, and the reference to sort of the proper noun, so that's kind of the role that non-standard English is playing. But those kinds of features tend to be harder to sort of identify, and sometimes students can get a little bit stressed out and bogged down on, "Do I have enough examples for that? What if I sort of get too much about that?"

The role of standard English is both its presence as well as sometimes that playfulness with that standard English. So it's not to say that we can't teach non-standard, but we've sort of got standard as that sort of comparison, and we can dip in and out of that as much as we need to with this study design. Without it being so explicitly, or I think sometimes in the reading of the old study design, you might think that you need to equally weight standard and non-standard, when we know that there's a natural kind of leaning within formal and informal texts.

**Annelise Balsamo** - Thank you.

**Luke Francis** - In terms of those key skills. So again, we're seeing that celebration of that identify, so identify the function of formal spoken and written texts being added in, and then the identify and use meta language appropriately. So I've sort of talked through that with informal language and so that's very much again just mirroring that. And then we've seen a little bit of that rephrasing of the, analyse the features and purposes of a range of formal texts, including from the public domain. It's really just taken those last two dot points and sort of brought them together so that we don't have more for formal than we do for informal, but the ideas are very much the same. So it's just that rephrasing.

In terms of assessments. So as in "informality," so the same, there's a range of assessment types that have been kept. Again, that word length was extended. In planning out your assessments, try and take a holistic approach to skills across the year. So don't just do sort of four essays. We want the students to develop a range of skills, and again consider that knowledge, consider that strength of the skills of your particular cohort, so that you can really sort of be encouraging and celebrating what it is that the students are able to do. Consider your school's assessments and reporting practises.

I'd also say when it comes to formality, think about when the assessment is going to fall due, how much time do you need to mark it? How much time do you need to get it cross marked, to make sure that you're going through those really fantastic thorough VCAA processes. And so be a little bit considerate. What other assessments are falling due at that stage? A lot of us are doing those sort of formality sort of SACs sort of in the moment or in the coming weeks. And think about the tightness of the turnaround, but you don't want to compromise then on being able to do the assessments and do them really well. So that's why you consider that range of the skills and the types of assessments that you'll do across the year.

The use of linguistic theory from unit three. So we've got the Roman Jakobson, and again I think that the clarity then of the functions that we have, makes it much, much easier for teachers that are coming new to the study design. It means that we're not teaching absolutely all and sundry, and not super confused. Instead we're nice and clear, these are the ones that we need to be working to. It creates that consistency of sort of handouts and sharing within the networks. And so we've got those referential, emotive, conative, phatic, metalinguistic, and poetic, and we can, of course, start working with those from year 11 and working their way up. We can see some of this having some crossover with some of the Crystal functions of language from the Cambridge encyclopaedia of English language.

And so some of those resources and even some of them sharing some of their terms with the Sara Thorne textbook, if that's what some people were using, I know that was a big one in the noughties and the early teens. And so some of those exercises will be able to very much carry across with that. But I think it sort of covers that range in terms of the types of functions that the students are likely to encounter, and it points them within a particular sort of linguistic direction. In terms of politeness, so the politeness, it does make reference to Brown and Levinson, so if that is something that you do want to be unpacking, then you've got that. But as to the degree, as to the meeting and challenging and affronting, and sort of being able to work through all of those for both formal and informal language, it gives you that greater flexibility in terms of what's naturally going to fit within your classes.

And we know that things like positive face needs and the meeting of positive face needs can be more easily done through informal language, and we probably have richer texts that are able to work with that, and hopefully by removing some of the sort of the explicitness of face needs from the study design, it sort of frees up those elements within our courses so that we can really do what we want to do, and do it really well, and do it in a way that's really meaningful to the students. So it sort of summarises that that idea that positive faces that need to be liked, it's that need to be sort of a part of the group, a part of the gang, as they say. Whereas that negative face is that need for autonomy. So not creating such an imposition, and we see the natural link that negative face has to formal language rather than informal language.

Not to say that it's not there, of course we find some texts that will have some crossover with that, but it's not something that we necessarily do, not something that we necessarily have to sort of force into our courses. If it's something that the students are struggling with and that we may be struggling to find the right sorts of resources to support our students with that. In terms of the sort of intents and purposes, so certainly in the original inception of the study design, so when the social purposes appeared, there was this idea that, is it a list that's on a secret list somewhere? Is it somewhere that we all need to find this holy grail that lists the set of purposes.

Over time, we came to be really comfortable with referring to what was listed as the social purposes in the current study design. But when it comes to these intents and purposes, there's no sort of set list to say that these are the purposes that need to be discussed. If you need a bit of a list, you can of course use some of the intents and purposes that are in the study design. So it is there as a support but it's not as limiting. And so it does sort of open that up to you, In terms of the degree to which you might use linguistic theory within your courses.

So obviously within your courses, I know that you want... Your students that need to really be brought up, to be supported in doing that. And those students that are at that top end to really have somewhere to stretch. And this is where some of the linguistic theories that are introduced within the study design can really create a little bit more of that stretch. They can go a little bit further in terms of looking at those, and it's only going to enhance their understanding of these particular ideas. And that's where something like negative face in order to... Through informality might be something maybe a little bit more as an extension for those really capable students to make sure that they're really feeling that stretch, feeling that challenge that's available to them, without the whole class sort of needing to be along for that ride.

When it comes to some of the functions of language as well, I'm really excited to see phatic in there, because there's so many great resources out there about phatic communication. Casting my mind back to Lingthusiasm, there's a great episode where they talk about phatics, so those sorts of discourse particles that serve in entirely a phatic function. And I think that the more that we can sort of bring some of that sort of broader research in, make it accessible to the students, it's really empowering them then for that sort of lifelong learning.

And the English language study design, there are elements of it that are really technical, that are really specific, that are really challenging and that are hard, but that's good. Like I think all of the VCE's study designs have their elements, have their components that we can really hook into and create challenge. And so English language I think is absolutely no different than that. But I think some of the updates to the study design, some of the simplification and some of the clarity that's been provided, also make sure that it's really accessible for students so that students that are coming into the subject can really celebrate some success. Annelise, have we had any questions?

**Annelise Balsamo** - Yeah, we did, it was related to the exam, so I was just waiting, but this is actually then a follow-up question which is, which transcription key should we be using when we are doing spoken texts? The original question was, is there a set one for the exam? We always have a transcription key and a spoken text in the exam, and it's very clear, we've never really had any problems with it. And there's always line numbers. In terms of SACs, that's a school-based decision. Yes?

**Luke Francis** - Yes, so in terms of SACs and the sort of transcription keys, so there is no sort of international linguistic standard that is used. There are some linguistic in jokes. So those of you who might have done phonetics labs, like me, at university, at tends to be the laughter. And that's because when you programme the computer to read that back to you, it sounds like a robot laughing. So it's going at, at, at, at, at, and so... But I haven't seen a transcription yet that hasn't done, that's come out of VCAA. So clearly whoever's writing their transcriptions sort of has had that experience as well. But in terms of whether it's an underline or an italics for emphasis, it can be either.

And so I think it is really important in designing your courses to have a think about, let's put a couple of different transcripts up so that the students aren't becoming overly reliant. It's not worthwhile students going away and memorising a legend, because they will always be provided with a legend when it comes to the examination. And that's because there is no international standard that's agreed upon, that everybody sort of uses when it comes to these transcripts. And we'd much rather that the students are really focusing their skills on analysing what's there, rather than that memorization of those prosodic and paralinguistic features that are represented through the transcription key.

But I know certainly the first time that I taught English language, I read through... So I first taught it in 2007, and I went through the study of the exam in 2006, 2005, 2004. Got very confused by the fact that, "Oh wait a minute, it's doing things slightly differently in different ways." So it was sort of reaching out to an experienced English language teacher that was able to explain that no, it is very much sort of based on the text that they get on the day, and the legend will always be provided. And I think that that's a really good habit for us to get into in class as well, and that sort of puts the students at ease.

The line references. Yeah, again, it's a really fantastic way to make sure that there's that specificity when it comes to their analysis. If they're talking about the use of a pronoun like me and if they don't give a line reference, and it's used in a colloquial sort of way as a replacement for a possessive form a little bit later. If they're not talking precisely enough with line references, they can sort of get themselves in trouble if the assessor thinks, or you or the assessor thinks that they're talking about one, but actually they're talking about another. And so those line references become a great sort of asset to the students for that specificity and clarity. But in terms of... So I definitely recommend that you get in the habit of including line references for texts, because they'll definitely get that in the examination as well. I think that we would really struggle to assess the examinations with the type of clarity and precision that these students deserve to be assessed against, if we didn't have those line references in there.

But in terms of the legend, I think that that's a really helpful question that you've asked, so thank you whoever that was. Because it is something that can cause a bit of angst, particularly for people new to the study, and if they're sort of stressing out at year 11 and thinking, "Oh no, there are rules and it seems to be breaking, do I not understand them?" It's just understanding that that legend will be set, kind of each time. Annelise, was there another question about the exam that I've missed? I feel like I've rabbited on about legends.

**Annelise Balsamo** - No, none at all. We just have a question about whether we're going to provide a bound reference for teachers to work on in terms of text. We have never done that and we don't do it. Clearly there's a reference to a publisher there, but that's something we don't do. I guess the joy, and maybe Luke will back me upon this, the joy of teaching English language is that you are constantly getting new texts and kids are bringing stuff into your classroom. So we don't prescribe that. There will be, and there is now, but there will be an updated version of support materials that will have links, live links to potential texts that you could use in your classrooms. And those will be websites that actually would update anyway. So you will have those supports, but we would never produce a bound reference that would be then fixed in a classroom like this one. So that won't happen.

And then we've got guidance as to where people new to English language might find information and resources on linguistic theory. Yes, I can help you with that. We actually have produced an on-demand video. So if you go to the English language study design webpage, there's an on-demand video that will take you through the key linguistic theories that we have embedded in study design for 2024, that will help you. But I think also Luke suggested people like David Crystal as useful, Sara Thorne. There are, I don't know, standard people, that they go to, right? Am I right about that? .

**Luke Francis** - Yeah, absolutely. So there are linguists that you'll see that sort of pop up fairly consistency across, particularly the networks. If you're not a part of any English language networks, please jump on board and get involved. The English language teachers are just... Not to blow our own horn, but we are just wonderful, and we will absolutely support any new teachers because we've all gone through that experience of being... Or most of us have gone through the experience of being the only English language teacher in our school. And particularly some have really done it rough in regional Victoria, where they might not even be within driving distance, within easy driving distance of another school that offers English language.

And so I know I've done lots of cross marking with schools, either from within regional Victoria or within the sort of suburbs that sort of feel that they sort of don't know what other schools are sort of teaching English language. The VCAA website with a bit of support from your VASS administrator, you can look up schools that teach English language. So there is a search by study design offered. And so that might be a bit of a starting point if you were trying to sort of link up with someone.

But certainly tap into the existing English language networks, and you'll see the types of names that come up. We love a good Australian linguist, and in particular when it comes to... For someone like Michael Clyne, who dedicated his life to writing fantastic, amazing, incredible work and research into ethnocultural varieties within an Australian context, he's just an absolute joy for students and teachers alike to read some of his papers and some of his work, 'cause he articulates himself so well. And then we have the kind of superstar celebrities of, Kate Burridge from televise

ion, that we like to reference. We've got the David Crystal and the encyclopaedia of English language, and all of the work that he produces and the fantastic research that he's done into things like texting and youth language and youth speak. So within particular fields you'll find that there are real experts that people sort of keep going back to, and then you'll find some niche ones as well. So I love in informal language, doing a bit of a lesson on swearing, and so I access Ruth Wajnryb, who's an Australian indigenous researcher, and she's got her dirty dozen of swear words within Australian English and again, some really fantastically accessible sort of components, but she's that bit more niche. So you'll find some of those along the way as well.

**Annelise Balsamo** - That's great. Thank you. It looks like the questions... We don't think we've got any additional ones, and we are coming up to 5:30. I really want to thank you for the presentation. It was really insightful and clear, and took us methodically through this new or revised section of the study, which is fantastic. If anybody on the call today, anybody on the webinar today, is interested in reaching out to me, here are my contact details. I can assist you with any questions you have or at least find answers if I don't have them, and you're welcome to contact me at any time.

I just want to take a couple of seconds here just to reassure people about the examination. Because the study really focused on creating certainty but also continuity. There is no plan to change the format of the examination. So we'll still have the three sections, A, B, C, there'll still be short answer, an analytic commentary, and the essay. There will be of course some tweaking to the specs and to the expected qualities, but nothing that is going to be radical and significant. So please feel certain that your students won't be facing anything drastically different. That information will come at the end of the year after the current cohort sits the 2023 exam. So look out for that in December.

I think that's it. So thanks everybody for your time, for coming. This webinar has been recorded. It will be published up on the English language study design page along with on-demand videos, the other recorded webinars that we've conducted in this series, and the support material will be published by the end of June. So there will be quite a lot of stuff for you to utilise in your classrooms in planning for next year. Fabulous. Thanks Luke.

**Luke Francis** - Thank you.

**Annelise Balsamo** - Thanks everyone.

**Luke Francis** - Bye for now.

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