**Christine** Hello, literature teachers. Welcome to our second on-demand video on VCE Literature Study Design for Units 3 and 4. I am Christine.

**Briony** And I'm Briony. Hi Christine.

**Christine** Hi. Good that we're chatting again.

**Briony** We absolutely are. We had such a happy time last time. I'm starting today with adaptations and transformations, and it's always nice to start Unit 3 with something that's entirely familiar. Here's a statement of the study and teachers will recognise it as very similar to the adaptations and transformation SAC that was in the study design that we have just been teaching and indeed in the one before. Thanks, Christine. There is a lot of familiar content. There's the comparison with the original text and the transformed or adapted text. You don't have to use a transformation text that is a film, but I've used that film iconography in the image because I think most people do choose to do a transformed text that's a film because I think that's something the children really enjoy. Is that your experience, Christine?

**Christine** Definitely. Most teachers that I've worked with decide to actually do film for this particular outcome and it's wonderful because you get to actually think about, you know, a different form and how the writing can really just come to life when you actually see it being embodied by actors, you know, with cinematography and music and all of those things. And for a lot of my students they actually start to get literary features more by a film because they get those film features so easily, and so sometimes I actually start backwards, you know? I sort of get them to get the features in the film and then go back to the written text because then they're able to see those literary features more like the symbols, imagery, metaphor, et cetera.

**Briony** Absolutely. I think that I say to my students that they are natives of the screen, that is to say they've always had screens ever since they were born and that idea of being able to see cinematic language is really useful in helping students understand literary language more effectively. The focus on form continues and so does that focus on the conventions. There are some revisions and changes in the study design though. There's the introduction of a close analysis task to complement the comparative task and I think that's really useful at the start of Unit 3 as a reminder for students that that key literature skill of close analysis is critical for success in this outcome. There's also the encouragement with that for staff to focus not necessarily on a whole text in the transformation, but to focus on an extract or a series of extracts from the original text rather than looking at the whole piece. And so I think it gives staff that freedom, which actually was there in the previous study design, but is more explicit here.

**Christine** Yeah. I feel like it grounds everything together, that we're making it more specific that, you know, this is close analysis. Let's look at these passages in the literary work, in the written work and then doing the same with quite a long film I think is great because I feel like the students won't feel so overwhelmed, especially if you're looking at quite, you know, a film that's longer than two hours. Just to really look at a, you know, a scene or, you know, a sequence I think really does make the task doable, but it also obviously prepares them for what they're going to be doing in the other outcomes.

**Briony** Absolutely and I think it helps the children also grapple with particular ideas and helps them be more specific in their writing, which is something that I find my students need help with. That idea of they're able to make observation, quite general observations, but when I ask them to tell me where their ideas have come from, that's sometimes quite challenging. So I think that this revision will be quite useful in terms of helping the students see the way the SACs in Units 3 and 4 are getting them ready for the exam, helping develop their close analysis skills and their exam skills at the end of the year.

**Christine** And I just realised that this could open up television shows. So we've got Alias Grace on our text list, and of course you wouldn't go to the television show, you know, with the previous study design, 'cause you know, who has time to watch so many episodes, but because this is more about close analysis more about specific parts, I feel like it does open it up for us to actually start thinking about, yeah, the television, not just film.

**Briony** Absolutely, Christine. And that's actually one of the things that I'm thinking quite seriously about doing next year, because on the new text list there's Chimerica, and it's also a Netflix series and while I wouldn't want to show all the episodes of Chimerica because I am going to be able to choose my focus on the passage or passages, I may well use one or two of the episodes of Chimerica and so it makes it easier for me to find that transformation. One of the things I like to do to prepare students for the transformation task is to get them to cast the original text with their own Bollywood or Hollywood or anime characters so that they're able to see how challenging it is to choose an actor who will embody the characteristics of a character they've only read about. It's very, very interesting looking at who they want to act a role, you know, had some very, very interesting actors for Cat on a Hot Tin Roof. It made me realise how old I've got when they made Big Daddy, I don't know, Leonardo DiCaprio, and you think, oh, I'd never thought of him as parental before now, but there it is.

**Christine** Yes, there it is. You know as you were saying that I was thinking how wonderful it would be if you had two students, one student sort of describing what the character looks like and the sort of person they are and then the other student drawing it at the same time and actually looking at how their understanding of the text can then be, you know, on the page what it would actually look like with those scenes. I think that would be a wonderful activity too.

**Briony** Absolutely. I think that's one of the reasons that I use so many visuals in my classroom practice. You know, I mean, I get my kids also to make film posters for their texts or because this year I've got quite a lot of music students, so instead of film posters we had soundscapes for Picnic at Hanging Rock and there are some very, very eerie soundscapes that we all listened to and then the children talked about why it is that they had generated those ideas and a colleague of mine suggested this next activity, which we now also do all the time where we have screenshots and the children annotate screenshots, noting all the various features because otherwise the film goes so quickly and it's hard for them to recognise various cinematic features. And so we have these screenshots that, after they've annotated them, we pin them up on the wall and everybody gets to see what everybody else has seen in various different shots.

**Christine** Fantastic. A different way of seeing a film. And so that brings us to some familiar but less familiar territory. I feel that, you know, as a whole, Unit 3 and 4 may look similar, may look familiar, but of course this is probably the part that looks less familiar. Developing interpretations. I do want to begin by telling teachers not to throw away anything that they've done with their literary perspectives work, that I think that a lot of that work can continue with this current outcome, but can continue in a way that is more student friendly, that's again more grounded in the work that we do in literature in terms of developing a student's voice, developing their understanding and their complexity of literary work. I just want to begin by, I guess, not beginning 'cause I've already started, but I want to just note the fact that there's three steps, three like big things that the teachers and the students are going to be doing in this particular outcome. And I think that the initial step is very much grounded in what we know. In the familiar that it's still that views and values, context, response, initial interpretation of a set text.

**Briony** That's very much like the work that they do in the very first area of study in Unit 1. Isn't it, Christine?

**Christine** Yes. Yes. That's what we do in Reading practices and also we do that in ideas and context as well in Unit 2. So it's understanding a text from its context, from the author's context, from the context in which the text is actually set as well. 'Cause we know that sometimes that can be different. And then what happens, I guess the second step, or if you like the second part of the process or the learning journey is introducing a supplementary reading. Now this supplementary reading can be that, you know, wonderful Marxist reading that you've been using or feminist reading that you've been using. You know, you can use that. And the best part about it is you only need one. You know, we don't need two perspectives. We just need one and we need one reading. It can be something that is, you know, a literary theory, like I said, a Marxist or a feminist, but it doesn't have to be. It can be an essay. A point of view that is, you know, that navigates both of those zones or all of those zones. It doesn't need to fit into a lens or a perspective in a sense, you know, it needs to just give the students a different interpretation, something perhaps that they haven't considered or something that they probably considered at the beginning of the unit and wondering why you didn't mention this earlier, miss. So maybe the supplementary reading will appear earlier in your classroom because the students are coming in with all of these readings, you know, with all of these different ways of seeing things.

- So I would definitely target, you know, what you are bringing in, what the students are informed about. This might be the, aha. I didn't think of it this way. Or it might be a I've already realised that we see this text this way. You know, you can both enrich as it says there, challenge or contest the ideas that the text is putting forth.

**Briony** Absolutely and I think that it also gives space depending on your classroom to allow for a degree of student choice. And if you've got some students who are interested in one particular way of reading a text, then maybe their supplementary reading is more focused in one direction. But if you're trying to differentiate your situation and you have some students who are perhaps less confident or whose skills are less developed, then a different reading will help them be more able to negotiate the task with a greater degree of scaffolding.

**Christine** I love that. Choose your own adventure when it comes to the supplementary reading. So it's all very familiar though, because as I said, you begin with that context with the views and values. We are used to using readings in literature. You know, we are currently, you know, using two literary readings that have to be two completely different perspectives. So really narrowing it to one reading I think will help both teachers and students really come up with some really rich and insightful learning so they're not spread too thin. You know, they can really get in depth and really understand a different perspective and see how that different perspective obviously changes the initial. I do want to emphasise that this is also very passage focused. It's still about close analysis. It's still about looking at particular parts of the text, especially if we're thinking about assessment and how we're going to assess this. You know, it's still thinking about it in terms of, you know, these are particular parts of, you know, particular moments that occur in the text. How do we view them in the context and then how do we view them after we've read a different interpretation?

**Briony** Absolutely. One of the things I like about this outcome is how empowering it is of the students, how much it recognises the students own engagement with the text, with the initial reading, and how it values the students modification of their initial reading into a subsequent interpretation once they have read a critical text that helps them see the text perhaps in a different way, or as you say confirm something that maybe they have already started to think about and gives them more language to articulate their views.

**Christine** And I'm just going to go back. I know this is very controversial, but I did say there were three steps. So we've got sort of this context part, you know, views and values part. We've got, let's understand this reading, and then of course what you just said, it's that developed reading. It's them going back to the text and thinking about the text in a different way or in a more enriched way and you know that's great pedagogy 'cause we're saying to students, you know what? Initially you're not going to get the text, you know, 'cause interpretations are meant to be developed. The more we read, the more we develop, the more we think about a text, the more we realise we don't know as well.

**Briony** Also that helps them understand the possibilities of a text, you know? That you can come at a text the first time and you have certain responses, you understand it in its context, you recognise its views and values. You engage with the details perhaps as you have there through a passage and then you can enhance, and as you say, enrich your understanding through supplementary readings, through discussion with others. You can come again at the text with a more nuanced understanding perhaps in that second reading, in that second interpretation, in that developed interpretation.

**Christine** Yeah and I hope that that journey continues for them. You know, I hope that they go back to those texts and you know the interpretation continues to develop. So in terms of the revisions and the changes, basically we don't have to have a particular theory or perspective or lens, you know. Let's just free ourselves up, you know, take the shackles of literary theory off us, not needing to fit into particular boxes and see it as open, more holistic, a reading doesn't, you know, we don't have to label it. We don't have to say it is this reading or we could, but as you said earlier let's target it with where our students are at and what they're interested in. And the best news about all of this is that there's only one additional reading that is required. But as you said earlier, Briony, you know, if we go with the whole choose your own adventure, you may want to give students choice in terms of which readings, in terms of what they're interested in, and what they want to look more into for their developed reading. The final assessment does have two parts as well. And even though, you know, the current assessment, I believe probably has three or four parts to it, two doesn't sound too bad to me to be honest. Two sounds doable.

**Briony** I think that two is also doable because you can spread them out quite a lot. So that the initial reading, I'm thinking that when I teach this next year, the initial reading can be done quite early in the study of a text. And the subsequent reading wouldn't be, or the subsequent interpretation, is something that you come to at the end. Whereas I think with the current study design, the enormity of that task after the children have read the text and then read two critical perspectives and then really tried to balance their interpretations, it can become quite a juggling act I think, and sort of looms quite large in the minds of the children. Whereas I think this can be broken down into much more sort of manageable chunks. And so while it is two tasks rather than one, they are two more, it seems, less intimidating tasks to do.

**Christine** Yeah, I agree. And also, I mean, even for that first initial reading, I'm definitely still going to be doing passages. I know that the study tells us, you know,, we've got to have those passages for that subsequent reading, but I think that, you know, in the beginning, we've got to still be making it a passage based assessment. Is that what you are thinking as well?

**Briony** Absolutely. I think coming off the back of the transformation which is passage based I will be absolutely focusing on passages for the initial reading in this task as well because I want the students to understand in the sort of trajectory of their learning that they are developing interpretations, their capacity to interpret has to be located in specific moments in the text. I don't want to go back to a sort of general assertion about the text without the students saying, because I see it in this particular part, so I think that again I would either be for the initial interpretation providing the students passages or passage or passages, or depending on the strength of my class I might allow them to select a passage that they respond to for the initial reading and then the subsequent reading.

**Christine** Yeah and still grounding it in passages or having that consistency I think will help with their learning. In terms of what we are doing in the classrooms, we're all assessment, assessment, assessment. But of course we have, you know, we can have this wonderful beginning where we get students to actually explore all the different layers to the social, historical, and cultural context. So earlier I said, you know, the context of views and values, and what I've just realised is that these things exist for the author. So there's, you know, the views and values the author, the author's world, they've created a world. So there's a world that has its own views and values, that creative world that they've done. But then there's, you know, that society around the author, because the beautiful thing about writers is that they make us see their world in a completely different way and a lot of the time they're very much going against some of the norms, some of the things that are going on culturally and socially. So I think really embracing those layers, you know, through some jigsaw activities where students are researching in groups and coming back, and I love to do a good Lotus chart where, you know, each student is responsible to one particular aspect of the social context or the historical with questions and websites to guide their research and all of them come back together just so they're able to see that there are many layers to a text, even many layers to an initial reading to really get your head around seeing the world of a text from all of its perspectives, in a sense.

**Briony** Do you know, Christine? We are currently studying The Fire Next Time in my Year 12 literature class, and so I assigned each of the students a year in America surrounding 1962 when those essays were first published. And one of the things that each of the students has provided is a song that came out in that year, and we've just listened to little clips of a whole lot of songs from the 1950s to the 1960s and it's fun, you know? It helps us and it helps us orient ourselves to the world of the text and the author and it's very, very interesting.

**Christine** Yeah. I love using art here as well. A lot of the artwork that was popular at the time and just, there's always something in a text, I find, that really screams this era, this world. And I love to take those little lines, you know, in Buried Child where one of the characters says, oh, this is like a Rockwell painting. And just bringing in those things. Because immediately gives you that sense of, you know, this is what society was like, this is what it looks like. This is what it sounds like, how wonderful they use music. You know, it's great you brought up The Fire Next Time because I'm going to go to the second last dot point there. I'm actually thinking of that being my fifth text. So I'm going to be a little bit naughty. Don't tell anyone, don't tell anyone, but you can, and it is allowed to actually use parts of, you know, your fifth text can essentially be a supplementary reading. I mean, Baldwin is expressing so many incredible ideas, philosophies around race at this time and I would love students to actually approach that text as a supplementary reading or actually using parts of Baldwin as my fifth text, parts of Baldwin to then use that, you know, with another text. Suzan-Lori Parks, Father Comes Home. So I think that that might be a possibility for other texts as well. I'm thinking of Tim Winton and his wonderful essay on class, which is still going to be on the list for anyone that's really doing an Australian text as well. It'd be great. You could use parts of that essay or parts of Winton as well.

**Briony** Absolutely. For Picnic at Hanging Rock I think that you could do some very interesting things with class in Australia with the Winton or with the Baldwin you could do, is it As I Lay Dying? Which I think is also on the text. I think there are on the list. It's also American and on the list. There are some really interesting ways of negotiating the text list and using that fifth text. Look, I have to warn you though, Christine, if you're planning to do that with the Baldwin, I was planning to use the Baldwin as my fifth text, but my class has just embraced the Baldwin with a frightening enthusiasm and I see now what was my fifth text, I'm sort of looking at Euripides and Dickinson, which were going to be the text we were focusing on in Unit 4, and I see that Baldwin is going to cast a very long shadow.

**Christine** And we have to be responsive, responsive. So I, you know, you're being responsive to the students engagement and their learning and that's our job. That's what we do, right? The other thing with the views and values and all the layering at the start, I really do love a Tri-Venn, because I feel like it's a visual way for them to see the differences between author, reader, and characters. Because I mean even at this level, obviously they should know the obvious differences, but I want them to see the different ways they do perform in our understanding of the text and having, you know, that adding a layer of performance into the classroom, getting them, or, you know, doing a performance where they're at a dinner party or a panel discussion where they're actually embodying some of the characters or a reader from today or the author. I think those types of fun interactive activities really do bring to life the idea of what it is to develop an interpretation.

**Briony** Yes, absolutely, and I think that it also gives students, again, that sense of empowerment, which is essential. I think that's one of the things that we're trying to give them as they go out into the world, you know, there they are in Year 12. We want them to feel that they are empowered readers through this area of study.

**Christine** Yes and close analysis as usual. Passages, reading. I think we emphasised that before.

**Briony** Yes. I, again, am talking about a unit, an outcome that is very familiar. Although creative responses to text has been moved into Unit 4, it is an area of study that we are familiar with from the old study design. And I don't know about you, Christine, but it's always been one of my favourite areas of study.

**Christine** I've loved it. I actually start with it. So even though it's the second outcome currently for Unit 3 I start with it because I think it's such an effective way to start discussing literary features. And, you know, we are getting them to analyse those features and then getting them to experiment with them, create with them. So I find it really fun. It's really fun. It's the best way to also get to know students and to know the stories they're interested in telling it's so grounded in who they are as people.

**Briony** Absolutely, and I think that there's so much of Year 12 and VCE that is so very focused on analytical writing, that to give students permission here in Unit 4 to be creative is, I think, a real gift. And I know that as Unit 4 sort of heats up for a lot of students in a lot of subjects, having this opportunity to take a pause, to be able to exercise our creative muscles and to write and continue to write in a way that is perhaps less immediately stressful for students, I think is really, really empowering in Unit 4. I do it as the second outcome in Unit 3 at the moment and so it won't be too much of a shift to me to put it into Unit 4. You've got the familiar content slide up and it is a very familiar outcome. Students are writing. The task is very similar. Students have to write in the style of the original. They have to show careful engagement with the style and the form, and students are invited to write into the spaces and the silences of texts and it's something that's always so tempting for kids. And I think that they have always really enjoyed it. It is a little different now with the new study design. So if we go to the next slide, Christine, there are a few revisions and changes. The area of study has been moved into Unit 4. There is the new requirement as with the adaptations and transformations to have close analysis of a key passage as part of the SAC and I think that that again makes explicit something that was always implicit in this task anyway. That students have to base their writing on the style of the original. And so rather than giving them the whole of the original and saying here, base it on this, this task now says, look at a key passage and discuss how this passage works and how your story or your creative response replicates elements of this particular passage and in the context of the text as a whole. And I think that that again makes this task more manageable, particularly in the reflective commentary element, because I run this as an oral presentation SAC and there does remain the requirement that one of these tasks across Units 3 and 4 is an oral presentation. And I love to watch my students listen to each other as they read their stories. They are such an attentive audience and it really is a beautiful moment in terms of student engagement and the recognition of all the authentic voices that we hear in our classes. So I really think this is a positive outcome and I really very much look forward to it. So I do very much work with the students, developing themselves as writers and as a community of writers during this assessment task. I don't read drafts because it's a SAC, but it's a requirement of my SAC that the students must read each other's drafts during class time and give feedback on them so that they see themselves as part of a community that doesn't just analyse text but it also creates text. And that builds really important connections I think for the students prior to that final push at the end of Unit 4 for the exam, because I think that they learn to talk to each other and read each other's writing here at the start of Unit 4 and then as they are practising their exam technique they know that they can turn to each other and find critical friends amongst the classroom, and I think that's also a really important life skill.

**Christine** Definitely, definitely. And they're able to celebrate it, you know, because you said earlier you're going to do it as their oral component. Of course we have to have an oral component and that could be, you know, a celebration, a celebration of the work that they have done as opposed to, you know, another SAC, you know, another thing that's high pressure. What time of the year to do it as well?

**Briony** Absolutely. I love to do the second bullet point where the kids create a social media profile for, oh, so that's not what I'm saying here. So I've said here on this bullet point that my students often do get to know their author as long as they're not writing on an author who's died.

**Christine** Well, you're thinking Maxine Beneba Clarke. Maxine Beneba Clarke is very active on social media.

**Briony** Absolutely. But I mean even the children doing Lindsay do a lot of research into Lindsay. They're very interested in her, but what I was saying was that I like my kids to create social media profiles for the characters that they're going to write about. And although that's quite a kiddie activity for them to do in Year 12 you would be surprised by how much they enjoy it.

**Christine** Oh, definitely. In terms of tuning them in or getting, you know, and also, I think you just learn a lot when you see a character in a different form. It really does go back to adaptations and transformations in a sense, right? Because again you're expressing what this character is all about in this other form and I've actually been looking at ways of incorporating TikTok. So I'm going that far. How can we incorporate some music and dance to express? And this is because there is just so many great book reviewers in all of these different social media platforms that the students are already following. So how wonderful to join in that conversation, how authentic?

**Briony** It sounds wonderful. And we've just finished the oral presentations this week and obviously next year we will do it somewhat later, and it has once again been a really wonderful experience. So if you're thinking about where you're going to put your oral presentation, I can't recommend this highly enough.

**Christine** Well, now I'm going to change your mind, because I actually do that as the close analysis. Yes, yes I do. And that's such a great lead into our final outcome. We have all come home to close analysis. It is wonderful to end here because this is how, you know, this is the core of literature. This is where it all began with Reading practices. And the reason why I do close analysis as the oral and I have been doing for a couple of years is because I get those wonderful discussions afterwards about the students writing. So we do writing circles, which is done in more academic settings, but still really works within a high school classroom where the only thing the student has their close analysis, they read it out and after they read it out, every other student has to comment on what they've just read out. And they've obviously because you are now doing it as the final outcome, you've created that safe environment. You've got those protocols in terms of discussion in place. So the students should be at this stage comfortable enough to share some of their writing and comfortable enough to hear some critical feedback as well. You know, and they've got the criteria there in terms of close analysis and the discussion is based on that criteria. You know, they're saying words like, well, you know, they've discussed language here, but they haven't really looked at the effect there. So I'm just amazed by the discussions afterwards and I think I'm going to continue doing this, but you've slightly changed my mind, just slight, just slight.

**Briony** Now Christine, just tell me, when you do this do you give the children different passages or do they all respond to the same ones?

**Christine** That is a fabulous question. I actually get the students to select their passages.

**Briony** Ah, so that, again, student choice and agency involved in that process.

**Christine** And because, you know, we did it with Plath as well, it was separate poems and anyone that's doing a poet, everyone's doing a poetry collection, but you know, doing poetry, getting through so many of those poems, is almost an impossible task at times. And so getting that one student to be an expert, you know, on that one poem, for example, and then combining it and then combining it, you know? Because they've gotten the perspective of every student in the room. They've got copies of each other's writing and so then it's about them thinking about it in terms of, you know, another two. It sort of builds them up to looking at those three passages in the end as well.

**Briony** Christine, it sounds fantastic. Almost you've won me over.

**Christine** Almost, almost. So everything should be familiar. I think the only thing that was slightly different that I found just rereading the study is just this last sorry to just rush onto the next slide. But I might go back just to go through the familiar again, but it has a coherent view of the whole text instead of interpretation. There's this idea of a coherent view. So I think that that suits what a close analysis response actually is because, you know, in English we have this idea of, you know, an argument that's being developed, right? An interpretation, a specific topic. And you just see, you know, in a sense in English as, say, you know, there's closure, but what's fascinating about a close analysis and what makes me go, yes, I want to read more of these. I know, I'm completely crazy. But what it does is that it's still open, you know, there are still questions. And that's why I love the fact that we don't have sort of a stringent interpretation in this sense. It's okay. It's a view, it's a view of the whole text. It doesn't need to close any of those discussions. It doesn't need to be a finality to it, which I think encompasses what close analysis actually is a lot more.

**Briony** Yes, absolutely. Absolutely.

Christine So again, the other changes, slight changes I've founded that were being very explicit that we're using passages, even though we all were using passages, it's just written down now, which is great. And a relief in a sense especially for teachers that are just, you know, starting, that are going to be teaching this course for the first time. And obviously there's that consistency. Passages, close analysis running throughout Units 3 and 4. The significance of the views and values are there, but it still remains there, but it's highlighted just that little bit more, I think. And the best part about it, yes.

**Briony** Sorry, but the best part about it?

**Christine** I was going to say the best part about it is that we have skills listed. We have actual skills, that dot point. This is what it means to write a close analysis, which I find quite empowering, which makes me go, yes, that's what I get my students to do. I can finally see it there in black and white in the study.

**Briony** Absolutely. Christine, I would say though, with the close analysis, one of the lovely things for me with the revisions and changes is that the students now only have to produce one close analysis rather than the two in the previous study.

**Christine** Yes. Yes. This has been a big change I think throughout the whole study, hasn't it? Because it's not two literary perspectives. It's one supplementary reading. It's not two close analysis responses. It's one. So, you know, two for one, I'll take it. I'll definitely take that as a teacher. Definitely.

**Briony** Absolutely. Absolutely. So I think there has been an effort with the creation of this new study design to make explicit things that were implicit before so that the skills development can be obvious to students as well as to staff and to show the building blocks, towards a greater degree of efficacy as readers. We obviously don't know what the new exam is going to look like at this point, which I know is cause for some anxiety, but I think that I keep saying to my students, don't worry, everybody in the state is in exactly the same situation. As soon as we know more we will be able to shape our work so that you will feel prepared for the exam. I think that this explicit articulation of skills is only liberating for everybody.

**Christine** And I think that it's important for us to remember that regardless of the exam the exam needs to come out of this, needs to come out of what we've just been discussing, needs to come out of that study. So as long as we are now developing courses that cater to the skills and the knowledge that's in the study then we are preparing them for that exam. I hate to end on the exam, but I I feel like that's where we're going to end.

**Briony** Well, I think so. Christine, once again it's been absolutely lovely talking about this study with you.

**Christine** I know, I know. Oh, my classroom practice, story boarding. I didn't mention the beauty of story boarding and key passages. Can we go back slightly?

**Briony** Yes, of course.

**Christine** So with passages, because that's something that we've discussed so much, one thing I get my students to do, very similar to you in terms of when you're looking at the film stills is I actually ask them to storyboard the key parts of the text. So getting them to draw key parts of the text and the best part about this is that you're getting students to decide which are the most important parts of the text and discuss why that's important and what does that look like. And so it's not just the storyboards they create, but the discussions and the annotations that come with comparing storyboards that I think is really exciting and has been quite successful in my classroom. We're obviously building on skills here and I think a lot of us are working with our Year 11 lit teacher quite closely. We might even be the year 11 lit teacher, who knew? Teaching both courses at the same time. And in that case it's a real opportUnity to build on a checklist, a whole class criteria, a way of the whole class understanding what is close analysis, what does it look like? So of course using what's in the study in terms of skills, but making it their own, making them think, well, what do I actually do and what does that look like? And getting them to be very metacognitive in that sense and discuss, this is how I approach it. How do you approach it? And one thing I found successful is to create a whole class criteria around this. So I actually show this to my Year 12 students and I say, this is how last year's group used to do close analysis. What do you think?

**Briony** Do you know, Christine? Speaking of teaching Units 1 and 2, I will tell you a secret. I get my Year 12s to go into my Year 11 class and teach them close analysis.

**Christine** Ah, that's the dream.

**Briony** I know, where I can sit at the back and go, yes, you children teach each other. I will think about making myself another cup of tea, and it's really, really fantastic for the students before they do this assessment task in Year 12 to go and explain to Year 11s the steps and process they go through for close analysis. I may well add in the checklist because I think that's great, but giving them that authentic experience of explaining close analysis to people who really want some insight, I've found to be fantastic.

**Christine** And they listen to their peers, they really listen to their peers and their peers have a way of connecting and communicating that, unfortunately, I don't believe we will ever be able to as teachers, but that links in well with the writing circles that I've already discussed earlier about them sharing their writing, offering that critical feedback. And I think now we have come to an end. We have.

**Briony** Fantastic.

**Christine** We ended with, you know, peers helping one another instead of an exam. So now I'm actually quite comfortable ending this because student working with students. So thank you.

**Briony** And as a peer, working with a peer, it's been lovely chatting with you again today.

**Christine** Yes. Thank you. Thank you. See you all, have fun.

**Briony** Bye.

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