

# VCE English as an Additional Language implementation briefings — participant workbook

## Unit 3 — Sample course plan

In many schools it is the practice that English classes contain small numbers of EAL students.

EAL students in combined English/EAL classes may require additional teaching time to work on developing skills which first language learners acquire in earlier years of schooling. Provision of this additional support is a school decision; it could be provided by the English teacher or an EAL specialist as an additional timetabled lesson or lessons each week.

The following sample course plan has been designed to support teachers of combined English and English as an Additional Language (EAL) classes. The sample course plan illustrates a possible sequence of teaching based on the following types of activities:

- common or joint activities, where all students participate in the same learning experiences
- parallel activities, where the teaching focus is similar, but learning experiences have been tailored to the needs of English or EAL students
- distinct or different activities, where English and EAL students will be participating in different learning experiences with a different teaching focus.

While the course plan is divided into Areas of Study, there may be also opportunities to build skills across the whole unit, for example, each week a different student prepares a short analysis of a persuasive text and presents this to the class orally in 2-3 minutes. Following this, students have the opportunity to discuss and ask questions for 5-10 minutes.

The sample course plan does not illustrate how additional teaching time or support is provided to EAL students.

Ideas are provided to illustrate how a lesson might be organised where there are parallel or distinct teaching focuses. Lesson plans for a combined class will need to take into consideration length and frequency of class time.

Ideas for ways to support EAL students are provided. These are intended as examples only. EAL students can also be supported by planning either extra time to undertake tasks, additional scaffolding material and, where possible, for time with a support teacher.

The *Advice for teachers* resource contains additional advice about assessment and designing teaching and learning activities for Units 1-4 for both English and EAL students.

## Listening

Across Unit 3, teachers of combined classes will need to ensure that the listening skills of EAL students are developed through targeted learning activities as well through other areas of study. Regular practice of listening skills is important to develop students' proficiency.

The sample course below includes examples of listening activities which are embedded within Area of Study 1: Reading and creating texts and Area of Study 2: Analysing argument.

Targeted teaching of listening, distinct from the activities being undertaken by English students, and which explicitly develop the knowledge and skills of Area of Study 3: Listening to texts, should be a part of most lessons. For example:

- Regularly, for example at the beginning or end of each lesson, spend 10 minutes listening to or viewing short texts with a number of comprehension questions that focus on literal and inferential understanding. Audiovisual texts will allow students to focus on aspects of delivery such as gesture and eye contact.
- Explicitly model, using self-talk, strategies for effective listening, such as:
  - tuning in activities to focus and remove other distractions
  - highlight key words in comprehension questions to support understanding of the purpose for listening
  - using contextual information to support understanding and make predictions
  - use written and visual material, where available, to support understanding
  - listening for key words, ideas and gist
  - paraphrase and summarise to confirm meaning
  - note both the words used and the delivery
  - use opportunities to re-listen to a text to check for meaning
- Discuss the types of questions, such as multiple choice, short answer, and key words that should guide their responses, such as delivery (intonation, stress, rhythm, pitch, timing, volume, gesture and eye contact), word choice, audience and purpose. Read and analyse sample responses.
- Encourage students to practise listening skills at home, work or in other contexts such as sport.

See *Advice to Teachers* p. 29-30 and p. 37-38 for extended examples of how to prepare appropriate listening activities and assessment for EAL students.

Ideas for delivering distinct teaching focus include:

- In small groups, students listen to or view short texts that can be accessed online. Independently or as a group, students record their understandings of the material in a table, under broad headings, for example, speaker's point of view, features of delivery and word choices. Students discuss and share their responses.
- Use the online tool *Google forms* (<https://www.google.com/forms/about/>) to provide students with an audio or visual text and accompanying comprehension questions which can be completed individually with headphones on their laptop or other device. Responses can be automatically submitted to the teacher for review and feedback.
- English students undertake a jig-saw activity based on *The White Tiger* while the teacher works with EAL students to develop listening skills.

### VCAA Term 2 2016 resource

- Prepare extracts with focus questions that illustrate particular features of each text e.g. character, plot, themes and structure.
- In groups, students work through the extract and each focus question.
- One member from each group then joins together to form new groups; each student is now an expert and must lead a discussion about their extract and focus questions. All students add new insights and comments.
- This activity can be used with different stimulus, questions or tasks.

### Text selection

The sample course plan has been based on the following texts selected from the 2017 VCE English/EAL Text List.

|                  | Unit 3  | Unit 4  |
|------------------|---|---|
| English students | Mankiewicz, Joseph L (director), <i>All About Eve</i><br>Adiga, Aravind, <i>The White Tiger</i> | Miller, Arthur, <i>The Crucible</i><br>Brooks, Geraldine, <i>Year of Wonders: A Novel of the Plague</i> |
| EAL students     | Mankiewicz, Joseph L (director), <i>All About Eve</i><br>Miller, Arthur, <i>The Crucible</i>    | Miller, Arthur, <i>The Crucible</i><br>Brooks, Geraldine, <i>Year of Wonders: A Novel of the Plague</i> |

## Sample course plan

| Week | Teaching focus            |  | Decisions, assumptions and comments  |
|------|---------------------------|--|--|
| 1-2  |                           | <p>Common focus: Context and plot</p> <p>Support for EAL students may include:</p> <ul style="list-style-type: none"> <li>explicit inclusion of contextual background relevant to historical/geographical/cultural setting, for example, <i>All About Eve</i> and the 1950s world of theatre, the role of women in post-war America.</li> <li>view selected scene/s to consider key events/turning points and discuss the role of women in the text. Use structured comprehension questions to build students' listening skills and awareness of the task demands of the listening component of course.</li> </ul>   | <p>See <i>Advice to Teachers</i> p. 26-28 for extended examples of how to prepare appropriate classroom activities for EAL students.</p> <p>English and EAL study one common text from List 1. For this course plan, <i>All About Eve</i> has been selected.</p>   |
| 3-4  | Distinct focus: Listening | <p>Common focus: Character</p> <p>Support for EAL students may include:</p> <ul style="list-style-type: none"> <li>annotate key passages/comment on key scenes that provide insight into character actions, motivations, etc. by highlighting key words and phrases, and identifying connections, changes or patterns.</li> <li>construct concept maps of character traits with a focus on building evaluative vocabulary (e.g. obsessed versus dedicated).</li> <li>provide opportunities to engage with relevant, appropriate textual vocabulary and its use in context such as regularly writing in a journal, providing key words to incorporate (e.g. similarly, therefore, as, because, concurrently, in addition, yet, despite, although).</li> </ul> <p>Common focus: Themes and ideas</p> <p>Support for EAL students may include:</p> <ul style="list-style-type: none"> <li>shared reading of sections of the text and discuss how they reveal dominant themes and ideas.</li> <li>map language from the text that reveals the author's position on a key theme or idea.</li> <li>develop questions for students to discuss and write about their interpretations of characters, themes and ideas. This could include creative writing.</li> <li>make notes in a journal about creative writing ideas to develop analytical thinking about the text e.g. by identifying key moments in the text, turning points for particular characters, symbolic/significant settings that reveal salient ideas. Share worked-up ideas by reading to other students.</li> <li>view/listen to interviews, discussions, documentaries, podcasts etc. about the text. Use structured</li> </ul> | <p>While EAL students are only required to complete either an analytical response or a creative response for the SAC, to satisfactorily meet the outcome, they must demonstrate evidence of both analytical and creative responses to different texts. In this course plan, the teacher has determined that EAL students will complete an analytical task on <i>All About Eve</i> for the SAC.</p> <p>EAL students could demonstrate creative responses to <i>The Crucible</i> by completing a range of tasks including an in-class creative journal, with different stimulus and scaffolds provided by the teacher.</p> |

| Week   | Teaching focus   |   | Decisions, assumptions and comments |
|--|--|---|-------------------------------------|
|  | comprehension questions to build students' listening skills. |   |                                     |
| 5-6  | Distinct focus: Listening                                    | <p>Common focus: Structure, features and language of the text</p> <p>Support for EAL students may include:</p> <ul style="list-style-type: none"> <li>• identify ways in which the author creates meaning through structure and language of the text</li> <li>• explore how the author reveals characters and the world of the text by using time, place, experiences, emotion and moods.</li> <li>• draw students' attention to the constructed nature of the text they are studying considering main features of the genre</li> <li>• investigate language choices in the text such as tense use, music or camera angles in films, visual features of graphic texts, use of a more than one narrator in print texts.</li> <li>• write creatively in the voice of a character from the text, e.g. Karen from <i>All about Eve</i>, exploring her feelings about her choices that impacted on Margo.</li> </ul> |                                     |
| <p><b>ASSESSMENT</b></p> <p>English and EAL students could undertake similar analytical responses to <i>All About Eve</i>, however the marks allocated will be different, and some modifications may be made for EAL students.</p> |  |   |                                     |
| <p>English: Outcome 1 SAC, part 1 – 30 marks</p> <p><i>'It is Eve's ruthless pursuit of ambition that leads us to dislike her.' Do you agree?</i></p>  |  | <p>EAL: Outcome 1 SAC – 40 marks</p> <p><i>'It is Eve's ambition that leads us to dislike her.' Do you agree?</i></p>   |                                     |

|  |                           |   |   |
|--|---------------------------|---|---|
| 7-10   | Distinct focus: Listening | <p>Parallel focus: Second text</p> <p>Support for EAL students may include:</p> <ul style="list-style-type: none"> <li>• provide text based activities that reinforce skills developed with <i>All About Eve</i>, e.g. annotating key passages of the text that support character analysis.</li> <li>• provide scaffolding and modelling activities that can be undertaken independently or as a group, for example students construct a list of key quotations that reveal key messages or ideas in a text.</li> <li>• share character timelines for <i>The Crucible</i> in a listening activity.</li> </ul> | <p>Introduction of the second texts for English and EAL students, using similar teaching focus and activities as described for weeks 1 to 5.</p> <p>In this course plan, EAL students study <i>The Crucible</i> as their second text for Unit 3. In Unit 4, all students will study this text paired with <i>Year of Wonders: A Novel of the Plague</i>.</p> <p>English students will commence study of their second List 1 text, in this case, <i>The White Tiger</i>.</p> <p>EAL students complete the Outcome 1 SAC on only one text, and can respond either analytically or creatively. In order to meet Outcome 1, the teacher should ensure that students have had opportunities to demonstrate key knowledge and skills for both analytical and creative interpretations of selected texts. The ideas for delivery a parallel teaching focus will assist in managing the teaching of two texts in the classroom.</p> |
| <p>Ideas for delivering parallel teaching focus include:</p> <ul style="list-style-type: none"> <li>• common handouts/scaffolds that students complete about relevant text e.g. create a character timeline that plots changes in a character over time. English students would use a character from <i>The White Tiger</i> and EAL from <i>The Crucible</i>.</li> <li>• prepare lists of resources (YouTube videos, journal articles) with accompanying focus questions. Students can view and complete individually while the teacher works with other students/groups of students.</li> <li>• English and EAL students locate passages/scenes that they identify as turning points for a character or for the plot in their text for study. Students justify their choice in English specific discussion groups while teacher guides EAL discussion.</li> <li>• provide a table where the teacher has completed column 1 <i>Values evident in the text</i>. Independently, or as a group students complete a second column with examples from the text that demonstrate /provide evidence for the values. Teacher will discuss the responses with the students.</li> <li>• provide a number of assertions about events and characters in the text. Independently, students record whether or not they agree with the assertions and support their view with evidence from the text. The teacher discusses all the responses with the group.</li> <li>• independently or as a group, students write short responses that link the assertions above using the evidence selected from the text.</li> </ul> |                           |   |   |

|       |  |  |   |
|-------|--|--|---|
|       | Distinct focus: Listening  | <b>ASSESSMENT</b>  |   |
|       |  | <p>English: Outcome 1 SAC, part 2 – 30 marks</p> <p><i>Write a monologue from the perspective of one of the characters Balram meets in The White Tiger. You must also prepare a written explanation of your creative decisions and how these demonstrate your understanding of the text.</i></p>   |   |
| 11-14 |  | <p>Common focus: Analysing argument</p> <p>Support for EAL students may include:</p> <ul style="list-style-type: none"> <li>• provide students with any contextual information required to understand the issue.</li> <li>• create a template for students as a group to map the structure of an argument and to make notes about the language used in each paragraph. Discuss both and attend to any vocab required.</li> </ul> | See <i>Advice to Teachers</i> p. 28-29 for extended examples of how to prepare appropriate classroom activities for EAL students. |
| 15-16 | <p>Revision and consolidation activities such as:</p> <ul style="list-style-type: none"> <li>• students prepare sample essay questions for the two texts they have studied, then <ul style="list-style-type: none"> <li>– discuss the questions with a partner to identify key words and the implications of each question</li> <li>– swap questions and individually prepare an essay structure/outline in response to the question. Share the outlines in small groups.</li> <li>– change key words in each question, then discuss how the change would impact on the essay structure/outline.</li> <li>– write sample paragraphs with a focus on language, for example building evaluative vocabulary, sentence structure, topic sentences etc.</li> </ul> </li> <li>• share creative responses to texts written throughout the unit and discuss in small groups the insights into the text and differences in interpretations.</li> <li>• students select and share a range of texts which present a point of view. In small groups, select a text and identify key features of written and visual language that could be analysed in an essay.</li> </ul> |  |   |

|       |   |   |  |
|-------|---|---|--|
| 17-18 | <p><b>ASSESSMENT</b></p> <p>English: Outcome 2 – 40 marks</p> <p><i>Analyse and compare the use of argument and persuasive language in the two texts that present a point of view on equal pay for women. Ensure that you address written and visual language in your analysis.</i></p> | <p>EAL: Outcome 2</p> <p>Part 1 – 10 marks<br/><i>Demonstrate your understanding of the two texts that present a point of view on equal pay for women by answering the following questions.</i></p> <p>Part 2 – 30 marks<br/><i>Analyse and compare the use of argument and persuasive language in the texts that present a point of view on equal pay for women. Ensure that you address written and visual language in your analysis.</i></p> <p>EAL: Outcome 3 – 20 marks</p> <p><i>Demonstrate your comprehension of the following two texts by answering the questions provided. Ensure you read the background information provided for each text before you begin. You will view/hear each text twice.</i></p> | <p>Possible texts include:</p> <p>Minister Cash Equal Pay Day Message 2015:<br/><a href="http://www.equalpayday.com.au/Resources/Documents/2015/Minister%20Cash%20150904%20Message%20-%20Equal%20Pay%20Day.pdf">http://www.equalpayday.com.au/Resources/Documents/2015/Minister%20Cash%20150904%20Message%20-%20Equal%20Pay%20Day.pdf</a></p> <p>What Jennifer Lawrence reveals about women and equal pay:<br/><a href="http://edition.cnn.com/2015/10/18/opinions/burns-jennifer-lawrence-women-pay/">http://edition.cnn.com/2015/10/18/opinions/burns-jennifer-lawrence-women-pay/</a></p> <p>35 countries are better than Australia at paying women fairly:<br/><a href="http://www.mamamia.com.au/global-gender-gap/">http://www.mamamia.com.au/global-gender-gap/</a></p> <p>You might not love sport, but if you're a woman this will make you angry:<br/><a href="http://www.mamamia.com.au/soccer-gender-pay-gap/">http://www.mamamia.com.au/soccer-gender-pay-gap/</a></p> <p>Possible texts include:</p> <p>Akram Azimi promotes mentoring for the School Volunteer Program:<br/><a href="https://www.youtube.com/watch?v=nkeYethuZzU">https://www.youtube.com/watch?v=nkeYethuZzU</a></p> <p>Coffee Culture:<br/><a href="https://www.youtube.com/watch?v=DAZC-SwXLx8">https://www.youtube.com/watch?v=DAZC-SwXLx8</a></p> <p>Sections from Conversations with Richard Fidler:<br/><a href="http://www.abc.net.au/local/sites/conversations/">http://www.abc.net.au/local/sites/conversations/</a></p> <p>Sections from 360documentaries:<br/><a href="http://www.abc.net.au/radionational/programs/360/">http://www.abc.net.au/radionational/programs/360/</a></p> |
|-------|---|---|--|

## Listening resources

| Resource   | Description  | Link  |
|--|--|---|
| VATE Idiom,<br>Volume 51, Number<br>3 2015   | Two articles on the<br>teaching of listening                   | <a href="http://www.vate.org.au">www.vate.org.au</a>  |
| <b>Dictogloss for<br/>EAL/D students</b>   | Illustration of practice                                       | <a href="http://www.aitsl.edu.au/australian-professional-standards-for-teachers/illustrations-of-practice/detail?id=IOP00166">http://www.aitsl.edu.au/australian-professional-standards-for-teachers/illustrations-of-practice/detail?id=IOP00166</a> |
| <b>Randall's ESL<br/>Cyber Listening<br/>Lab</b>   | Levelled listening<br>quizzes                                  | <a href="http://www.esl-lab.com/">http://www.esl-lab.com/</a>   |
| <b>Take IELTS with<br/>British Council</b>   | Practice IELTS texts<br>with a wide range of<br>question types | <a href="http://takeielts.britishcouncil.org/prepare-your-test/free-ielts-practice-tests/listening-practice-test-1">http://takeielts.britishcouncil.org/prepare-your-test/free-ielts-practice-tests/listening-practice-test-1</a>                     |
| <b>LearnEnglish<br/>Teens</b>  | Listening skills practice                                      | <a href="https://learnenglishteens.britishcouncil.org/skills/listening-skills-practice">https://learnenglishteens.britishcouncil.org/skills/listening-skills-practice</a>   |
| <b>ABC Radio<br/>National</b>  | Source of audio<br>stimulus                                    | <a href="http://www.abc.net.au/radionational/">http://www.abc.net.au/radionational/</a>   |
| <b>ABC 7.30</b>  | Source of audio-visual<br>stimulus                             | <a href="http://www.abc.net.au/7.30/archive.htm">http://www.abc.net.au/7.30/archive.htm</a>   |
| <b>Help with English<br/>– Listening<br/>Strategies</b>                                  | Strategies and<br>resources for learning<br>listening          | <a href="http://helpwithenglish.pbworks.com/w/page/3839481/Listening%20Strategies">http://helpwithenglish.pbworks.com/w/page/3839481/Listening%20Strategies</a>   |
| <b>NCLRC The<br/>Essentials of<br/>Language<br/>Teaching:<br/>Teaching<br/>Listening</b> | Strategies for<br>developing listening<br>skills               | <a href="http://www.nclrc.org/essentials/listening/stratlisten.htm">http://www.nclrc.org/essentials/listening/stratlisten.htm</a>   |
| <b>Busy teacher:<br/>How to Teach<br/>Listening Skills</b>                               | Outlines best practices<br>for the teaching of<br>listening    | <a href="http://busyteacher.org/14411-how-to-teach-listening-skills-best-practices.html">http://busyteacher.org/14411-how-to-teach-listening-skills-best-practices.html</a>   |
| <b>How Can<br/>Teachers Teach<br/>Listening?</b>   | Book chapter on how<br>to teach listening                      | <a href="http://www.tesol.org/docs/books/bk_ELTD_Listening_004">http://www.tesol.org/docs/books/bk_ELTD_Listening_004</a>   |

## Sample listening tasks

### Text

Audio from Akram Azimi promotes mentoring for the School Volunteer Program:

<https://www.youtube.com/watch?v=nkeYethuZzU>

### Background information

Akram Azimi was awarded Young Australian of the Year in 2013. In this video, he explains the benefits of having a mentor and promotes being a mentor.

A mentor is someone who provides advice and support based on their experience.

When Akram was a secondary school student, he was mentored by his History teacher Mr Andrew Bell.

| Question   | Possible answer/s   | Mark allocation |
|--|---|-----------------|
| 1. When Akram arrived in Australia, he was: <ol style="list-style-type: none"> <li>11 years old and from Afghanistan</li> <li>13 years old and from Afghanistan</li> <li>11 years old and spoke English</li> <li>13 years old and spoke English</li> </ol> | a. 11 years old and from Afghanistan  | 1               |
| 2. Identify two examples from the text which show that Akram does not have positive memories of Peshawar. You may refer to word choice or delivery.  | <ul style="list-style-type: none"> <li>Lengthy pauses</li> <li>Show of emotion</li> <li>Difficulty in finding words to describe it</li> <li>Words used to describe Pashawar</li> <li>Examples – crime</li> </ul> <p>Akram says that Peshawar was full of extreme poverty, crime and disease. He repeats the word "full". He also holds a long pause and sighs between "it was just the most difficult" and "place to live" to underscore how difficult it was to live there.</p>                    | 2               |
| 3. Give two reasons why Akram 'struggled' when he started school in Australia.   | <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>He could not speak English.</li> <li>He did not understand the culture.</li> <li>Failed tests</li> <li>He was bullied by the other students</li> </ul>  | 2               |
| 4. Identify one way that Mr Bell gained Akram's trust.   | <p>Showed he was genuinely interested in Akram by: spending a considerable amount of his personal time (eg recess and lunch time) with him; smiling; not giving up on him</p> <p>Mr Bell gained Akram's trust by spending a lot of time telling him stories from history, in particular the Russian and French revolutions. At the same time he was also teaching him English, how to articulate himself, how construct an argument and how to persuade. Mr Bell knew that Akram loved history.</p> | 1               |

VCAA Term 2 2016 resource

|  |  |          |
|--|--|----------|
| <p>5. Explain how Akram’s mentor helped him to become ‘a better version of himself’.</p> | <ul style="list-style-type: none"> <li>• He taught him how to articulate himself</li> <li>• Taught him to speak English</li> <li>• Taught him how to construct an argument</li> <li>• Taught him how to persuade</li> <li>• Taught him how to be a decent young man</li> <li>• Modelling</li> <li>• Gave him the gift of voice</li> <li>• Made him self-confident</li> <li>• His academic results improved</li> <li>• He became a school leader</li> </ul> <p>Mr Bell helped Akram to become a better and kinder person person by simply being himself and in so doing modeling, rather than lecturing him about, how to become a decent person. As a result Akram’s life changed in many ways: he gained the self-confidence to become a top student and school leader.</p> | <p>4</p> |
| TOTAL  |  | 10       |

**Text**

Sport Unpacked - Relationship between Diet and Sport Performance - Stop at 3.07 ‘...decrease the level of intensity.’

<http://www.latrobe.edu.au/marketing/assets/podcasts/sportunpacked/11-diet.mp3>

**Background information**

Professor Russel Hoye, Director of Sport at LaTrobe University, presents a popular podcast exploring current issues in sport and opinions from sports researchers. Today, he is speaking to Dr Regina Belski about diet and sports performance.

| Question  | Possible answer/s might include   | Mark allocation |
|---|---|-----------------|
| <p>1. Dr Belski says that diet is one of many factors which influence sports performance. Give one other factor which she mentions.</p> | <ul style="list-style-type: none"> <li>• general endowment</li> <li>• talent</li> <li>• training</li> <li>• drive</li> </ul>  | <p>1</p>        |
| <p>2. Why does Dr Belski compare the food eaten by an athlete to the fuel in a Formula 1 Racing car?</p>                                | <p>To simplify a difficult concept – link to ‘in simple terms’.</p> <p>Making connection to performance:</p> <ul style="list-style-type: none"> <li>• Because food and fuel both have a significant effect on performance.</li> <li>• Can make a car go faster, make an athlete run faster, jump higher, have more stamina.</li> <li>• Eating food is like putting petrol into a car. Good food is like high quality petrol.</li> </ul> <p>One mark might be given for:</p> <ul style="list-style-type: none"> <li>• One side only e.g. food or fuel</li> </ul> | <p>2</p>        |

VCAA Term 2 2016 resource

|  |  |    |
|--|--|----|
|  | <ul style="list-style-type: none"> <li>• Not addressing performance</li> </ul>   |    |
| <p>3. According to Dr Belski, good food choices:</p> <ol style="list-style-type: none"> <li>can allow potential champions to reach their true potential</li> <li>can turn an average athlete into a champion</li> <li>are more important than a good trainer</li> <li>are not as important as natural talent.</li> </ol> | <p>a. can allow potential champions to reach their true potential</p>  | 1  |
| <p>4. Explain how does Dr Belski show her expertise in sports and nutrition? Provide examples from her word choice and delivery.</p>   | <p>Expertise demonstrated through:</p> <ul style="list-style-type: none"> <li>• refers to a range of research and uses technical/academic terminology e.g. hydration, nutrition</li> <li>• been invited to be interviewed</li> <li>• matter-of-fact tone/not personal</li> <li>• uses emphasis on important/technical words and to indicate signposting to guide the listener e.g. directly related, cannot be ignored, even if, right through to</li> <li>• fluent delivery of the material/familiar with the material, limited pauses for thinking</li> <li>• confident tone used when explaining material</li> <li>• duration of her turns</li> </ul> <p>Must refer to specific examples/details from the text.</p> | 3  |
| <p>5. Summarise the advice Dr Belski would give to an elite athlete based on her research.</p>   | <p>Athletes have to choose carefully the food they eat, when they eat it, the amount they eat and consider hydration/drink a suitable amount of liquid/drink enough liquid, and use of supplement</p> <p>Must include:</p> <ul style="list-style-type: none"> <li>• Choice</li> <li>• Timing/amount</li> <li>• Obligation/necessity</li> <li>• Food</li> <li>• Hydration</li> <li>• Supplements.</li> </ul>  | 3  |
| TOTAL  |  | 10 |

**Text**

Coffee Culture: <https://www.youtube.com/watch?v=DAZC-SwXLx8>

**Background information**

Melbourne is a city known for its coffee.

In this video, three coffee shop owners are interviewed about making coffee and the culture of coffee drinking in Melbourne. Joe and Hamish are co-owners of *Switchboard* and Charlotte owns *Pushka*.

[Note inclusion of photos of speakers]

VCAA Term 2 2016 resource

| Question  | Answer/s  |    |
|---|---|----|
| 1. List one skill that is needed to make a good cup of coffee.  | Skills include <ul style="list-style-type: none"> <li>• grinding and how the espresso pours</li> <li>• getting the temperature and texture of the milk right,</li> <li>• pouring (may mention: to present the coffee attractively)</li> </ul>   | 1  |
| 2. Joe and Charlotte describe their customers. What are the similarities and differences between the customers of the two coffee shops?         | Both list uni students.<br>Joe: school students, suits, retirees, early 20s workers<br>Charlotte: arty, creative  | 2  |
| 3. How does the audience know the coffee shop owners enjoy their work? Support your answer by using examples of their delivery and word choice. | Possible answers include: <ul style="list-style-type: none"> <li>• Nodding their heads as they speak shows enthusiasm</li> <li>• The emotional language charlotte used e.g. "I love my clients "</li> <li>• The way Joe chooses emotive language when describing coffee "made with love"</li> <li>• Detailed knowledge of coffee, coffee culture, coffee making, their customers and what they want</li> </ul>  | 3  |
| 4. What is the purpose of this video, and who might the audience be? Provide two examples to support your answer.                               | Purpose: Promote coffees/coffee shops/coffee culture<br>Audience: small business owners/investors who may be young<br>Through the detailed knowledge and own experiences<br>References to: <ul style="list-style-type: none"> <li>• Content on coffee including technique, ingredients</li> <li>• Age of speakers/owners and their enthusiasm</li> <li>• Content on business including customers/clientele and what they want, how to be competitive, changes.</li> </ul> | 4  |
| TOTAL   |   | 10 |

**VCE ENGLISH AS AN ADDITIONAL LANGUAGE  
SCHOOL-ASSESSED COURSEWORK**

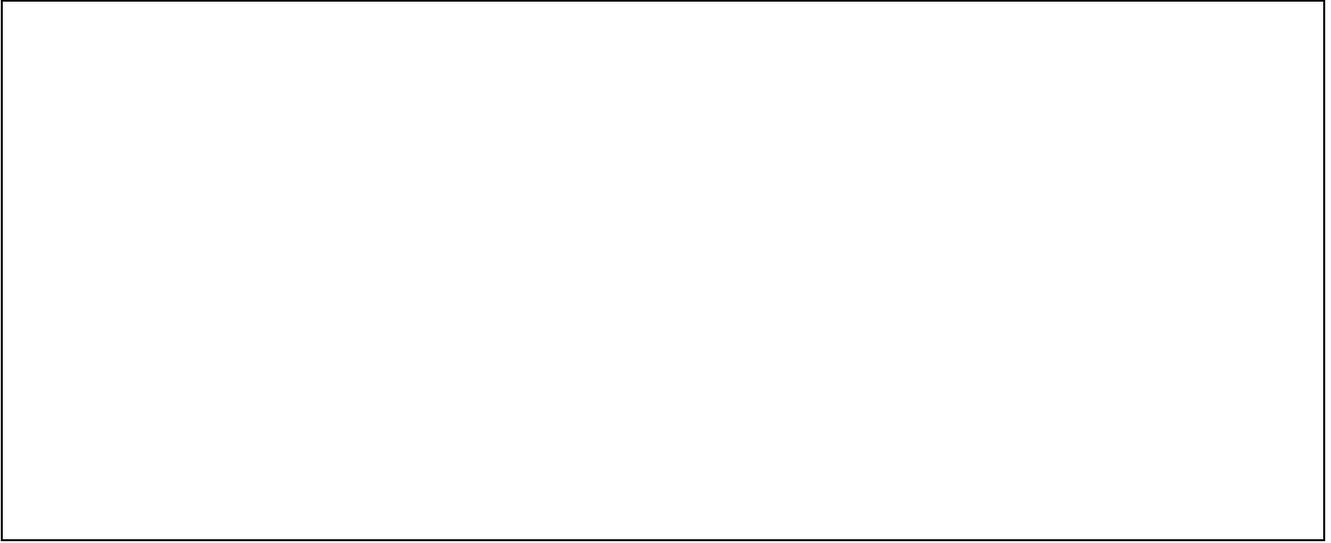
**Performance Descriptors**

|   | <b>DESCRIPTOR: typical performance in each range</b>  |  |   |   |  |
|---|---|--|---|---|--|
|   | <b>Very low</b>   | <b>Low</b>   | <b>Medium</b>   | <b>High</b>   | <b>Very high</b>   |
| <b>Unit 3</b><br><b>Outcome 3</b><br><b>Comprehend a spoken text.</b> | Limited understanding of the ideas explicitly stated in the text and limited awareness of the context.                      | Some understanding of the ideas explicitly stated in the text and an awareness of the ideas implied in the text, making vague references to the context presented. | Competent understanding of the ideas explicitly stated and some understanding of the ideas implied in the text, making some references to these ideas in the context presented. | Detailed understanding of the ideas explicitly stated and reasonable understanding of the ideas implied in the text, making references to those ideas in the context presented. | Sophisticated and insightful understanding of the ideas explicitly stated and implied in the text, making appropriate reference to these ideas in the context presented.                 |
|   | Limited understanding of the ways in which the speaker/s use the conventions of spoken English.                             | Some understanding of some of the ways in which the speaker/s use the conventions of spoken English to communicate the ideas and meaning.                          | Clear understanding of some of the ways in which the speaker/s use the conventions of spoken English to communicate the ideas and meaning.                                      | Detailed understanding of the ways the speaker/s use the conventions of spoken English to communicate the ideas and meaning.  | Demonstrates perceptive insights into the ways the speaker/s use the conventions of spoken English to communicate the ideas and meaning.   |
|   | When responding to the spoken text, writing with limited control of the conventions of written Standard Australian English. | When responding to the spoken text, writing with some control of the conventions of written Standard Australian English.   | When responding to the spoken text, clear writing with sound control of the conventions of spelling, punctuation and syntax of Standard Australian English.                     | When responding to the spoken text, use of fluent and coherent writing applying the conventions of spelling, punctuation and syntax of Standard Australian English.             | When responding to the spoken text, use of highly fluent and coherent writing, applying the conventions of spelling, punctuation and syntax of Standard Australian English consistently. |

KEY to marking scale based on the Outcome contributing 20 marks

|              |         |             |            |                 |
|--------------|---------|-------------|------------|-----------------|
| Very Low 1–4 | Low 5–8 | Medium 9–12 | High 13–16 | Very High 17–20 |
|--------------|---------|-------------|------------|-----------------|

## Strategies for revising student work



VCAA Term 2 2016 resource  
**Possible thematic connections**

| Pair   | Thematic connections |
|--|----------------------|
| <p>Davidson, Robyn, Tracks (1) (A) (EAL)<br/>           Penn, Sean (director), Into the Wild (1)</p>   |                      |
| <p>Eastwood, Clint (director), Invictus (1) (EAL)<br/>           Malouf, David, Ransom (1) (A)</p>   |                      |
| <p>Funder, Anna, Stasiland (1) (A) (EAL)<br/>           Orwell, George, Nineteen Eighty-Four (1)</p>   |                      |
| <p>MacCarter, Kent and Lemer, Ali (eds), Joyful Strains: Making Australia Home (1) (A) (EAL)<br/>           Lahiri, Jhumpa, The Namesake (1)</p>   |                      |
| <p>Miller, Arthur, The Crucible (1) (EAL) Brooks, Geraldine, Year of Wonders: A Novel of the Plague (1) (A)</p>  |                      |
| <p>Murray-Smith, Joanna, Bombshells (1) (A) (EAL)<br/>           Atwood, Margaret, The Penelopiad: The Myth of Penelope and Odysseus (1)</p>   |                      |
| <p>Wright, Tom, Black Diggers (1) (A) (EAL)<br/>           D'Aguiar, Fred, The Longest Memory (1)</p>  |                      |
| <p>Yousafzai, Malala, with Lamb, Christina, I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban (1) (EAL)<br/>           Cole, Nigel (director), Made in Dagenham (1)</p> |                      |



**Word bank of themes, issues and ideas**

|               |                   |                |
|---------------|-------------------|----------------|
| Justice       | Happiness         | Spirituality   |
| Equality      | Perseverance      | Empathy        |
| Gender        | Curiosity         | Success        |
| Fairness      | Loyalty           | Death          |
| Isolation     | Race              | Loss           |
| Connection    | Bravery           | Cruelty        |
| Desire        | Growing up        | Government     |
| Grief         | Fate              | Responsibility |
| Belonging     | Empowerment       | Respect        |
| Identity      | Chaos             | Acceptance     |
| Reality       | Order             | Poverty        |
| Conflict      | Beauty            | Wealth         |
| Family        | Power             | Longing        |
| Difference    | Powerlessness     | Purity         |
| Prejudice     | Coming of age     | Survival       |
| Love          | Hope              | Temptation     |
| Belief        | Optimism          | Originality    |
| Guilt         | Pessimism         | Creativity     |
| Greed         | Innocence         | Innovation     |
| Friendship    | Heroism           | Genius         |
| Politics      | Peace             | Purpose        |
| Change        | Religion          | Corruption     |
| Growth        | Progress          | Destruction    |
| Courage       | Heritage          | Communication  |
| Fear          | Patriotism        | Companionship  |
| Knowledge     | Nationalism       | Escapism       |
| Ignorance     | Sacrifice         | Faith          |
| Truth         | Pressure          | Displacement   |
| Aging         | Honesty           | Betrayal       |
| Youth         | Journeys          | Honour         |
| Oppression    | Tradition         | Pride          |
| Rebirth       | Self-awareness    | Vanity         |
| Vulnerability | Self-preservation | Pain           |

## 9 LYDIA

---

This is the day we are reading and my father enters the room and these days are brought to an abrupt end. Chapel, I call him Chapel like his mother, comes in as usual and sits. I hear the voice loud and clear without a trace of the tremor and hesitation that surrounded it when we began two years ago. At what point do I stop hearing the words and listen to the voice alone and realize I am in love with its cadence? My body is suddenly hot. The thought spins my head. It is so clear an idea that I am sure it has left my body and skips around the room in celebration. I open my eyes to see what shape my love has taken and there is my father standing with his legs apart and his hands on his hips. Chapel jumps up quicker than I. The volume of Shakespeare's plays flies across the floor and flutters several of its leaves in the air. Both Chapel and I scramble after them. Father orders me out of the room in his stern voice reserved for reprimanding slaves. I am so scared I obey. But I am more scared for Chapel. I realize I

love a boy three years my junior. I realize I am in love with a slave. Chapel is in trouble because of me. Father has forbidden him to come to the house. Father tells me if I fraternize with Chapel I will surely bring calamity and shame tumbling through the roof of his house. He tells me Chapel and I must never see the light of day together, must never read together, nor write, nor sit together in the house, nor exchange written communication, nor speak of these wicked secret meetings to anyone. 'By teaching little Whitechapel to read and write when he can never use it you have done him the gravest injustice.' I want to reply that a law which says a slave should not read and write is unjust. But I look at my feet and nod when he enquires whether I have heard every word. He said it might be possible in the future. I look up at him and, as if to dash my hopes of a future when Chapel and I could sit and read together, he adds, in the next century, perhaps. I shake my head, not in disappointment but out of total despair. The next century. Chapel and I will both be with our Maker in heaven and then it will be too late. This is the world we find ourselves in. We have to learn to live with it, otherwise we will be miserable and bring trouble tumbling onto our heads. I understand, Father. I understand perfectly.

## 1917. Polygon Wood

*Whistle of an approaching shell, and an explosion.  
BERTIE and his mum have vanished. Barbed wire.*

SECOND WHITE

SOLDIER

What are you gonna do when you get home, Stan?

STAN

Back to my dad's timber yard I suppose.

SECOND WHITE

SOLDIER

If I had to spend the rest of my life being a clerk I wouldn't whinge. Harry?

HARRY

I can't even imagine what it will look like. All I hope is that it's changed.

FIRST WHITE

SOLDIER

What sort of changed?

HARRY

If you blokes have a beer with me then that's a start.

STAN

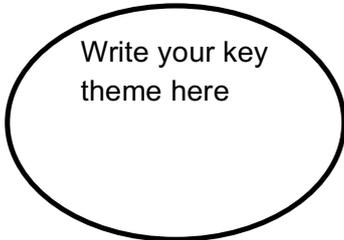
What are you on about? We'd always have a beer with you.

FIRST WHITE

SOLDIER

You're as good as a white man, Harry.

## Mind map



Write your key  
theme here

## Comparative writing resources

| Resource                                    | Description  | Link  |
|---|--|---|
| <b>VATE Idiom, Volume 51, Number 3 2015</b> | Two articles on the teaching of text comparison  | <a href="http://www.vate.org.au">www.vate.org.au</a>  |
| <b>Hard College Writing Center</b>          | Information about how to write a comparative analysis  | <a href="http://writingcenter.fas.harvard.edu/pages/how-write-comparative-analysis">http://writingcenter.fas.harvard.edu/pages/how-write-comparative-analysis</a>   |
| <b>University of Toronto: Writing</b>       | Information about how to write a comparative essay   | <a href="http://www.writing.utoronto.ca/advice/specific-types-of-writing/comparative-essay">http://www.writing.utoronto.ca/advice/specific-types-of-writing/comparative-essay</a>   |
| <b>leavingcertenglish.net</b>               | Irish educational blog which includes a number of posts with approaches to the comparative task. A slightly different task but a lot of relevant advice. | <a href="http://leavingcertenglish.net/category/paper-2/comparative/">http://leavingcertenglish.net/category/paper-2/comparative/</a>   |
| <b>BBC GCSE Bitesize</b>                    | Advice on comparing poetry. Some useful transferable strategies.   | <a href="http://www.bbc.co.uk/schools/gcsebitesize/english_literature/writingcomparingpoetry/comparingpoemsrev1.shtml">http://www.bbc.co.uk/schools/gcsebitesize/english_literature/writingcomparingpoetry/comparingpoemsrev1.shtml</a> |
| <b>Read Write Think</b>                     | A comparison and contrast guide including graphic organisers.  | <a href="http://www.readwritethink.org/files/resources/interactives/comcontrast/">http://www.readwritethink.org/files/resources/interactives/comcontrast/</a>   |