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The Pearson English VCE EAL Guide has been written to the new Victorian Certificate of Education English and English as an Additional Language Study Design for 2016–2020 and cover Units 1–4 Area of Study 1–4.

The EAL Guide is divided into eight sections:
1: Getting started
2: Narratives
3: Grammar attack
4: Reading and responding to texts
5: Reading and comparing texts
6: Reading and creating texts
7: Analysing and presenting argument
8: Listening to texts

Getting started
This section introduces key information about the VCAA Study Design and the examination. This section also includes a list of key question words that you are likely to face in tasks on the Study Design.

Narratives
This section provides information to teach you how to develop an understanding of the correct metalanguage to describe the specific features of the medium or text type you are studying. This section also includes graphic organisers and Learning activities to help develop this skill.

Grammar attack
This section outlines some rules of grammar to enable you to write in the grammatically correct form. This section also includes graphic organisers, Writer’s toolboxes and Learning activities to develop your writing skills.
**Reading and responding to texts**
This section walks through responding to a written prompt about a text. The Learning activities in this section provide insight into how to approach text response tasks, including the language of prompts and language required when crafting a well-written and detailed analysis of text.

**Reading and comparing texts**
This section outlines how to make meaningful connections between two texts and how to compare two texts to reveal an understanding of different viewpoints on ideas, issues and themes – this is a requirement of the Area of Study. The Learning activities at the end of the section develop these comparing skills further.

**Reading and creating texts**
This section focuses on how to present an original text from an alternative perspective, transposing the original into another form or exploring a gap in the original text to create a new moment. Adapting language features or stylistic devices will also be covered as well as how to write a reflective statement.

**Analysing and presenting argument**
This section outlines how to construct a logical and reasoned argument for a particular audience. The section also covers persuasive language, identifying resources to support your argument and understanding how writers present information in persuasive texts. The Learning activities throughout this section help to develop these key skills.

**Listening to texts**
This last section focuses on developing and refining listening skills to enable you to understand the literal and inferential levels of spoken text. This section also provides information on how to successfully listen to text and a sample listening task to put these skills into practice.
Getting started

Key to your success in English as an Additional Language (EAL) is your ability to develop communicative competence in the range of texts you are required to perform and study. This book is a practical aid to help you to improve your writing, listening, speaking and reading skills. It features a wide range of useful activities that examine the qualities of written, spoken and multimodal texts, and builds your capacity to respond using language with increasing complexity.

STUDENTS’ LEARNING

Research shows that real learning only occurs through engaging with the concepts you are being taught in a meaningful way. Relate what you are studying to your own experience, consider the meaning of what you learn about text as you read and complete the formative activities set by your teacher.

THE STUDY DESIGN

First, you must become familiar with the VCAA Study Design, the requirements of the course and the assessment tasks for each Area of Study. Each outcome has a list of key knowledge and key skills that you need to draw from to complete each task.

To successfully complete assessment tasks, you need to access language strategies to decode texts through becoming familiar with the register of different written and spoken forms. You need to model examples of language used effectively to communicate ideas about texts. You need to learn ways to express a deeper understanding of texts through developing analytical, comparative and creative as well as persuasive responses. Finally, you need to focus on the vocabulary and grammar required to become a fully functional literate.

The VCAA Study Design 2016–2020

<table>
<thead>
<tr>
<th>Course</th>
<th>Unit 1</th>
<th>Unit 2</th>
<th>Unit 3</th>
<th>Unit 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Area of Study 1</td>
<td>Reading and creating texts</td>
<td>Reading and comparing texts</td>
<td>Reading and creating texts</td>
<td>Reading and comparing texts</td>
</tr>
<tr>
<td>Area of Study 2</td>
<td>Analysing and presenting argument</td>
<td>Analysing and presenting argument</td>
<td>Analysing argument</td>
<td>Presenting argument</td>
</tr>
<tr>
<td>Area of Study 3</td>
<td></td>
<td></td>
<td>Listening to texts</td>
<td></td>
</tr>
</tbody>
</table>
Unpacking the Study Design

■ READING AND CREATING TEXTS
Reading texts: This aspect of the Study Design focuses on the way texts are structured, including reasons for structure. In Unit 1, you must write an analytical response. In Unit 3, there is a shift to a more analytical written interpretation. The difference between a response and an interpretation lies in your own consideration and interpretation of meaning within the text.

Creating texts: This aspect of the Study Design involves creating a form that is generated from the close study of one text. Note: you do not have to write a creative text for the Unit 4 examination.

■ READING AND COMPARING TEXTS
This involves the study of the common features of and differences between two texts.

■ ANALYSING AND PRESENTING ARGUMENT
Analysing and presenting argument is a focus on argument and how it is presented. In Units 1 and 2, ‘Analysing and presenting argument’ are concurrent, but in Unit 3 the assessment task is on ‘Analysing argument’ and in Unit 4 ‘Presenting argument’, which includes a compulsory oral presentation.

■ LISTENING TO TEXTS
Unit 3, Area of Study 3 Listening to texts requires students to comprehend and understand spoken texts. The texts can be audio or visual. The Listening to texts will also be examined in the Unit 4 examination. This task will require you to listen and show you understand the details of what is being spoken but also the gist – substance and general meaning of the spoken text. You will also be asked about how the gist is conveyed in the spoken text.

Key question words
Learning the meaning of key question words is important to understanding the demands of all tasks on the Study Design and can give you confidence when tackling tasks. As students, you are being asked to present and defend opinions by making judgements about information, validity of ideas, or quality of work based on a set of criteria.

■ Key question words

<table>
<thead>
<tr>
<th>present</th>
<th>award</th>
<th>conclude</th>
<th>decide</th>
<th>defend</th>
</tr>
</thead>
<tbody>
<tr>
<td>value</td>
<td>deduct</td>
<td>perceive</td>
<td>influence</td>
<td>explain</td>
</tr>
<tr>
<td>interpret</td>
<td>opinion</td>
<td>agree</td>
<td>compare</td>
<td>justify</td>
</tr>
<tr>
<td>evaluate</td>
<td>determine</td>
<td>support</td>
<td>assess</td>
<td>criticise</td>
</tr>
<tr>
<td>to what extent</td>
<td>discuss</td>
<td>what affects</td>
<td>do you agree</td>
<td>explore</td>
</tr>
<tr>
<td>apply</td>
<td>build</td>
<td>choose</td>
<td>construct</td>
<td>develop</td>
</tr>
<tr>
<td>interview</td>
<td>make use of</td>
<td>select</td>
<td>plan</td>
<td>organise</td>
</tr>
<tr>
<td>solve</td>
<td>utilise</td>
<td>identify</td>
<td>model</td>
<td>experiment</td>
</tr>
</tbody>
</table>
Learning activities
Select 15 words from Key question words and describe what they are asking you to do with the task.

EXAMINATION SUCCESS
Before the examination

PREPARE
Make no mistake – your exam preparation starts here at the front of this book and everything else you do between now and the final day! Much of your success in English and EAL depends on how you interpret the questions on the exam.

EMBED
Throughout the year, embed what you have learned by revisiting your notes at the end of each fortnight. Remind yourself what the key ideas are about the range of texts and language features. Revise regularly the scaffolds and language of written and spoken genres you are required to present.

PRACTISE
Practise writing and speaking in each genre you are studying and get regular feedback from your teachers. Work with other learners and reflect critically on each other’s sentences, ideas, paragraphs and introductions, body paragraphs and conclusions. This guide will help you to develop your ability to express ideas clearly and cohesively in writing and speaking tasks. Do as many practice exam task questions as you can under timed conditions, working out the best strategies for success.

The examination
The Unit 4 examination is divided into three sections.

<table>
<thead>
<tr>
<th>Written examination</th>
<th>Weighting</th>
<th>Timing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section A – Listening to texts</td>
<td>20%</td>
<td>Reading time: 15 minutes</td>
</tr>
<tr>
<td>Section B – Reading and creating texts</td>
<td>40%</td>
<td>Writing time: 3 hours</td>
</tr>
<tr>
<td>Section C – Analysing argument</td>
<td>40%</td>
<td></td>
</tr>
<tr>
<td>Total examination score</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

Note:
1. The Listening to texts task will be given a set time as prescribed by VCAA.
2. The audio will be played twice.
3. Check with VCAA for any changes or updates to the Unit 4 EAL Examination format.
SECTION A: LISTENING TASK
In this section, you will be required to respond to unfamiliar spoken texts. In 2017–2018, VCAA advises that the listening section will be delivered with an audio stimulus. In 2019–2020, VCAA advises that the intention is that there will be an audio–video stimulus.

SECTION B: ANALYTICAL RESPONSE
In this section, you will need to write an analytical response to one of two texts selected from the English/EAL Text List.

SECTION C: ANALYSING ARGUMENT
The analysing argument section is divided into two parts.
• In Part 1, you need to demonstrate understanding of an unseen text/s including written and visual material.
• In Part 2, you need to write an analysis of argument and the use of persuasive language in the unseen text/s.

Note: This advice is for the 2017–2018 examination period only.

Starting the examination

READING TIME (15 MINUTES)
During reading time, ensure that you cover all three sections of the exam:
• Select your text response prompt and work out how you will tackle the text response.
• Read the articles in Section C – Analysing argument as many times as you can. Work out the contention, the stakeholders, the main argument and how the writer structures the material and argument to position the reader.
• Read the questions for the listening task.

THE EXAM (3 HOURS)
Plan how you will use the three hours. VCAA will allocate time for Section A – Listening to texts, but you will then need to sort out how you will organise your time during the remainder of the examination.

Remember to plan your written response to Section B – Reading and creating texts.
Narratives

The VCAA Study Design requires you to read, study and investigate a wide range of texts with differing narratives. In this section, you will learn to develop an understanding of the correct metalanguage to describe the specific features of the medium or text type.

NARRATIVE POINT OF VIEW

Identifying the narrative point of view of a text is crucial to understanding the values that form the perspective of the narrator or story-teller in the text. It is important to identify the voice of the writer and whose perspective the text is written from, as this may impact greatly on interpretations of the text.

■ Common narrative points of view

<table>
<thead>
<tr>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First person major</strong></td>
<td>Told through eyes of the main character</td>
</tr>
<tr>
<td></td>
<td>Examples are <em>The White Tiger</em>, <em>To Kill a Mockingbird</em> and <em>Montana 1948</em>.</td>
</tr>
<tr>
<td><strong>First person minor</strong></td>
<td>Told from a character who may or may not have been involved in the events</td>
</tr>
<tr>
<td></td>
<td>An example is <em>The Great Gatsby</em>.</td>
</tr>
<tr>
<td><strong>Third person omniscient</strong></td>
<td>The narrator isn’t connected to any character and has insights into all</td>
</tr>
<tr>
<td></td>
<td>characters’ perspectives of events</td>
</tr>
<tr>
<td></td>
<td>Examples are <em>Brave New World</em>, <em>The Da Vinci Code</em> and <em>1984</em>.</td>
</tr>
<tr>
<td><strong>Third person limited</strong></td>
<td>Takes on the view of a character without being that character.</td>
</tr>
<tr>
<td></td>
<td>Commonly used in narratives today.</td>
</tr>
<tr>
<td></td>
<td>An example is the <em>Harry Potter</em> series.</td>
</tr>
</tbody>
</table>

Examining points of view

When examining the narrative point of view within texts, consider the following questions:

- Is the text written in the first person? If so, consider:
  - a. How does the age and situation of the narrator impact on their reporting of their experiences?
  - b. How does this point of view add a particular bias to the text?
Is the text written in the third person? If so, consider:

a. How are the characters' different perspectives portrayed by the author?
   - What is the author trying to communicate through the development of characters throughout the text?
   - How does the author's own life context shape the ideas explored in the text?

### Common points of view for narrative genres

<table>
<thead>
<tr>
<th>Person</th>
<th>Subject</th>
<th>Object</th>
<th>Genres</th>
</tr>
</thead>
</table>
| First person     | I, we         | me, us     | • Diaries  
|                  |               |            | • Memoirs  
|                  |               |            | • Autobiographical texts  
|                  |               |            | • Letters  
|                  |               |            | • First-person narratives |
| Second person    | you, your     | you        | • Instructional texts                                                  |
| Third person     | he, she, it, they | him, her, them, it | • Narratives  
|                  |               |            | • Reportage texts, including news articles |
|                  |               |            | • Speeches  
|                  |               |            | • Essays |
| First and third persons |   |            | • Hybrid texts |

### Learning activities

Complete the following table experimenting with different voices. Include the correct subject–verb agreement.

<table>
<thead>
<tr>
<th>First person: the person speaking</th>
<th>Second person: the person being spoken to</th>
<th>Third person: the person being spoken about</th>
</tr>
</thead>
<tbody>
<tr>
<td>I climbed the highest peak.</td>
<td>You climbed the highest peak.</td>
<td>He climbed the highest peak.</td>
</tr>
<tr>
<td>I was late for school.</td>
<td>You were late for school.</td>
<td></td>
</tr>
<tr>
<td>My tooth was broken.</td>
<td></td>
<td>His tooth ...</td>
</tr>
<tr>
<td></td>
<td>This is your book.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>She wrote an autobiographical account of her experiences.</td>
</tr>
</tbody>
</table>
TEXT STRUCTURE

- Traditional narrative structure

Linear and non-linear narrative structures
A common structure for narratives is to follow a linear or chronological plot that follows the events as they happen in time. A second type is the non-linear narrative, which is when the storyteller manipulates the time frames in which the story is told. Often, this is done to add elements of suspense or intrigue by disrupting the reader's expectations about characters. It is important to look at the stylistics elements of non-linear narratives and what they bring to the exploration of character and ideas.

Genre structure features

<table>
<thead>
<tr>
<th>Genre, composer and storytellers, key features</th>
<th>Writer/author, language, point of view, setting</th>
<th>Language, form, imagery, figurative language, such as simile and metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novel, short story, memoir, biographical texts</td>
<td>Narrator, either first person or third person</td>
<td>Cinematography, sound, lighting, costume, props</td>
</tr>
<tr>
<td>Film</td>
<td>Director, narrator</td>
<td>Language, form, lighting, costume, props</td>
</tr>
<tr>
<td>Poetry</td>
<td>Poet, speaker/voice</td>
<td>Language, form, imagery, figurative language, such as simile and metaphor</td>
</tr>
<tr>
<td>Play</td>
<td>Playwright</td>
<td>Acts, scenes, props, sets, sound effects, lighting, narrator, characters, stage directions</td>
</tr>
</tbody>
</table>