

# English Studio

LEVEL 2	15 TCE CREDIT POINTS
COURSE CODE	ENS215124
COURSE SPAN	2024 — 2028
READING AND WRITING STANDARD	YES
MATHEMATICS STANDARD	NO
COMPUTERS AND INTERNET STANDARD	NO

This course was delivered in 2024. Use [A-Z Courses](#) to find the current version (if available).

**English Studio Level 2 is a Professional studies course that introduces learners to the art and industry of writing.**

## Course Description

The course is suited to learners who enjoy writing and wish to discover or develop skills and techniques to create compelling stories and authentic content for a range of publications.

The course will provide learners with opportunities to experience writing in different forms for specific purposes, audiences and contexts. These include writing for young markets, script and screen writing and journalistic and persuasive writing.

Learners will do this by:

- crafting a range of different text types for different purposes, audiences and contexts
- applying formatting and publishing guidelines to craft responses
- investigating professional writing and associated creative industries
- simulating professional practice to create a variety of texts
- learning how to promote their work
- engaging in studio practice to develop and craft texts
- reflecting on the approach to their own practice
- developing literacy, reflective, critical and creative thinking, Information and Communication Technology (ICT), personal and social capabilities.

English Studio Level 2 places learners on a pathway into the creative writing industry or prepares them for a level 3 English course. It also provides learners with a foundation in professional communication skills that are transferable to other forms of learning and workplaces.

## Focus Area

### Professional studies

Courses aligned to the [Years 9 to 12 Curriculum Framework](#) belong to one of the five focus areas of Discipline-based study, Transdisciplinary projects, Professional studies, Work-based learning and Personal futures.

English Studio Level 2 is a Professional studies course.

Professional studies bridges academic courses and career-related study to provide learners with a combination of academic and practical knowledge, skills and understanding to pursue a particular pathway of interest. Courses integrate exposure to professional environments, processes and practice through inquiry-based learning. Professional studies reflect professional processes and standards and provide learners with an equivalent experience to that of someone working within that profession. Professional studies enhances learners' cognitive capacity, efficacy, creativity and craftsmanship in readiness for higher education, internships, apprenticeships, or work in a designated field of interest. Professional studies courses connect with recognised professional study pathways and contextually align with key Tasmanian industry sectors.

Professional studies courses have three key features that guide teaching and learning:

- exposure to professional practice
- ideation, research, discovery and integrated learning
- production, sharing and replicating a professional paradigm.

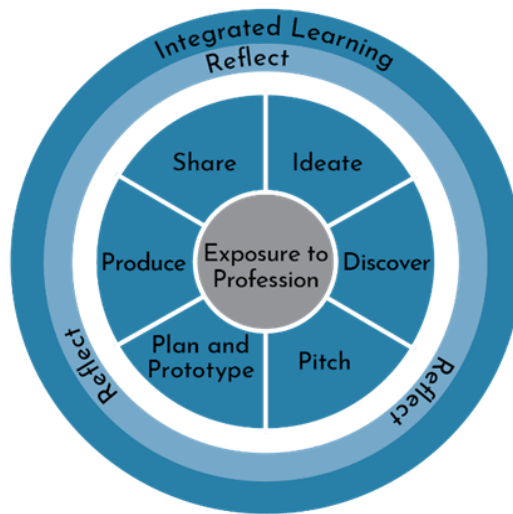


Figure 1: Professional studies diagram (developed by Years 9-12 Learning)

In this course learners will do this by:

- exploring, examining and simulating professional writing practice of the contemporary writing industry
- engaging in studio practice to draft, edit and refine own authentic texts
- exploring the practices, standards and requirements for published work
- developing promotional skills using relevant writing industry workplace skills and knowledge and practice
- applying professional writing processes and using digital technologies to create and publish texts.

## Rationale

English empowers learners as dynamic and effective participants in all aspects of their lives. It helps create confident communicators, imaginative thinkers and informed citizens. The English Studio Level 2 course is a Professional Studies course that focuses on the art and business of writing. This course introduces learners to contemporary writing practices to initiate them in developing a pathway into the writing industry and all its forms.

English Studio Level 2 is suited to learners who enjoy writing and wish to develop the foundational skills and techniques to create compelling stories and authentic content for a range of publications. This course provides opportunities for learners to personally engage, make choices and apply their learning. Learners are able to experiment and reflect to deepen their understanding and make connections with their local community and contemporary world.

Using studio practice, learners will be able to develop their knowledge and skills from a professional writing perspective. English Studio Level 2 enables learners to:

- experience the process of writing in different forms for specific purposes, audiences and contexts by writing: for young markets; for script and screen; about contemporary issues as a journalist; or as a public relations writer for social media
- develop a foundational understanding of professional writing and associated creative industries
- create a variety of texts by simulating professional studio practice
- explore aspects of the writing industry such as editing and publishing
- reflect on the approach to their own practice
- communicate through speaking, listening, reading, writing, viewing and representing
- apply the language modes to develop literacy, reflective, critical and creative thinking, personal, social capabilities and use of digital technologies.

English Studio Level 2 provides a tailored pathway to the proposed course English Studio Level 3. It will ground learners in the use of communication techniques and approaches that align to relevant writing industry practices. In an age of global communication, these desirable skills benefit learners as they are transferable to many occupations, workplaces and further learning.

The purpose of [Years 9 to 12 Education](#) is to enable all learners to achieve their potential through Years 9–12 and beyond in further study, training or employment.

Years 9–12 Education enables personal empowerment, cultural transmission, preparation for citizenship and preparation for work.

This course is built on the principles of access, agency, excellence, balance, support and achievement as part of a range of programs that enables learners to access a diverse and flexible range of learning opportunities suited to their level of readiness, interests and aspirations.

## Learning Outcomes

On successful completion of this course, learners will be able to:

1. plan texts for different purposes, contexts and audiences
2. use language to draft and revise texts, shape meaning and achieve purpose
3. create coherent texts applying formatting and publishing conventions
4. read as a writer reflecting critically on their own and others' writing
5. investigate relevant knowledge and skills required as a professional writer
6. assess and apply genre conventions and structures of short fictional writing for specific audiences
7. investigate script writing and craft short fiction or non-fiction writing for different purposes and audiences
8. assess and apply the processes and elements of non-fiction writing for different purposes and audiences

## Pathways

The English Studio Level 2 course enables learner continuity from Years 9-10 Australian Curriculum English and the English Inquiry Level 1 course.

At the time of accreditation, the English Studio Level 2 course enables learner continuity into the following Level 3 English courses: English Inquiry Level 3 and English Level 3, and the proposed course English Studio Level 3.

English Studio Level 2 complements pathways into Vocational Education and Training (VET) courses such as Certificate II and III in Creative Industries.

English Studio Level 2 also provides learners with opportunities to develop a range of professional communication skills for different audiences and contexts. As such, it is complementary to a range of further learning and desirable in many workplaces.

## Integration of General Capabilities and Cross-curriculum Priorities

The general capabilities addressed specifically in this course are:

- Critical and creative thinking
- Digital literacy
- Literacy.

The cross-curriculum priorities enabled through this course are:

- Aboriginal and Torres Strait Islander histories and cultures
- Asia and Australia's engagement with Asia
- Sustainability.

## Course Size And Complexity

This course has a complexity level of 2.

For a full description of courses at a complexity level of 2, please refer to the [Levels of Complexity - Tasmanian Senior Secondary Education](#) document.

This course has a size value of 15. Upon successful completion of this course (i.e., a Preliminary Achievement (PA) award or higher), a learner will gain 15 credit points at Level 2 towards the Participation Standard of the Tasmanian Certificate of Education (TCE).

## Course Structure

This course consists of three 50-hour modules.

Module 1: Writing for young markets

Module 2: Script and screen

Module 3: Information and persuasion

## Course Delivery

The three modules must be delivered in order 1, 2 and 3.

## Course Requirements

### Access

There are no access restrictions for entry into this course.

Previously submitted work cannot be used in meeting the requirements of English Studio Level 2. Therefore, a learner cannot use work including, but not limited to, an independent study, folio, project or assignment that has already been presented for assessment for a previously or concurrently studied TASC accredited or recognised senior secondary course.

### Resource requirements

This course requires learners to:

- work independently and collaborate with others
  - collaborators in this course may be comprised of:
    - peers
    - learners from other year levels
    - learners from other providers
    - teachers acting as mentors.
- have access to internet-connected devices and a range of relevant software and apps to read and craft texts
- engage with texts and authors.

It is recommended providers ensure access to:

- a learning environment appropriate to developing the craft of writing through a studio approach where learners engage in writing workshop processes and practices, effectively and safely.

## Course Content

### Overarching advice for Teachers

#### Formative assessment

- Learners will create at least three major texts in each module. Teachers may set other assessments to enable them to provide formative feedback and support the development of the work requirements.
- In English Studio Level 2 learners will produce short texts. These can be represented as short, standalone texts or parts of texts, such as a chapter.

#### Teaching, learning and assessment of print multimodal texts

- The course focuses on the creation of written texts. All work should be assessed for the quality of the writing. However, learners may use print multimodal elements for appropriate text types to demonstrate an understanding of how the imagery interacts with the text.
- Learners may create their own images or use and reference the work of others such as digital images, photographs, illustrations and graphics. The production quality or originality of images must not influence the assessment of learner created texts which contain print multimodal elements.
- In contrast to using images, learners can provide notes about the illustrations or images needed to accompany a piece. For example, they can provide panel illustration notes for graphic novels or illustration notes for picture books. The former are more detailed than those used for the latter but enable the learner to complete the text as per professional practice of authors who are not illustrators.

#### Word count parity for Module 1

Word counts for major assessment texts English Studio Level 2 vary depending on text type:

- a maximum of 1000 words for a prose fiction text
- a maximum of 800 words for illustrated stories (prose fiction, plus a small number of accompanying illustrations or illustration notes)
- a maximum of 650 words for comics or graphic novels (plus accompanying images or illustration notes)
- a maximum of 650 words for picture books (plus accompanying images or illustration notes)
- a maximum of 500 words for a verse novel
- a maximum of 200 words for poetry (a single poem or 2 or more poems).

#### Text selection

'Providers must give learners opportunities to engage with a wide range of texts to encourage their development as language learners and users. As such, learners are encouraged to read widely across the course. There must be a range and balance in the texts that learners read, listen to and view. Selections should include texts from different times, places and cultures. This includes texts that aim to develop an awareness of, interest in and respect for, the literary traditions and expressions of other nations in the Asia-Pacific region. Australian texts, including texts by Aboriginal writers or Torres Strait Islander writers or both, must be included across the course of study.

Providers must also ensure that learners engage with aesthetic texts. Aesthetic features and stylistic devices refer to those aspects of texts that prompt emotional and critical reactions. As such, the aesthetic is closely tied to reader or audience positioning. Aesthetic features and stylistic devices may draw upon, and interplay with, textual features already used for other purposes. The experience of reading aesthetic texts and the experience of writing them are closely interrelated. The more learners engage with the aesthetic dimension of texts, the more they learn to read with their own writing in mind and write with their reader in mind.<sup>1</sup>

<sup>1</sup>English General Senior Syllabus 2019, © State of Queensland (QCAA) 2019, licensed under [CC BY 4.0](#)

## Course Content: Module 1

### Module 1: Writing for young markets

Learners are introduced to the craft and business of writing for audiences of children to young adults. This includes the picture book and graphic novel industry, as well as illustrated texts. Learners will choose to develop short fictional texts in any form for one of the following target audiences within the young market context:

- Writing for young adults
- Writing for middle grades
- Writing for children.

### Module 1 learning outcomes

The following learning outcomes are a focus for this module:

1. plan texts for different purposes, contexts and audiences
2. use language to draft and revise texts, shape meaning and achieve purpose
3. create coherent texts applying, formatting and publishing conventions
4. read as a writer reflecting critically on their own and others' writing
5. investigate relevant industry knowledge and skills required as a professional writer
6. assess and apply genre conventions and structures of short fictional writing for specific audiences.

Note: In this course the learning outcomes enable use of the language modes through two overarching processes:

- Composing texts through speaking, writing, viewing and representing
- Comprehending texts through listening, reading and viewing.

### Module 1 content

Learners craft short fictional texts for different audiences. This may include print multimodal language features for a range of platforms, physical or digital. Learners engage in reading and research to explore the children, or middle grade, or young adult (YA) book markets. These are collectively referred to as 'young markets'. Learners will use this research to discuss appropriate publishing options.

When planning, drafting and editing their compositions, learners use their own voice to create new representations of ideas, events and contexts. They learn to use narrative elements and devices to engage readers through their writing.

Learners will engage with professional writing practice to investigate the writing skills and processes that experienced writers use to enable effective storytelling. They research and read a range of texts to develop an understanding of the target market for which they are writing. This includes assessing guidelines and requirements for competitions, publishing companies and journals that specialise in this kind of storytelling. Learners will begin to investigate the different ways professional writers publicise their work, exploring and creating texts such as pitches and synopses.

See Appendix 5: Glossary, for suggestions of short text types.

See Appendix 6: Mock writer's website, for further guidance.

### Key knowledge

Learners will build an understanding of:

- language features, structures and narrative elements of a range of short fictional texts for a specific audience
- social and cultural role and purpose of storytelling for young audiences
- ethical considerations related to storytelling practices aimed at a young demographic
- ways fictional texts convey an author's voice and style
- studio practice: how to work independently and collaboratively to reflect, improve and develop their own skills in producing highly crafted texts.

### Key skills

Learners will develop and draw on the following skills to craft texts for young audiences, they:

Create texts by:

- applying foundational pre-writing strategies to generate, test and clarify ideas using discussion and writing
- planning creative responses by taking into consideration the purpose, context and audience
- drafting, reviewing, editing and presenting for specific audiences and purposes
- applying register and tone for context, purpose and audience
- learning to follow editorial and submission guidelines and apply foundational publishing conventions, applying the conventions of spelling, punctuation and syntax of Standard Australian English, to achieve clarity
- applying referencing protocols to acknowledge influences, inspiration and sources
- using different mediums, including digital technologies, to read and craft texts, research, organise and present information.

Apply foundational knowledge of language forms and features by:

- using knowledge of narrative genre, forms and conventions to create fictional texts for differing purposes and young audiences
- selecting and applying narrative elements and language features; for example:
  - structure a logical narrative using pace to maintain interest with a balance of 'showing' and 'telling'
  - make informed choices relating to perspectives explored and narrative point-of-view chosen
  - create and develop believable characters and settings
  - use diction for clarity and use devices to enhance meaning, create mood and shape reader response.

Engage with and respond to texts by:

- reading age specific texts of a specific narrative genre or form to develop interpretations supported by textual evidence
- learning to read like a writer identifying elements of style from others' writing to apply to own work; for example:
  - alternating perspectives and points-of-view within a single text
  - how to establish setting concisely and effectively
  - providing characters with obstacles.
- engaging in studio practice through writers' workshop processes to provide editorial suggestions and act on constructive feedback from others to develop and improve own compositions.
- engaging in structural, line and copy editing to achieve accuracy.

Develop and apply professional writing knowledge and skills by:

- investigating the professional writing industry in relation to composing texts for young markets and apply understanding of genres and target audiences to develop text content
- researching and investigating other writers' process about the craft of writing for young markets to inform the development of own work
- investigating and applying the promotional practices of professional writers by learning how to use language features and structures to pitch ideas, craft marketing blurbs and the content of writers' professional websites
- applying reflective writing practice, self-management skills and strategies to develop own texts.

#### **Module 1 work requirements summary**

This module includes the following work requirement:

- one extended written or print multimodal fictional text

See Appendix 3 for the full specifications of the work requirements of this course.

#### **Module 1 assessment**

This module has a focus on criteria 1, 2, 3, 4, 5 and 6.

## Course Content: Module 2

### Module 2: Script and screen

Learners can choose to develop either short script or screen texts in one of the following contexts:

1. Writing for live performance (stage)
2. Writing for recorded performance (screen, radio or podcast)

### Module 2 learning outcomes

The following learning outcomes are a focus for this module:

1. plan texts for different purposes, contexts and audiences
2. use language to draft and revise texts, shape meaning and achieve purpose
3. create coherent texts applying formatting and publishing conventions
4. read as a writer reflecting critically on their own and others' writing
5. investigate relevant industry knowledge and skills required as a professional writer
7. investigate script writing and craft short fiction or non-fiction texts intended for performance.

Note: In this course the learning outcomes enable use of the language modes through two overarching processes:

- Composing texts through speaking, writing, viewing and representing
- Comprehending texts through listening, reading and viewing.

### Module 2 content

Learners will craft short performance texts, or fictional, or non-fictional stories for a range of audiences. This can be in either live or recorded formats for a range of physical or digital platforms. Learners engage with professional writing practice to learn about the principles, elements and conventions of script or screen writing.

When planning, drafting and editing their compositions, learners will develop skills to communicate their ideas effectively to future directors, producers, set designers and actors. They learn the importance of establishing and maintaining audience interest. To achieve this, learners will be writing visually, creating believable dialogue and shaping and pacing a script to establish and maintain dramatic tension.

Learners closely consider their target audience when making decisions about what and how they will communicate. In planning texts, learners will explore the use of different acting, theatrical or cinematic styles. This could include a realistic 'kitchen sink' drama, storytelling theatre, children's pantomime, a comedy-heist drama, a documentary film, podcast, stand-up comedy, or rap.

The skills and processes of writing for stage or screen are explored and applied to learners' own work. This includes workshopping a script, in order to ensure the written word will translate effectively into performance. They learn about ethical and legal considerations, trends in publishing and formatting requirements for script or screen writing. Learners will continue to investigate submission requirements for existing local and national scriptwriting competitions and prizes. They will also continue to research and understand the ways professional writers publicise their work.

See Appendix 5: Glossary, for suggested performance text types for short script and screen texts

See Appendix 7: Writing for the screen

### Key knowledge

Learners will develop an understanding of:

- language features, structures, genre forms, narrative and dramatic conventions of a range of short performative texts
- elements of drama in performance texts: space, time and objects; acting and styles; mode direction and design
- ethical and legal considerations related to bias, copyright, libel and censorship
- use of voice and style in short performative texts
- studio practice: how to work independently and collaboratively to reflect, improve and develop their own skills in producing highly crafted texts.

### Key skills

Learners will draw on and progress the following skills to craft texts for script and screen. Learners:

Create texts by:

- using a range of pre-writing strategies to generate, test and clarify ideas using discussion and writing
- developing and applying planning processes, taking into account the purpose, context and audience in determining the selected content and approach
- developing and applying the processes of drafting, revising, editing and presenting for differing audiences and purposes
- applying register and tone appropriate for context, purpose and audience
- following editorial and submission guidelines and applying appropriate publishing conventions relevant to texts created
- developing and applying the conventions of spelling, punctuation and syntax of Standard Australian English to achieve accuracy
- developing and applying research practices and referencing protocols to acknowledge influences, inspiration and sources
- using different mediums including digital technologies to read and craft texts, research, organise and present information relevant to the script and screen writing industry.

Apply foundational knowledge of language forms and features by:

- using knowledge of genre, dramatic and performative forms and the conventions of stage and screen
- selecting and applying performance-based elements and language features; for example:
  - visual writing: crafting spoken words, sounds, visual and performative elements in combination to communicate mood and meaning
  - sequencing of action to effectively tell a story; pace to create dramatic tension
  - the perspectives explored, actor-audience relationship
  - using dialogue to create believable characters.



Engage with and respond to texts by:

- reading and developing reasoned interpretations of performative texts supported by textual evidence
- reading like a writer, by identifying elements of style that can be appropriated in own work; for example:
  - establishing the inciting incident, or the central conflict, or both
  - sequencing scenes to provide parallels and juxtapositions
  - providing details of exposition via such things as props, costume and setting
  - developing distinct character voices via diction and word choice
  - writing stage or screen directions.
- engaging in structural, line and copy editing to ensure comprehension
- engaging in studio practice through writers' workshop processes to provide editorial suggestions and act on constructive feedback from others to develop and improve own compositions.

Develop and apply professional writing knowledge and skills by:

- investigating the professional script and screen writing industry and applying understanding of target markets to develop text content
- reading and engaging with advice from published writers in the performance text genre to apply to their own work
- investigating and applying the promotional practices of professional writers by:
  - learning how to use language features and structures to sell ideas
  - publicising themselves as writers
  - crafting synopses and a short professional writer's biography
- applying reflective writing practices, self-management skills and strategies to develop own texts.

### **Module 2 work requirements**

This module includes the following work requirements:

one folio, which includes:

- one extended written text: first draft written script in the form of a micro stage or screen, radio play or podcast
- one short written text: workshoping of a script resulting in an annotated first draft script
- one extended written text: final draft script.

See Appendix 3 for the full specifications of the work requirements of this course.

### **Module 2 assessment**

This module has a focus on criteria 1, 2, 3, 4, 5 and 7.

## Course Content: Module 3

### Module 3: Information and persuasion

Learners are introduced to writing about current social issues through different text types that work to inform or persuade. Learners craft short non-fictional texts for one of the following purposes:

1. Writing to inform: news journalism
2. Writing for social change: social media and public relations

### Module 3 learning outcomes

The following learning outcomes are a focus for this module:

1. plan texts for different purposes, contexts and audiences
2. use language to draft and revise texts, shape meaning and achieve purpose
3. create coherent texts applying formatting and publishing conventions
4. read as a writer reflecting critically on their own and others' writing
5. investigate the knowledge and skills required as a professional writer
6. assess and apply the processes and elements of non-fiction writing for different purposes and audiences.

Note: In this course the learning outcomes enable use of the language modes through two overarching processes:

- Composing texts through speaking, writing, viewing and representing
- Comprehending texts through listening, reading and viewing.

### Module 3 content

Learners craft information or persuasive non-fiction texts aimed at creating an impact in the community and their contemporary world. They will craft non-fictional texts for a range of audiences. The texts created can include appropriate print multimodal language features designed for a range of physical or digital platforms.

Learners acquire the skills and knowledge to transform an idea or issue in the current world into short, non-fiction texts. They examine how issues in contemporary Australian society are explored and communicated. They also learn how texts can be used in the pursuit of change to challenge audiences to see the world in a different light. Learners develop an appreciation of writing techniques and text structures to inform or persuade an audience. They will research and craft journalistic or persuasive non-fiction texts; for example, a journalistic news report, editorials and opinion columns, or public relations texts such as websites, social media, blogs, advertising campaigns and community awareness posters.

Learners investigate where and how the texts they create might be published or broadcast and the processes and requirements involved in doing so. They explore ethical and legal considerations, current market trends and the publishing and formatting requirements for journalistic or persuasive non-fiction. Learners continue to share, collaboratively develop and promote their writing practice. This work culminates in the creation of a mock writer's website, digital or paper-based, to showcase their own work.

See Appendix 6: Mock writer's website.

### Key knowledge

Learners will consolidate prior knowledge and develop an understanding of:

- the language features, structures, genre forms and conventions of a range of short, non-fiction, information or persuasive texts
- ethical considerations related to the professions of journalism and public relations such as honesty, fairness and independence
- critical literacy: understanding omissions, inclusions, emphases and marginalisations in non-fiction texts
- the use of voice and style in short information or persuasive texts
- studio practice: how to work independently and collaboratively to reflect, improve and develop their own skills in producing highly-crafted texts.

### Key skills

Learners will consolidate prior skills to craft non-fiction texts, they:

Create texts by:

- using a wide range of pre-writing strategies to generate, test and clarify ideas through discussion and writing
- applying planning processes, taking account of the purpose, context and audience to determine content and approach
- applying the processes of drafting, revising, editing, refining and presenting for differing audiences and purposes
- applying register and tone appropriate for context, purpose and audience
- following editorial and submission guidelines and applying accurate and appropriate publishing conventions relevant to texts created
- applying the conventions of spelling, punctuation and syntax of Standard Australian English to achieve accuracy
- consolidating and applying research practices and referencing protocols to accurately acknowledge influences, inspiration and sources
- using different mediums including digital technologies to read and craft texts, research, organise and present information.

Apply foundational knowledge of language forms and features by:

- using knowledge of the non-fiction genre and the conventions of informative or persuasive non-fiction texts for differing purposes and audiences
- selecting and applying language features and nonfiction elements; for example:
  - journalistic language structures such as active rather than passive voice and story structures such as the inverted pyramid
  - logically developing an idea using words, or a combination of words and images, or pace to maintain reader engagement, or both
  - making informed choices related to perspectives explored, establishing writer-reader relationship
  - the use of persuasive language features and devices such as symbolism and connotation to enhance meaning, create mood and shape reader response.

Engage with and respond to texts by:

- reading and developing reasoned interpretations of non-fiction texts, such journalistic news and feature articles or editorials, social media advocacy and public relations texts, supported by textual evidence

- reading like a writer, by identifying elements of style that can be appropriated; for example:
  - effective titling and creation of hooks
  - intentional development of an idea from beginning to end of a piece
  - how to create effective emotional, ethical and logical appeals
  - diction and word choice to position a reader
- engaging in structural, line and copy editing to ensure clarity
- engaging in studio practice through writers' workshop processes to provide editorial sound suggestions and applying constructive feedback from others to develop and improve own compositions.

Develop and apply professional writing knowledge and skills by:

- investigating relevant publishing guidelines from the journalism or public relations industry
- applying understanding of target markets to develop text content
- researching and investigating other writers' processes about the craft of non-fiction writing to inform the development of own work
- investigating and applying the promotional practices of professional writers by learning how to use language features and structures to sell ideas and market themselves as writers
- pitching ideas and crafting their own business cards and content for a mock professional writer's website
- applying reflective writing practice, self-management skills and strategies to develop own texts.

### **Module 3 work requirements**

This module includes the following work requirements:

- one folio focused on text creation: two short written non-fiction texts (information or persuasive) which may contain print multimodal elements
- one extended mock writer's website containing a culmination of work developed throughout the course.

See Appendix 3 for the full specifications of the work requirements of this course.

### **Module 3 assessment**

This module has a focus on criteria 1, 2, 3, 4, 5 and 8.

## **Assessment**

Criterion-based assessment is a form of outcomes assessment that identifies the extent of learner achievement at an appropriate endpoint of study. Although assessment as part of the learning program is continuous, much of it is formative and is done to help learners identify what they need to do to attain the maximum benefit from their study of the course. Therefore, assessment for summative reporting to the Office of TASC will focus on what both teacher and learner understand to reflect endpoint achievement.

The standard of achievement each learner attains on each criterion is recorded as a rating 'A', 'B', or 'C', according to the outcomes specified in the standards section of the course.

A 't' notation must be used where a learner demonstrates any achievement against a criterion less than the standard specified for the 'C' rating.

A 'z' notation is to be used where a learner provides no evidence of achievement at all.

Providers offering this course must participate in quality assurance processes specified by the Office of TASC to ensure provider validity and comparability of standards across all awards. To learn more, see the Office of TASC's quality assurance processes and assessment information.

Internal assessment of all criteria will be made by the provider. Providers will report the learner's rating for each criterion to the Office of TASC.

## **Quality Assurance Process**

Each provider will submit bodies of learners' work sufficient to allow an assessment against a nominated range of criteria and the overall award to an annual review meeting organised by TASC. The work, while not necessarily be fully resolved, will be assessed by the provider against the range of nominated assessment criteria and the overall award. TASC will give each provider guidance regarding the selection of learners and the nominated criteria.

Each body of work that providers submit to the meeting will include sufficient and appropriate material for judgements to be made about the learner's standard of literacy. The review meeting will give advice regarding the provider's interpretation and application of the selected criteria's standards to the evidence of learners' work. Providers are expected to act on this advice.

TASC may require providers to supply further samples of individual learners' work to determine that standards have been applied appropriately and/or undertake audits. The nature and scope of such requirements will be risk-based.

Providers must retain electronic copies of each learner's major folio(s) in a centralised storage system for three (3) years. TASC may require these to monitor the integrity of folios produced in other courses in subsequent years.

## Criteria

The assessment for English Studio Level 2 will be based on the degree to which the learner can:

1. apply pre-writing skills and techniques to generate ideas and plan texts
2. draft, revise and use language features to shape meaning and achieve purpose
3. control expression and apply formatting and publishing conventions
4. examine, interpret and reflect on own and others' writing
5. examine and apply relevant writing industry knowledge and skills
6. examine and apply genre conventions and structures of fictional writing for a specified audience
7. examine and apply the processes and elements of performance-based writing
8. examine and craft non-fiction texts for different purposes and audiences.

Note: In this course the criteria enable assessment of the language modes through two overarching processes:

- Composing texts through speaking, writing, viewing and representing
- Comprehending texts through listening, reading and viewing.

	Module 1	Module 2	Module 3
Criteria focus	1, 2, 3, 4, 5, 6	1, 2, 3, 4, 5, 7	1, 2, 3, 4, 5, 8

## Standards

### Criterion 1: apply pre-writing skills and techniques to generate ideas and plan texts

Standard Element	Rating A	Rating B	Rating C
E01 - Planning processes	effectively selects and applies a range of relevant planning strategies and processes appropriate to purpose, context and audience	applies relevant planning strategies and processes appropriate to purpose, context and audience	applies a limited range of planning strategies and processes, as modelled, for a specific purpose, context and audience
E02 - Pre-writing strategies	applies and makes discerning selection of pre-writing skills <sup>†</sup> and strategies to generate, test and clarify ideas	selects and applies a range of pre-writing skills <sup>†</sup> and strategies to generate, test and clarify ideas	applies a limited range of pre-writing skills <sup>†</sup> and strategies to generate, test and clarify ideas
E03 - Research skills	researches and represents comprehensive, relevant information from a range of appropriate sources to inform the development of own text	researches and represents relevant information from a range of sources to inform the development of own text	researches and represents information from a limited range of sources to inform the development of own text
E04 - Use of mediums	appropriately uses different mediums, digital technologies and software to effectively create texts, research, organise and present information.	appropriately uses different mediums, digital technologies and software to create texts, research, organise and present information.	uses different mediums, digital technologies and software to create texts, research, organise and present information.

<sup>†</sup>pre-writing skills and techniques include: working effectively, ethically and responsibly with relevant digital technology, tools and resources; finding and retrieving reliable information; and organising, reusing or storing information appropriately.

### Criterion 2: draft, revise and use language features to shape meaning and achieve purpose

Standard Element	Rating A	Rating B	Rating C
E01 - Draft and organise ideas	appropriately drafts and revises content to craft coherent and sustained texts	appropriately drafts and revises content to craft texts: errors do not impede meaning	drafts and revises content to craft texts: errors may impede meaning at times
E02 - Use of language to express and develop ideas	applies and makes discerning selection of language features, devices <sup>†</sup> to engage audience and evoke response	selects and applies a range of language of features, devices <sup>†</sup> to create effect and engage audience	applies a limited range of language features, devices <sup>†</sup> to engage audience
E03 - Use of imaginative, creative or critical thinking skills to develop ideas	appropriately responds to ideas of others, shaping, synthesising or transforming ideas for effect and to suit new purposes, contexts and audiences	appropriately responds to ideas of others, shaping ideas to suit new purposes, contexts and audiences	responds to ideas of others, shaping ideas to suit purposes, contexts and audiences as directed
E04 - Use of language to expand and develop ideas	effectively selects, organises and sequences subject matter to develop and emphasise ideas that achieve particular purposes.	appropriately selects, organises and sequences subject matter to develop ideas that achieve particular purposes.	organises and sequences subject matter to develop ideas for a specified purpose, as directed.

<sup>†</sup>devices are narrative and/or stylistic

### Criterion 3: control expression and apply formatting and publishing conventions

Standard Element	Rating A	Rating B	Rating C
E01 - Spelling and punctuation	correctly uses punctuation and spells most frequently used words, including technical and specialised vocabulary	correctly uses punctuation and spells most frequently used words including relevant technical vocabulary: errors do not impede meaning	correctly spells most frequently used words and uses punctuation as an aid to understand: errors may impede meaning
E02 - Grammar	uses sentence structures, tenses, phrases and grammatical forms appropriately to clearly convey ideas	uses sentence structures, tenses, phrases and grammatical forms to convey ideas: errors do not impede meaning	uses sentence structures, tenses, phrases and grammatical forms to convey ideas: errors may impede meaning
E03 - Vocabulary and register	selects and refines vocabulary choices, using tone and register effectively to convey meaning appropriate to purpose and audience	selects and uses vocabulary, tone, formal and informal registers to convey meaning, appropriate to purpose and audience	uses vocabulary, tone, formal and informal registers to convey meaning, as modelled
E04 - Structural, line and copy editing	correctly uses structural, line and copy editing to develop the effectiveness of own texts	correctly uses structural, line and copy editing to develop the effectiveness of own texts: errors do not impede meaning	uses structural, line and copy editing to develop own texts: errors may impede meaning
E05 - Publishing conventions	correctly edits own texts, effectively applying formatting and publishing conventions	correctly edits own texts, appropriately applying formatting and publishing	edits own texts applying formatting and publishing conventions: errors may

		conventions: errors do not impede meaning	impede meaning
E06 - Academic integrity and referencing	correctly uses appropriate referencing and citation methods <sup>†</sup> consistently to clearly differentiate the work of others from the learner's own.	uses appropriate referencing and citation methods <sup>†</sup> to clearly differentiate the work of others from the learner's own.	uses referencing and citation methods <sup>†</sup> as directed to differentiate the work of others from the learner's own.

<sup>†</sup>referencing and citation methods includes using digital technology, tools and resources, responsibly, legally and ethically to find and retrieve relevant information, cite work and generate references.

#### Criterion 4: examine, interpret and reflect on own and others' writing

Standard Element	Rating A	Rating B	Rating C
E01 - Audience response	reads and interprets texts, assessing how ideas and information are represented to shape audience response	reads and interprets texts, explaining how ideas and information are represented to shape audience response	reads and interprets texts, describing how ideas and information are represented to shape audience response
E02 - Read like a writer	assesses and selects a range of stylistic elements from other texts to refine the effectiveness of own work	describes and selects stylistic elements from other texts to develop the effectiveness of own work	identifies and uses a limited range of stylistic elements from other texts to develop own work
E03 - Examination of text structures and language features	reviews texts providing relevant and constructive editorial feedback	reviews texts providing constructive editorial feedback	reviews texts providing a limited range of reasoned editorial feedback
E04 - Use of editorial feedback	assesses and integrates relevant feedback from others to refine the effectiveness of own compositions	reflects on, selects and uses relevant feedback from others to improve the effectiveness of own compositions	reflects on and uses feedback from others to improve the effectiveness of own compositions
E05 - Communication skills	clearly communicates ideas for different purposes demonstrating effective control of language, structure and expression.	clearly communicates ideas for different purposes demonstrating control of language, structure and expression: errors do not impede meaning.	communicates ideas for different purposes demonstrating variable control of language, structure and expression: errors may impede meaning.

#### Criterion 5: examine and apply relevant writing industry knowledge and skills

Standard Element	Rating A	Rating B	Rating C
E01 - Writing industry knowledge	assesses, selects and applies relevant writing industry knowledge and skills <sup>†</sup> to develop and refine own compositions	examines, selects and applies writing industry knowledge and skills <sup>†</sup> to develop and revise own compositions	discusses and applies limited writing industry knowledge and skills <sup>†</sup> to develop own compositions
E02 - Studio practice	effectively applies industry knowledge, skills and techniques of studio practice to develop and refine the effectiveness of compositions	appropriately applies industry knowledge, skills and techniques of studio practice to develop and improve the effectiveness of compositions	applies limited industry knowledge, skills and techniques of studio practice to develop and improve the effectiveness of compositions
E03 - Target markets and promotion	researches trends in target markets and applies a variety of appropriate techniques to produce persuasive material that effectively promotes own ideas and compositions	researches trends in target markets and applies techniques to produce persuasive material that appropriately promotes own ideas and compositions	researches trends in target markets and applies techniques to produce appropriate material that promotes own ideas and compositions
E04 - Self-management skills	assesses, selects, refines and uses strategies <sup>‡</sup> to achieve objectives and manage activities within proposed timeframes.	examines, selects and uses strategies <sup>‡</sup> to achieve objectives and perform tasks within proposed timeframes.	uses strategies <sup>‡</sup> as directed to achieve objectives and perform tasks within proposed timeframes.

<sup>†</sup>writing industry knowledge and skills include: effectively using digital technology, tools and resources to find, retrieve, create and share reliable information, responsibly, legally and ethically

<sup>‡</sup>strategies include: setting goals and deadlines, time management, self-awareness, organisation and prioritisation.

#### Criterion 6: examine and apply genre conventions and structures of fictional writing for a specified audience

Standard Element	Rating A	Rating B	Rating C
E01 - Analysis of text features in young markets	assesses how composers of children's, middle grade or Young Adult texts use textual elements and conventions to shape meaning	explains how composers of children's, middle grade or Young Adult texts use textual elements and conventions to shape meaning	describes how composers of children's, middle grade or Young Adult texts use textual elements and conventions to shape meaning
E02 - Create fictional texts: knowledge of mode and medium	makes discerning selection mode-appropriate language features to effectively communicate ideas and shape meaning	makes considered selection of mode-appropriate language features to clearly communicate ideas and shape meaning	uses a limited range of mode-appropriate language features to communicate ideas and shape meaning

E03 - Create fictional texts: knowledge of genre, forms and conventions	creates sustained and credible fictional texts selecting appropriate genre, forms and conventions to create engaging texts for a specific audience.	creates fictional texts selecting appropriate genre, forms and conventions to create texts for a specific audience.	creates fictional texts using genre, forms and conventions to create texts for a specific audience.
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## Criterion 7: examine and apply the processes and elements of performance-based writing

Standard Element	Rating A	Rating B	Rating C
E01 - Analysis of text features in script and screen	assesses ways script or screen writers apply textual elements and conventions to shape meaning	explains ways script or screen writers apply textual elements and conventions to shape meaning	describes and rates ways script or screen writers apply textual elements and conventions to shape meaning
E02 - Create screen and script texts: knowledge of mode and medium	makes discerning selection of mode appropriate language features to effectively communicate ideas and shape meaning	makes considered selection of mode appropriate language features to clearly communicate ideas and shape meaning	uses a limited range of text structures, mode appropriate language features to communicate ideas and shape meaning
E03 - Create screen and script texts: knowledge of form and conventions	creates <sup>†</sup> coherent and convincing texts, using screen or script text types and conventions effectively for different purposes, contexts and audiences.	creates <sup>†</sup> texts using screen or script text types and conventions appropriately for different purposes contexts and audiences.	creates <sup>†</sup> texts using screen or script text types and conventions for different purposes, contexts and audiences.

<sup>†</sup>creates includes: creating and sharing information and documents digitally, that are appropriate for the audience, context and medium

## Criterion 8: examine and craft non-fiction texts for different purposes and audiences

Standard Element	Rating A	Rating B	Rating C
E01 - Analysis of text features in non-fiction	assesses how textual elements, forms and conventions are used in crafting non-fiction texts <sup>†</sup> to shape meaning	explains and determines how textual elements, forms and conventions are used in crafting non-fiction texts <sup>†</sup> to shape meaning	describes how textual elements, forms and conventions are used in crafting non-fiction texts <sup>†</sup> to shape meaning
E02 - Create non-fiction texts: knowledge of mode and medium	crafts non-fiction texts, effectively selecting and correctly using mode-appropriate language features to communicate ideas and shape meaning	crafts non-fiction texts, selecting and using mode-appropriate language features to communicate ideas and shape meaning: errors do not impede meaning	crafts non-fiction texts, using mode-appropriate language features to communicate ideas and shape meaning: errors may impede meaning
E03 - Create non-fiction texts: knowledge of form and convention	applies and makes discerning selection of forms and conventions to craft non-fiction texts for different purposes, audiences and contexts.	applies and makes considered selection of forms and conventions to craft non-fiction texts for different purposes, audiences and contexts.	uses forms and conventions to craft non-fiction texts for different purposes, audiences and contexts.

<sup>†</sup>texts can be crafted in different modes and mediums, using digital technologies

### Qualifications Available

English Studio Level 2 (with the award of):

EXCEPTIONAL ACHIEVEMENT

HIGH ACHIEVEMENT

COMMENDABLE ACHIEVEMENT

SATISFACTORY ACHIEVEMENT

PRELIMINARY ACHIEVEMENT

## **Award Requirements**

The final award will be determined by the Office of TASC from 8 ratings.

The minimum requirements for an award in this course are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)

6 'A' ratings, 2 'B' ratings

HIGH ACHIEVEMENT (HA)

3 'A' ratings, 4 'B' ratings, 1 'C' rating

COMMENDABLE ACHIEVEMENT (CA)

4 'B' ratings, 3 'C' ratings

SATISFACTORY ACHIEVEMENT (SA)

6 'C' ratings

PRELIMINARY ACHIEVEMENT (PA)

4 'C' ratings

A learner who otherwise achieves the ratings for an SA (Satisfactory Achievement) award but who fails to show any evidence of achievement in one or more criteria ('z' notation) will be issued with a PA (Preliminary Achievement) award.

## **Course Evaluation**

Years 9-12 Learning will develop and regularly review and revise the curriculum. Course evaluation is informed by the experience of the course's implementation, delivery and assessment. More information about course evaluation can be found on the Years 9-12 website.

## **Course Developer**

This course has been developed by the Department for Education and Young People's Years 9-12 Learning Unit in collaboration with Catholic Education Tasmania and Independent Schools Tasmania.

## **Accreditation**

Accredited on 10 March 2023 for use from 1 January 2024 to 31 December 2028.

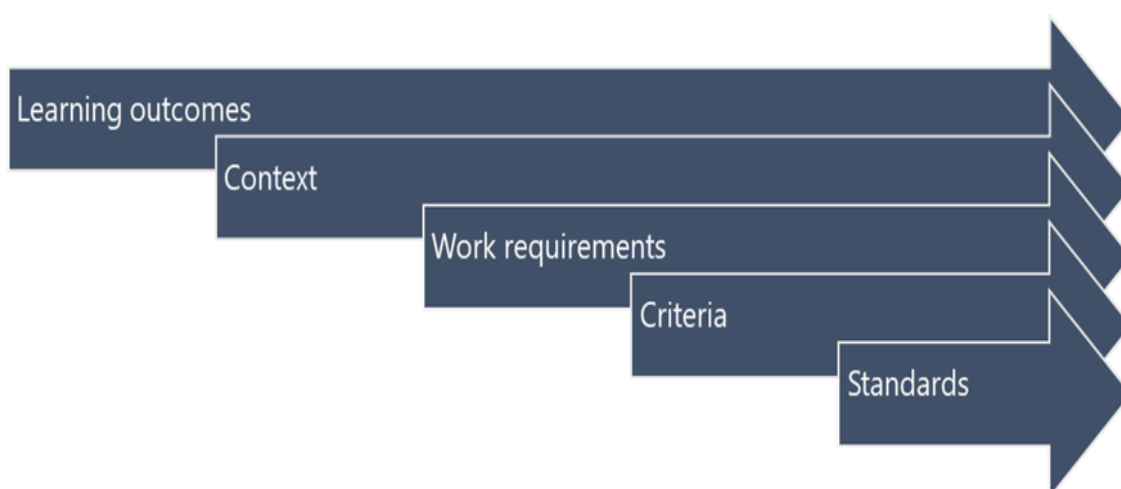
## **Version History**

### **Version 1**

Accredited on 10 March 2023 for use from 1 January 2024 to 31 December 2028.



## Appendix 1 – Line of sight



Learning outcomes	Course content: modules	Work requirements: modules	Criterion	Criterion elements	General capabilities
1. plan texts for different purposes, contexts and audiences	1, 2, 3	1, 2, 3	1	1, 2, 3, 4	Critical and creative thinking; Literacy
2. use language to draft and revise texts, shape meaning and achieve purpose	1, 2, 3	1, 2, 3	2	1, 2, 3, 4	Critical and creative thinking; Digital literacy; Literacy
3. create coherent texts applying formatting and publishing conventions	1, 2, 3	1, 2, 3	3	1, 2, 3, 4, 5, 6	Critical and creative thinking; Digital literacy; Literacy
4. read as a writer reflecting critically on their own and others' writing	1, 2, 3	1, 2, 3	4	1, 2, 3, 4, 5	Critical and creative thinking; Digital literacy; Literacy
5. investigate relevant industry knowledge and skills required as a professional writer	1, 2, 3	1, 2, 3	5	1, 2, 3, 4	Critical and creative thinking; Digital literacy; Literacy
6. assess and apply genre conventions and structures of short fictional writing in own texts for specific audiences	1	1	6	1, 2, 3	Critical and creative thinking; Digital literacy; Literacy
7. investigate the script writing industry and craft short fiction or non-fiction texts intended for performance	2	2	7	1, 2, 3	Critical and creative thinking; Digital literacy; Literacy
8. assess and apply the processes and elements of non-fiction writing for different purposes and audiences	3	3	8	1, 2, 3	Critical and creative thinking; Digital literacy; Literacy

**Note:** all learning outcomes and criteria encompass communication skills and where appropriate comprehension skills through the language modes. In this course:

- Communication modes are speaking, writing, viewing and representing
- Comprehension modes are listening, reading and viewing.

## Appendix 2 – Alignment to curriculum frameworks

English Studio Level 2 aligns with content descriptors contained in the Senior Secondary Australian Curriculum: Essential English, English and Literature Units 1-2. The course has been designed with a Professional studies lens:

- drawing on knowledge and understanding of storytelling, style and the structure of texts (ACELR016)
- experimenting with aspects of style and form to achieve deliberate effects (ACELR017)
- experimenting with different modes, mediums and forms (ACELR014) (ACELR032) (ACEEN033) (ACEEN013) (ACEEE025)
- explaining the relationship between purpose and context (ACEEN021)
- the use of imaginative, persuasive and interpretive techniques (ACEEN010)
- using appropriate form, content, style and tone for different purposes and audiences in real and imagined contexts (ACEEN011) (ACEEN032) (ACEEE011)
- using appropriate quotation and referencing protocols (ACEEN015) (ACEEE028)
- using strategies for planning, drafting, editing and proofreading (ACEEN016) (ACEEN036) (ACEEE014)
- using accurate spelling, punctuation, syntax and metalanguage. (ACEEN017) (ACEEN037) (ACEEE013) (ACEEE027)

## Appendix 3 – Work requirements

The work requirements of a course are processes, products or performances that provide a significant demonstration of achievement that is measurable against the course's standards. Work requirements are generally not the sole form of assessment for a module.

### Module 1 Work requirements specifications

#### Work requirement 1 of 1

**Title of work requirement:** Best seller!

**Mode or format:** creative fiction response.

**Description:** One written or print multimodal response. Learners select and craft a short text type and a short, marketing blurb to promote their text.

For example:

- Short story
- Beginning chapter/s of a novel
- Illustrated story
- Picture book
- Verse novel
- Poetry

#### Size

- a maximum of 1000 words for a prose fiction text
- a maximum of 800 words for illustrated stories (prose fiction plus a small number of accompanying illustrations or illustration notes)
- a maximum of 650 words for comics or graphic novels (plus accompanying images or illustration notes)
- a maximum of 650 words for picture books (plus accompanying images or illustration notes)
- a maximum of 500 words for a verse novel
- a maximum of 250 words for poetry (a single poem or two or more poems).
- a maximum of 75 words for marketing blurb.

**Timing:** will depend upon the learning context and the needs of the individual learner

**Relevant criteria:** Criteria 1, 2, 3, 5, 6

### Module 2 Work requirements specifications

#### Work requirement 1 of 1

**Title of work requirement:** Write it, Workshop it and Write it again

**Mode or format:** Folio

**Description:**

The Folio will comprise

1. one extended first draft written script or screenplay†: working to a script writing assignment, learners research and read performative texts to craft a short text.
2. workshopping of script or screenplay† resulting in one short annotated first draft script: Learners give and receive feedback by workshopping\*, each class member's script. They create and submit an annotated version of their first draft script after engaging in the workshopping process, demonstrating their ability to assess their own work and respond to feedback as they prepare to continue to draft their script or screenplay.
3. one extended edited written script or screenplay†: Learners, in consultation with their teacher, identify 2-3 awards or prizes where the kind of script or screenplay they are crafting\* could be theoretically submitted. Learners choose one of these (awards or prizes) and follow the submission guidelines, including formatting, in their final edit. Learners also develop a logline synopsis which encapsulates the main idea of the script in one sentence.
4. screenplay†: storyboard, treatment or formatted screenplay
5. See Appendix 7 for different approaches to crafting a screenplay

\* See Appendix 5: Glossary.

**Size:**

- a maximum of 800 words for the first draft script including stage directions
- a maximum of 350 words for the script annotations
- a maximum of 800 words for the edited script, including stage directions
- a maximum of 50 words for the log line.

**Timing:** will depend upon the learning context and the needs of the individual learner

**Relevant criteria:** Criteria 1, 2, 3, 4, 5, 7

### Module 3 Work requirements specifications

#### Work requirement 1 of 2

**Title of work requirement:** What matters

**Mode or format:** Folio: Original non-fiction texts

**Description:** Applying relevant industry knowledge, learners research and craft two short information or persuasion texts, which may contain print multimodal elements, and which examine or advocate for an issue or cause of their choice in contemporary Australian society. For example:

- news report
- news blog
- opinion piece
- personal essay
- feature article
- social media campaign.

**Size:** combined size of two media texts maximum of 1200 words

**Timing:** will depend upon the learning context and the needs of the individual learner

**Relevant criteria:** Criteria 1, 2, 3, 5, 8

## **Work requirement 2 of 2**

**Title of work requirement:** Mock writer's website

**Mode or format:** One extended response

**Description:** Writer's promotional text.

- Learners produce one extended mock writer's promotional text. Working to a content brief developed by the provider, learners craft a mock writer's website (digital or word document - see Appendix 6: Mock writer's website). Learners demonstrate their understanding of current professional industry practice and their ability to use linguistic and visual language structures and features for the purpose of representation, promotion and persuasion to engage audiences.

The mock writer's website will consist of three pages:

- A Home or About Page
- A Portfolio or Works Page
- A Contact Page.

Each webpage will contain:

- A header or banner: the same banner background or image for each of the three webpages. The design of the banner can include original or referenced artwork, illustrations or collages
- A title
- A Navigation Bar or Menu
- Copy ('words', 'text'): types, styles, colours and sizes, as available by application or materials used
- Colours: background
- A footer: containing relevant copyright information (may also include links to other pages)
- Links: indicated by underline and standard mid-blue colour associated with links and as distinct from other colours used for copy on the site.

**NOTE:** Learners adopt a pseudonym that reflects their writer's avatar

The home page also includes:

- an original 'writer's avatar' image, created by the learner (standing in for what would normally be a personal photo)
- a short author's biography (bio) that does not reveal the identity of the learner but in all other ways aims to be true and authentic.

The portfolio page also includes:

- original work samples, ordered and sequenced and previously assessed and developed by the learner over modules 1, 2 and 3.
- The contacts page includes:
- Fake contact details such as e-mail, mobile and socials (social media).

**Size:**

The mock writer's website is a total of maximum 825 words, including:

- a maximum of 500 words and images for the mock writer's website (not including previously assessed learner work samples)
- a maximum of 100 words for the short author's bio
- a maximum of 225 words for three marketing blurbs (75 words each) to accompany each original work sample.

**Timing:** will depend upon the learning context and the needs of the individual learner

**Relevant criteria:** Criteria 1, 2, 3, 5, 8

**Text:** craft a mock writer's website (digital or word document - see Appendix 6: Mock writer's website) to promote themselves as writers.

## Appendix 4 – General capabilities and cross-curriculum priorities

Learning across the curriculum content, including the cross-curriculum priorities and general capabilities, assists students to achieve the broad learning outcomes defined in the *Alice Springs (Mparntwe) Education Declaration (December 2019)*.

### General capabilities

The general capabilities play a significant role in the Australian Curriculum in equipping young Australians to live and work successfully in the twenty-first century.

In the Australian Curriculum, capability encompasses knowledge, skills, behaviours and dispositions. Students develop capability when they apply knowledge and skills confidently, effectively and appropriately in complex and changing circumstances, in their learning at school and in their lives outside school.

The general capabilities include:

- Critical and creative thinking
- Digital literacy
- Ethical understanding
- Intercultural understanding
- Literacy
- Numeracy
- Personal and social capability.

### Cross-curriculum priorities

Cross-curriculum priorities enable students to develop understanding about and address the contemporary issues they face, for their own benefit and for the benefit of Australia as a whole. The priorities provide national, regional and global dimensions which will enrich the curriculum through development of considered and focused content that fits naturally within learning areas. Incorporation of the priorities will encourage conversations between students, teachers and the wider community.

The cross-curriculum priorities include:

- Aboriginal and Torres Strait Islander histories and cultures
- Asia and Australia's engagement with Asia
- Sustainability.

## Appendix 5 – Glossary

TBA

## Appendix 6 - Mock writer's website

As part of this professional studies course learners are exposed to professional practice in the form of a mock writer's website in module 3. Published writers maintain a web presence via a personal website to promote themselves as authors, keep their readers informed and develop new audiences. In this course, the mock writer's website works similarly as a promotional text to present learners' work. It invites learners to consider how they would use language features and structures to represent their work and themselves as writers. The mock writer's website provides opportunities to learn about the ways professional writers use online website optimisation in the creation of their websites. It is one vehicle through which writers are able to self-publish but can also, simultaneously, be a way in which a young writer gains market exposure and attracts the attention of publishers.

Learners can create their own mock writer's website in different ways either by:

1. crafting an actual, 'in-house' mock writer's website, on a safe intranet

or

2. crafting an approximation of a mock writer's website, addressing elements of architecture, design and functionality.

The mock writer's website replicates the professional practice of writers and aligns to the professional studies focus area to which this course is aligned. Professional studies courses have three key features that guide teaching and learning:

- exposure to professional practice
- ideation, research, discovery and integrated learning
- production and sharing replicating a professional paradigm

In terms of linguistic and visual design, the mock writer's website is assessed on the basis of the use of language features and structures for the purpose of representation, promotion and persuasion to engage audiences.

Assessment of the mock writer's website relates to the following criteria: 1, 2, 4, 5, 8.

The use of familiar digital technologies in English Studio Level 2 is to enable learners to use language features and structures to create texts, as in other English courses. In this way the mock writer's website is regarded as a persuasive text type using language features, structures and conventions for promotional purposes.

Personal identifiers

Please note that it is a provider-based decision as to whether the mock website is anonymised or pseudonymised. If the work is to be used for the purpose of quality assurance, it will need to be de-identified. If the case that pseudonyms are used the mock website must not contain any features that identify the learners, their teacher or their school.

### Materials for mock writer's website creation

Mock writer's websites are focused on creating content however can be created:

- on simple web software
- on simple desktop publishing software (which can be exported as a pdf)
- using basic presentation software or applications
- on simple text documents that can be utilised for design purposes, (which can also be exported as a pdf)
- hand-crafted on paper or collaged as a combination of digital and hand-crafted materials (which can also be scanned and compiled as a pdf).

Language features and structures: architecture, design and functionality

All mock writer's websites will consist of three webpages:

- A Home or About Page
- A Portfolio or Works Page
- A Contact Page.

Each webpage will contain:

- a header or banner: the same banner background or image for each of the three webpages on the site. The design of the banner is chosen by the learner and may include original (that is, taken or made by the learner) photography, digitally or handcrafted artwork, illustrations or collages
- a title (for example, a Home or About Page, a Portfolio or Works Page, a Contact Page), a navigation bar or menu containing tabs, links or buttons for other pages on the site (design and placement of menu is a compositional choice made by the learner)
- copy ('words', 'text'): types, styles, colours and sizes, as available by application or materials used, as chosen by learner
- colours: of background or boxes or tables, as chosen by learner
- a footer: containing relevant copyright information (may also include links to other pages)
- links: Indicated by underline and standard mid-blue colour associated with links and as distinct from other colours used for copy on the site.

NOTE: Learners can adopt a pseudonym that reflects their writer's avatar.

Home Page also includes:

- an original 'writer's avatar' image, created by the learner, specifically for this site and course (standing in for what would normally be a personal photo)
- a short author's biography (bio) that does not reveal the identity of the learner but in all other ways aims to be true and authentic.

Portfolio Page also includes:

- Original work samples, as specified or required, ordered and sequenced by learner.

Contacts Page also includes:

- Fake contact details such as e-mail, mobile and socials (social media) of the learner's choice.

Within these limits, learners make compositional choices demonstrating an understanding of the use of language features, structure and layout of words, images and webpage features.

## References

- Queensland Curriculum & Assessment Authority (2019). English 2019 v1.5 General Senior Syllabus. [online] Available at: <https://www.qcaa.qld.edu.au/senior/senior-subjects/english/english/syllabus>

## Appendix 7 - Writing for the screen

The information below supports delivery of the work requirement for Module 2 of this course, "Write it, Workshop it and Write it again". It offers examples, ideas, templates and processes around writing for the screen. In addition, there are plenty of examples available via the internet to model formatting and even some software applications that provide the correct template.

Learners can respond to the work requirement in different ways, they can craft a:

1. Storyboard (comprising hand-drawn or photographic images)  
A storyboard is a visual outline of a film or animation. A storyboard is a breakdown of each scene that will be filmed, usually comprising of a series of squares (representing the camera frame). A storyboard allows the filmmaker to plan camera moves and communicate intentions for each scene to other personnel, such as camera operator or the actors. Learners can create storyboards in different ways, by hand or by using digital storyboarding tools.
2. Treatment (also known as a synopsis)  
A film treatment aims to give the reader an idea of the experience they would have as a viewer of the film. A film treatment describes and summarises the action of the plot of the narrative/story of the film in the order in which it develops. It is usually prepared as a pitch document to send to potential producers or other investors and thus may include information other than the story. The information may be in relation to a potential audience, genre, a biography of key creative personnel and so on.
3. Screenplay which is correctly formatted and well drafted.

### Writing for Screens: the basics

Writing for the screen differs from other forms of scriptwriting in one key aspect: the presence of a camera. Scriptwriting generally has excellent potential for multimodality (such as drawing on sound and music) but screenwriting must account for movement, position, lighting, angle and so on. In addition, dialogue in screenplays is generally very minimal. The story should be conveyed through action rather than what is spoken.

General narrative principles apply to storytelling on screen: characters should have an arc (or more than one), there must be tension/conflict and the story may emanate from how this is confronted/resolved.

However, screenwriters often talk in terms of 'beats' as the structural unit that drives the action of a screenplay. For playwrights or stage actors, the theatrical equivalent are the units of a script.

A beat may be one scene, or there can be several beats in one scene. However it is arranged, they should form part of the continuing and interconnected narrative.

### STRUCTURE

Storyboards:

Each panel in a storyboard represents a camera shot - what the camera will see and show, action and dialogue. The number of panels required will depend on the complexity or amount of action/camera movement in a scene. Ideally, six frames should fit on an A4 page, formatted Landscape. For a standard five-minute scene, 15-20 frames might be required as an approximation. However; for example, if the scene comprises simply of two characters talking, fewer might be needed.

Editing storyboards might involve a filmmaker deleting or inserting frames as needed.

Importantly, storyboards will not be assessed on artistic skill. Drawings can be rudimentary (or photographs can be used) as long as the frame conveys camera position, angle, movement and so on.

Treatment: Length can also vary depending on the amount of detail required. A good treatment, will include 4 main features:

- Title
- Logline
- Plot Summary
- Key characters

An ideal treatment will be between 2 and 5 pages or, approximately, 1000 words. The plot summary and key characters can be as detailed or as simplistic as is desired.

A logline is the one sentence summary of the film's story and is sometimes also referred to as the 'elevator pitch'. A logline for the Quentin Tarantino film *Reservoir Dogs* might be: 'A band of criminals deal with the consequences of their crime as loyalties fracture and suspicions escalate.' Even that might possibly be too long! Another approach to the logline is to merge two known films or genres: "Reservoir Dogs is grungy Goodfellas meets the spaghetti Western."

The tone of the synopsis should be completely objective and written in the present tense in short declarative sentences. That is: We open on Jane, who is reclining asleep on her couch. An alarm clock goes off. Jane panics and gets up, quickly leaving her house. We see her house at the end of her street. Her car rockets in reverse out of her driveway. It knocks over a wheelie bin as it spins and accelerates down the street.