

2025 ASSESSMENT REPORT

ENS315124 ENGLISH STUDIO

General Comments

The second year of English Studio Level 3, with just over 700 students, saw some exciting folios that demonstrated wonderful imaginative storytelling with students taking creative risks to engage with concepts that felt fresh and authentic. The exceptional pieces this year had a clear and controlled narrative voice, a high level of polish, and adeptly wove in elevated language. These writers noticed the small details and understood the human condition in all its complexity.

Successful folios explored sophisticated ideas, for example, the legacy of colonialism, the complex feelings of a new relationship, the impacts of gentrification. Other strong examples used language to articulate feelings in nuanced ways, arising from topics that candidates clearly knew well and felt passionate about.

Students are encouraged to strive to showcase their skills as writers across a range of forms. The course invites experimentation – especially in Modules 2 and 3, though it's also possible in Module 1 of course – and students should be open to experimenting with form and style with the aim of not presenting a folio that includes three narrative pieces, or three pieces that explore similar if not identical themes. Alternatively, students might embrace the exploration of a similar theme or themes across a range of forms – so the folio presents a unified body of work, connected by thematic concerns, through a range of narrative and non-narrative forms. Students are encouraged to consider how sustained imagery, a poetic refrain or a motif can be used for effect and to demonstrate a clarity of vision across a piece.

On the whole, across the range of the folios, proofreading had been completed to a solid standard and this is commendable. Similarly, the vast majority of folios reflected a clearer understanding of the required formatting than last year, with regard to paragraphing, indenting, punctuation of dialogue and so on.

One disappointment was that few folios demonstrated a distinctive sense of place: many included cobblestone streets in vaguely historical and/or fantasy environments, or references to an unspecified North American suburbia. Strong examples, in contrast, drew on lived knowledge of lutruwita/Tasmania and generated vivid portraits of the environment that we have in this state.

Criterion 2

This criterion is about students making effective language choices, from carefully selected literary and stylistic devices to nuanced vocabulary, to craft their various texts in the folio. These language choices are about enabling students to organise ideas, use language for effect, and express ideas including developing complex ideas, concepts and perspectives. Importantly, these choices are key to establishing a personal style and voice so that students can shape the meaning they aspire to and invite a specific response from their reader.

Students who achieved EA results for their folios were generally observant writers and included specific detail, sensory imagery, figurative language and varied their syntax. Their narrative voice and diction were often distinctive and measured and their writing polished. The best examples of writing in the folios also showed sophisticated manipulation of language for emotional impact.

Strong folios developed a clear, distinct and authentic voice in each of the three pieces and all students are reminded that the voice should suit the intended audience, the genre and/or form as well as the character or narrator of the piece. Students are encouraged to pay attention to developing their style and to demonstrate skill in developing a range of voices across the folio.

Students who read widely exhibited a greater understanding of what constitutes effective language features to develop complex themes and ideas and to manipulate perspective. It was good to see some experimentation with point of view, but care needs to be taken to ensure these choices work.

Overall, the language use in the folios was generally competent but not always innovative or matched to purpose. Students should pay attention to Elements 3 and 4 of this criterion. “Develop complex ideas, concepts or themes” features in both the B and A standard and students should read to experience how authors achieve this through their language choices.

There was limited use of figurative detail and symbolism in SA, CA and even HA folios. Students are encouraged to think beyond the first word or phrase that comes to mind and be discerning and wide ranging in their choice and use of figurative devices. Elevated language not only shifts and deepens meaning, but creates an immersive, often sensory experience for the reader.

The less engaging folios tended to feature the same voice for all three pieces along with numerous cliché descriptions; for example, “tears rolled down her face”. These should be identified and reshaped during the editing process as a step to help students strive for more unique ways to express themselves and develop ideas. Students should also focus on their syntax, as some writing was quite stilted in style. Varying sentence length and structure can greatly influence the narrative flow and pacing and add greater variation and rhythm to the writing. Sometimes reading one's writing out loud is an effective strategy to hear the flow and pace of the piece.

Criterion 3

This is a complex and multifaced criterion that is concerned with applying a range of publication conventions which includes editing, applying editorial polish and formatting texts to manuscript standard as well as meeting the academic integrity requirements of the course. The editing components are covered in Elements 1 and 3 and involve the accurate and precise use of syntax, spelling, punctuation and grammar (Element 1) and using structural, line and copyediting processes to create complex texts that suit the intended audience and purpose (Element 3). The formatting and applying editorial polish to meet the manuscript standard specified in the External Assessment Specifications (Element 2). The final element assesses the academic integrity of the folio pieces (Element 4).

Element 1

Students are reminded to take care in ensuring that they carefully check their sentence structure, spelling, punctuation, and grammar. These are essential parts of executing successful texts. Dialogue punctuation, in particular, was problematic and should be carefully reread to check the

punctuation accuracy. Students should also pay attention not only to their sentence structure but paragraph structures as well. The strongest folios showed precision in their control of grammatical structures while errors crept into folios that were not as strong.

Element 2

Markers found that overall, the manuscript formatting was stronger than last year. Generally, there was strong adherence to TASC presentation requirements including font, spacing, margins and headers. Well done to the students who mastered this.

There were still some students who needed to continue to work on their dialogue formatting as well as punctuation including mastering the placement of punctuation inside or outside quotation marks. Students need to consider the extent of dialogue use within their folios and ensure that it conveys the key aspects only.

There were numerous folios that did not consistently indent paragraphs, or they included the space between paragraphs as well as indents, which is a default setting in Word. It is important to know how to change this default setting in Word so that it is removed by the final folio.

Students are reminded to accurately complete the List of Contents page and to download and use the most up-to-date version from the English Studio course page on the TASC website; many folios still had the 2024 List of Contents page rather than the 2025 version. It is also important that any notes on the page are removed if they are not relevant to the folio.

Element 3

Writing is edited for effect. Repetition and redundant information are removed in this process, giving the reader the opportunity to inhabit the writing in their imagination. Editing for effect is one of the aspects that distinguishes the EA from the HA, CA and SA folios. It is a skill and requires students to approach the pieces they have written with a keen eye and with questions about whether they have achieved the purpose and audience they had/have in mind.

Students are encouraged to steer clear of grammar checkers and editing software which homogenises and flattens their writing, particularly the voice in their writing, as it is the unexpected moments and idiosyncrasies in their expression that makes their writing human, unique and ultimately engaging.

Element 4

Referencing was an issue in many folios this year. It was particularly poor in Module 2 with many folios not including full in-text referencing or footnoting. Many forms of writing that are created for Module 2 require extensive research so there is an expectation that this is where referencing will be concentrated. Despite published writing often making it into print without referencing, students must reference all information that is not their own so that they avoid breaching academic integrity requirements. This means acknowledging “someone else’s ideas, images, information, words, data or music” that are included through paraphrasing and ideas as well as the more obvious direct quotes. As the TASC Academic Integrity policy says referencing “allows markers to clearly see what parts of your work are your own, what parts you have borrowed from other people’s work, and where you found it.” Including Works Cited and/or Works Consulted lists in the folio is not sufficient as it does not show within the piece where students sourced specific information.

Students are reminded that publisher or publications chosen as the audience for the pitch must also be referenced in the Works Cited list. This is an acknowledgement of the researched information that is included in the 25-30 words on the publisher or publication that should be included on the List of Contents page. Many folios were missing this component this year.

There was often confusion in this year's folios between the Works Cited and Works Consulted lists. The former is for acknowledging sources that have been quoted from or mentioned or paraphrased in the writing whereas the Works Consulted list is used to show the extent of the research that contributed to the understanding of the topic but were not cited in the writing.

If you have terms that need explaining or defining – such as translations of foreign-language words – consider including this as a glossary or an appendix; it's not necessary to explain the definition in the body of the text and in the footnote or glossary/appendix. Only one option is required.

Students should carefully check the External Assessment Specifications for details of the penalties that can be applied to Criterion 3 for under or over word length for any piece, two or more formatting issues and academic integrity issues. There were many pitches this year that were over or under the word count and this is costly for students.

Criterion 6

This criterion is used to assess the piece created in Module 1: The art of storytelling. All students should aim to craft convincing stories; the best examples will also be sophisticated, sustained and complex works. An understanding of the conventions and form of the short story is vital so that students can effectively shape meaning within their text. The stories should also have a clear purpose that suits the identified audience. The best way to develop their understanding of the form and genre is for students to read a wide selection of short stories.

The best short stories included experimentation with form and genre and some of the most authentic used genuine experience and Tasmanian settings rather than the American settings or unrealistic characters found in weaker texts. They also featured effective pacing and created narrative tension along with well-developed characters with clear voice regardless of genre. Character-driven stories stood out. Effective stories balanced action, description and dialogue, using these to create an engaging pace. Less effective stories often relied too heavily on action or dialogue and were less engaging for the reader. The stronger stories also featured thoughtful and surprising twists and often included carefully constructed foreshadowing.

Overall, students showed competence in basic narrative structure (beginning, middle, end) and there was a variety of genres explored in student work. Many, though, were competent but predictable while character development was often superficial. If students are writing texts within specific genres, they should ensure they know the conventions of the genre as well. This is true for any short stories that are also created for Module 3 and submitted as the Independent Writing Project. Many students wrote short stories in the horror, crime, thriller, and mystery genres, with disguises, a covert search, and/or physical violence guiding the narrative, and an act of revenge at the conclusion. The stronger candidates were able to prioritise atmospherics above mechanisms of plot. Students are encouraged to consider the ways that horror, for example, can be developed subtly, and to explore how this genre and other genres can operate beyond the literal. There were issues in many of the stories written within the dystopian, horror and fantasy genres with students struggling to build the world and craft a convincing and complete narrative structure within the

word count. If this is the chosen genre, students need to be ruthless in their editing process and make every word count, to shape the story so that it can be sustained within the word count. Students should read stories within the genre executed at a similar length.

Strong stories also explored thematic ideas rather than just following a plot outline. Students are advised to pay attention to pacing, and to work on showing rather than just telling plot details. Often, plots were too complex for the limited word count. Students are encouraged not to be afraid to create “small” stories that are not overburdened by plot points; a simpler story with less characters and a single moment of change would allow for a deeper reader experience. Few folios included character back-story, and many would have benefited from greater insight into the interior life of the protagonist. Some stories ended abruptly with an act of physical violence, or with an essay-style, moral-based concluding paragraph. In many instances a strong closing image that “shows” rather than “tells” would allow space for the reader to engage poetically with the work.

It was evident in some folios that this was the first component of the course, as they were often the weakest contribution in the folio. Some students clearly returned to revise these pieces later in the year, while others had not and the difference in the quality was stark. It appeared some candidates pushed to fill out the full 2000 words when a shorter, tighter story (not less than 1500 words though) would have been stronger. Students are reminded that they are not rewarded for using the maximum word count, rather for the quality of the stories that show knowledge of the form and conventions, and appropriate language use. If students are experimenting and manipulating the short story form or conventions, they should include details of their choices in the notes on the List of Contents page.

A note on content: Students are reminded to be mindful and to think carefully about the content of their work. A number of pieces depicted physical and sexual violence, such as kidnapping, rape and murder, often by serial-killers, usually targeting young women. This content is more at home in true-crime TV series or podcasts, which use strong, overarching narrators to help their viewers and/or listeners make sense of the material. It is very hard to do well in a short story. For example, if the perpetrator is insane, then their actions are unlikely to make sense. If the protagonist is a passive victim, then it becomes hard to reveal or develop their character. Thus, the key elements of a good short story – plausibility of plot and character, some character development – are often missing from these pieces. Students are also reminded that the content and genre should suit the publisher or publication they have chosen and thus suit the context and audience.

Criterion 7

The focus of this criterion is creative nonfiction with students expected to use creative nonfiction genre forms and conventions to craft a piece that shapes meaning for a specific purpose and evokes a response in the intended audience. At the best these pieces will be sophisticated and sustained.

There were many issues in this Module in this year’s folios. There were varied understandings of the creative nonfiction genre with many of the weakest folios featuring nonfiction texts that did not contain any creative elements. In some cases, students incorporated short stories into this Module. This made it hard to reward these pieces as they were not creative nonfiction. Within the course document, Lee Gutkin’s article “What Is Creative Nonfiction?” is referenced as providing a guide to defining the genre. He suggests that it encompasses “writing true stories that provide information about a variety of subjects, enriched by relevant thoughtful ideas, personal insight, and

intimacies about life and the world we live in” (Gutkind “What is Creative Nonfiction?”). On his website he explores the notion of “creative” in creative nonfiction suggesting that while writers may use the literary techniques of fiction writers, the facts must be accurate (Gutkind “What exactly is Creative Nonfiction?”), thus the pieces should be clearly underpinned by research. While there must be an adherence to the facts, there is, however, an element of subjectivity that comes into the genre through the sharing of personal insight. Gutkind says that as the genre has evolved it has offered “flexibility and freedom” for writers enabling them to be “poetic and journalistic simultaneously” (Gutkin “Creative Nonfiction: A Movement, Not a Moment”). If students choose to be more experimental, they should provide some information in their pitches about this as well as indicating any formatting or other experimental aspects in the notes section on their List of Contents page. Experimentation should also be supported with clear reading and influential exemplars listed in either the Works Cited or Works Consulted lists as required.

The External Assessment Specifications advises students “that many of the forms of Creative Nonfiction for Module 2 will need extensive referencing” encouraging them to “include a Works Consulted list for this piece to show the depth of their research.” This is an important aid for the markers in the assessment process as it can be used to demonstrate not only the level of research but also indicate the creative nonfiction texts that students have read that have been influential on the development of the piece. As discussed under Criterion 3, referencing was poor in many of the folios, and it was the acknowledgement of research and sources in this piece that was highly problematic with many pieces not featuring any in-text referencing or footnoting as required to meet academic integrity requirements.

The amount of research required in creative nonfiction does vary with memoir being a form that may need the least research; however, there are writers such as Phillip Lopate who argue that research may be necessary because “memory can take you only so far” (Lopate “Research and Personal Writing”). He suggests that “besides filling gaps of recollection” research can “bring a broader significance to ... personal story” and a writer can “begin to see ... [their] experience as part of a larger pattern” (Lopate “Research and Personal Writing”). He suggests that research can also help answer the question: “Why should my little story count?” which is worth students reflecting on given that they must find a suitable publication or publisher for their work and then write a pitch to accompany the piece (Lopate “Research and Personal Writing”). Some students noted in their pitch that they were writing for themselves (to process, come to terms with an event in their life); however, to pitch accurately they must be writing with an intended audience in mind (beyond themselves) that suits the publication or publisher they see as home for their piece. Therefore, it becomes essential to know the relevance of their piece. Students are reminded that this type of writing is not necessarily confessional writing, and many pieces were intimate accounts of a candidate’s life, their anxieties and traumas or their hobbies and holiday activities. While these are legitimate topics, they need to be crafted with a clear purpose and audience, so that they are informative or entertaining for someone else.

The most successful pieces—including an excellent piece formatted as a play script—experimented with form and included a blended personal and/or discursive narrative voice, combining factual information with a distinctly personal and evocative point of view. They were also genuine reflections of the students on the world they inhabit, featuring distinctive and authentic voices. Voice cannot be underestimated in this genre as it is through the voice and personal style, that the topics or subjects of the writing are filtered and engage the audience. There was also some inventive use of structure that allowed the creative and factual to blend. The

excellent experimentation in the best pieces showed the student’s understanding of the genre through the pieces they had read. Wide reading of the genre is vital for understanding the various forms and possibilities open to students. Another highlight was the use of humour in some of the strongest pieces.

The weakest pieces included factual reports on an issue with little personal reflection, long “rants” on topics of interest, with first-person narration in memoirs, in particular, adopting a “telling” style rather than gradual exposition and providing insightful reflections about memories and past experiences. Some weaker pieces lacked sufficient literary craft and featured abrupt transitions between sections.

Tips for Module 2

Students should embrace the varied opportunities provided by the genre of Creative Non-Fiction. Note that this *does not* include ‘Fun things to do on the Gold Coast’, or ‘Here’s everything I know about my favourite sport/sportsperson/musician/other important influential person’. The Module 2 piece should not be strictly informative—the invitation is to embrace some elements of fiction—such as varied or experimental structure, shifting point of view, tone, voice, style—to elevate the work in this Module into something unique and innovative.

Students are advised to choose a topic that interests them, research it, recording what they learn and the source of the information, then remember the importance of voice. In crafting the piece, they should guide the reader through the topic and their research and explore how a combination of personal experience, reflection and research led to a better understanding of the topic. This will move the work into the realm of literary nonfiction and away from straightforward personal and/or confessional diarising.

Criterion 8

Module 3 represents the final piece that students prepare for their folio and as such is generally the strongest piece. To do well in Criterion 8 students need to show that they have a strong understanding of genre forms and conventions with the best being able to experiment with these. Again, the best texts need to be sophisticated and sustained and have a clear purpose and intended audience. This criterion also assesses the three pitches in the folio. For this element, students are expected to craft a “persuasive, compelling and polished pitch” that promotes and “justifies their purpose, context, audience, genre and features of a specific text to an identified publisher or publication.” *Note:* Curriculum changes mean that next year, each pitch will be assessed with its piece with a fourth element added to both Criterion 6 and 7, rather than just sitting in Criterion 8.

The Pitch

In the pitch it is important that students explain what their piece is about and how they are exploring this idea, or concept keeping in mind that the audience for the pitch is the publisher or publication editor or commissioning editor. As well as demonstrating industry knowledge, the pitch helps the marker understand what the student is trying to achieve in the piece.

Effective pitches were a creative extension of the piece, with a strong opening hook and clear sense of voice. They also had clearly researched the publisher or publication, identifying niche publishers or publications to suit their pieces. Many also showed that they were familiar with other pieces that had been published by those publisher or publications linking their work to those that

may attract a similar audience. Their descriptions demonstrated a familiarity with the texts; they were not just “name dropping” titles of pieces. Knowledge of the publisher or publication should be indicated not only through the pitch but through the 25-30 words incorporated on the List of Contents page. This demonstrates the research that has been undertaken. Students should aim to synthesise their research and show a clear and detailed understanding of the publisher or publication not just show surface knowledge.

The weaker pitches did not align with the piece, whether in terms of the intent of the piece, theme or even plot and made sweeping generic statements about the publishers or publication. Pitches in some ways are formulaic, but students should consider how they explore the various aspects required in creative ways or with strong, authentic and persuasive voices as this is what was found in the best pitches. While there may be analytical aspects to a pitch, for it to be compelling the reader needs to clearly understand and be persuaded by the need the writer feels to develop their pieces. Paying attention to audience is vital; the piece should be discussed as though it was crafted for a specific audience rather than appearing to be a consideration only after the piece is finalised. Stronger pitches were also able to deliberately connect with relevant authors and their writing in a meaningful way: through the influence on their own genre preferences, stylistic choices and/or intended audiences. While stronger pitches were able to use specific and relevant literary and figurative language terminology to show markers how they have crafted their text for their readers, the weaker pitches featured plot retell.

Many students are naming publishers or publications which were not suitable for the piece they were pitching. For example, *Allen and Unwin*, *Penguin*, *Text Publishing* or *Bloomsbury* were often featured yet these publishers do not accept manuscripts of single short stories or short pieces of creative nonfiction. These publishers should only be used for submissions of the first chapter of a novel. There is a plethora of journals and literary outlets that will accept short fiction, online or in print, that targeting a mainstream publisher just isn't necessary. Also, do not pitch what should be a work of fiction (that is for Module 1) to an outlet that specialises in non-fiction. Students should also be discerning about the choice of publishing outlets they pitch to. For example, do not pitch a story to the magazine *Forty Degrees South* if your story has no tangible or obvious connection to Tasmania. Similarly, do not pitch to *Island* magazine if your work does not have specific and distinct elements of literary invention or innovation.

Students are advised not to pitch all three pieces in the folio to the same publishing outlet (*Kill Your Darlings* got a good workout in many of them!). While the chosen outlet may be suitable across the three pieces, in line with this being a Professional Studies course that requires industry research, students ought to demonstrate a breadth of knowledge when it comes to publishing, and this includes understanding that a range of different outlets exist with different audiences, genre preferences and submission guidelines. These should be explored as comprehensively as possible, so that a range of possibilities is reflected in the outlets chosen for the three pieces in the folio.

The Independent Writing Project (IWP)

Not surprisingly, and excitingly, this was often the most successful piece in the folio which was encouraging as it indicated the student's growth as a writer throughout the year. Some of the best IWPs embraced this piece truly as a “project” and experimented with form and voice; for example experimentation with non-linear narratives and demonstrating ambition with ideas. In the stronger folios, there was a good variety of genres and forms (novel chapters, screenplays, poetry

collections, historical fiction, multi-genre projects). However, the weaker folios tended to include another short story or creative nonfiction piece. While this is not an issue if the work is well conceived and executed, it is problematic if it is too similar in voice, and tone to the other two pieces, or if it's a short story that it is in the same genre featuring characters that resemble those in the Module 1 piece.

Well written projects understood the conventions of the genre and employed them successfully to convey ideas. Genuine research into the conventions of genre through reading high quality examples by other authors, became evident in unique and engaging writing. Stories with one or two well developed characters with distinct voice/s and a clear conflict was more successful than vast worlds with multiple characters. Excellent pieces demonstrated the ability to sustain the narrative and thematic coherence in their longer work.

As with all modules, students are encouraged to read widely in the genre they are writing in and to consider its function and conventions: for example, dystopian fiction texts link closely with real world socio-political issues, while science fiction texts often contemplate humans' relationships with technology and the cosmos at large. Students whose work invoked questions linked to their chosen genres were most successful. The influence of gaming and film media on students' writing was evident, and students who are passionate about audio-visual medium may achieve greater success writing a script for their IWP.

To match the ambition of some pieces, students need to work on developing greater structural control over their pieces as well as work on character development, for fictional pieces, and greater sophistication in the use of language devices. Students are advised to pay more attention to endings, as pieces often finished abruptly or with a lack of closure. Good writers stay in control of the worlds they create, and what their readers know, think and feel. A reader can be left wanting more, or tantalisingly hanging, but not confused or sold short. Stories need some sort of resolution and it is always the writer's job to do it.

Concluding Thoughts

The best work in this year's folios showed planning and thought beyond the writing on the page. While English Studio Level 3 builds on years of experience in the old course, English Writing, it adds a vital component of industry writing knowledge that can help students begin to understand the writing processes and industry should they wish to pursue their writing further.

The best folios showed students' knowledge of writing and crafting that came through their engagement in the Action Research Project even though this was only internally assessed. The first evidence comes through a student's clear knowledge of texts, forms and genres which come through the act of reading widely. As already indicated, reading is an essential component not just for passing the internally assessed Criterion 4 ("analyse compositions, own and others") but because it is vital for helping students to understand how authors craft their work for effect as well as providing exposure to a variety of forms and genres. There is a limit to what teachers can provide access to within the classroom, so students are encouraged to dedicate time to reading the genres and forms they aspire to write.

Alongside work undertaken to meet the demands of Criterion 4, other aspects of the Action Research Project, the industry research and planning that is undertaken by students to meet the requirements of Criterion 1 ("research, plan and draft texts for arrange of purposes, audience and contexts") and the development of professional practice, assessed internally through Criterion 5

(“analyse and apply knowledge and skills to develop professional practice”), is evident in the final folio through the levels of research and the high levels of crafting that come from editing, rewriting, using and reflecting on feedback to polish the pieces. Students should not underestimate this aspect of this Professional Studies course and the influence it has on the pieces incorporated in the final folio.

This is an exciting course, and we look forward to its evolution in its third year in 2026, and the opportunity to read more authentic pieces crafted by students.

Works Cited

- Gutkind, Lee. “What is Creative Nonfiction?.” *Creative Nonfiction*, 2022, creativenonfiction.org/what-is-cnf/. Accessed 03 Sept. 2024.
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English Studio ENS315124

Folio Marking Guidelines 2025

Criterion 2: use language to craft texts, establishing personal style and voice and shaping meaning and response

Standard Element	A+ A A-	B+ B B-	C+ C C-	t+ t t-
E01 – Organise ideas	skillfully edits to craft polished sequenced and coherent texts	edits to craft clear, sequenced and coherent texts	edits to craft sequenced and coherent texts: errors do not impede meaning	does not edit to craft sequenced and coherent texts: errors impede meaning
E02 – Uses language for effect	discerningly selects and uses language features in the creation of texts and literary devices to effectively shape meaning and response	uses language features and literary devices in the creation of texts appropriately to shape meaning and response	uses language features and literary devices in the creation of texts to shape meaning and response	does not use language features and literary devices in the creation of texts to shape meaning and response
E03 – Express ideas	adeptly uses stylistic devices and nuanced vocabulary, and manipulates voice and point of view for effect	uses stylistic devices and appropriate vocabulary and adopts and sustains voice and point of view for stylistic effect	uses stylistic devices and appropriate vocabulary, voice, and point of view appropriate to style of expression	does not use stylistic devices and vocabulary, voice, and point of view that are appropriate to style of expression
E04 – Develop ideas, concepts and perspectives	effectively uses nuanced language to develop complex ideas, concepts, themes or perspectives to shape meaning and response.	uses clear language to develop complex ideas, concepts, themes or perspectives to shape meaning and response.	uses language to express and explore ideas, concepts, themes, or perspectives to shape meaning and response.	does not use language to express and explore ideas, concepts, themes, or perspectives to shape meaning and response.

Rating for Module 1 piece

Rating for Module 2 piece

Rating for Module 3 piece

Final mark

Criterion 3 Guiding Information from the External Assessment Specifications

Presentation

Manuscript formatting and presentation are key aspects of writing professional practice, so students are provided with the following guidelines for this project:

All writing should be presented in conventional, plain manuscript form. This is:

- 12-point Times New Roman. The exception to this is the industry-standard font for film or television scripts which are traditionally presented in Courier or Courier New fonts.
- 2.0 line spacing for prose responses (including scripts); 1.15 line spacing for poetry responses; 1.0 line spacing for scripts
- 2.0 cm margins
- titles of texts: centred and bold in 18-point font
- subheadings: 14 point left aligned
- indents should be 1.0 cm or default 1.27 cm tab
- all texts must be left margin aligned
- prose texts: there should be no indents for first paragraphs or after a time shift. Larger time shifts should be indicated with a section break, e.g. * *** with a single line space above or below
- for prose texts: with the exception of a start of a section, there should be a new line of dialogue for each new speaker/character
- dialogue punctuation conventions should be adhered to with double speech marks to indicate the spoken words
- any unusual formatting should be noted as dot points on the official TASC list of contents page.
- each individual piece, as per the cover page, should begin on a new page
- the headers, other than the List of Contents page, should include the Student's TASC ID and the footer should be Page 2 of 20 in Times New Roman 10 point. Both the header and footer should be aligned right.

All texts should be included in manuscript format with required referencing. Students should:

- include two versions of any multimodal texts that include a visual component: the **first version** as per publishing conventions or presentation requirements of the form; the **second version** as per conventional, plain manuscript form (words only and/or with appropriate referencing). *Note:* the curriculum restricts the number of images that “may” be included to four.
- note that multimodal texts will be primarily assessed according to the standard of writing. Their ability to demonstrate an understanding of how multimodal elements interact to communicate meaning and to elicit a specific reader response, and their ability to utilise genre (form) specific conventions for their chosen texts, will contribute to their overall mark
- submit their folio with the official TASC list of contents cover page showing the title, form, genre and word count of each piece and each pitch. They should also include 25-30 words about their chosen publication (see course document Appendix 7). The notes section should be used to provide information on any unusual formatting suited to a specific form or text type or that has been used to contribute to clarity or are important for meaning.
- submit their folios as a single PDF file. They may also include MP4 files.

Word Counts

The total folio word count for the folio is 6200 – 7800. This includes:

- Pitch 1: 100 – 200 words
- Module 1 piece: 1500 – 2000 words
- Pitch 2: 100 – 200 words
- Module 2 piece: 1500 – 2000 words
- Pitch 3: 300 – 400 words
- Module 3 piece: 2700 – 3000 words

See the course document for work count parity that may be relevant to pieces from each module but particularly Module 3 (see box to the right).

What is included in the word count:

- All original work
- Quotations
- Explanatory footnotes
- Directions for scripts.

What is not included in the word counts:

- Footnotes featuring citations only
- In-text citations
- References for images
- Works Cited or Works Consulted lists
- Character names for scripts.
- Titles of original work or pitch when appearing at the start of the piece.

Anonymity

Anonymity must be maintained throughout the folio. Student names should not appear on the folio, nor should there be any other identifying information. If students are writing about themselves and family, they should consider using pseudonyms and they can acknowledge that with a footnote alerting the reader to the use of pseudonyms. If they are creating a multimodal text and wish to use photos that can identify them, they should obscure faces.

Guiding information from the Curriculum Document: Word Count Parity (plus new word counts)

The following information is to assist providers and learners in determining word count parity for major assessment texts depending on text type. In module 1, learners will craft written texts only. In modules 2 and 3, learners may craft texts with multimodal elements. The following is provided for the purpose of determining parity:

- 2,000 words for a prose fiction text equals:
 - 2,000 words for a script – including directions; not including character names for dialogue
 - 1,300 words for comics or graphic novels – not including panel illustration notes
 - 1,000 words for a verse novel
 - 1,000 words for a poetry collection – not including poem titles.

Therefore, for the Independent Writing Project 2700-3000 words equals

- 2,700-3000 words for a script – including directions; not including character names for dialogue
- 1755-1,950 words for comics or graphic novels – not including panel illustration notes
- 1350-1,500 words for a verse novel
- 1350-1,500 words for a poetry collection – not including poem titles.
- Picture book/s wordcount is 1750 – 1950 (not including illustration notes/notes to illustrator)
- Illustrated story/ies wordcount is 2160 – 2400 (not including illustration notes/notes to illustrator)

References

Students must:

- place each Works Cited and/or Works Consulted list on the page immediately following the relevant folio piece. If you have both Works Cited and Works Consulted lists, they should begin on separate pages. Students are advised that many of the forms of Creative Nonfiction for Module 2 will need extensive referencing and are also encouraged to include a Works Consulted list for this piece to show the depth of their research.
- acknowledge sources of information, images, ideas, or words that are not their own in all pieces. See [TASC Guide to Academic Integrity](#)
- clearly indicate on their list of contents page if they **do not** use the recommended MLA9 referencing and citation style
- include full in-text citations and a full, complete reference list in their manuscript version of their creative non-fiction text if they do not include it in their version that meets publishing conventions/presentation requirements.

Although MLA9 does not recommend footnotes for citations only explanatory material, students may choose to include their citations in footnotes for this course in acknowledgement that many of the text types being written by students are not published with in-text citations and they can disrupt the reading experience.

Penalties

When assessing, markers should ensure they are familiar with the word count requirements of each section of the folio, the presentation requirements, and TASC's academic integrity policies.

Word Counts

Markers must **penalise by one rating** on Criterion 3 any folio that is over or under the prescribed word counts (ranges) for either the total or individual pieces.

Folio presentation and manuscript formatting requirements

Markers are directed to **penalise by one rating** on Criterion 3, any folio that does not comply with two or more of the presentation requirements.

Referencing and source acknowledgement

Markers are directed to award a rating of **'t' for Criterion 3** if one or more piece/s in the folio do not meet the requirements for full referencing and acknowledgement of all sources. A marker must refer such a folio to the Marking Coordinator as an instance of a possible breach of academic integrity that may require further action under the TASC external assessment rules

Qualifications Algorithm

The qualifications available in English Studio 3 include Exceptional Achievement, High Achievement, Commendable Achievement, Satisfactory Achievement and Preliminary Achievement. The final award will be determined by the TASC from the 8 ratings. The minimum requirements for an award in this course are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)

10 'A' ratings, 3 'B' ratings (3 'A' ratings, 2 'B' ratings from external assessment)

HIGH ACHIEVEMENT (HA)

5 'A' ratings, 5 'B' ratings, 3 'C' ratings (1 'A' ratings, 3 'B' ratings, 1 'C' rating from external assessment)

COMMENDABLE ACHIEVEMENT (CA)

6 'B' ratings, 6 'C' ratings (2 'B' ratings, 3 'C' ratings from external assessment)

SATISFACTORY ACHIEVEMENT (SA)

11 'C' ratings (3 'C' ratings from external assessment)

PRELIMINARY ACHIEVEMENT (PA)

6 'C' ratings

A learner who otherwise achieves the ratings for a CA (Commendable Achievement) or SA 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.

Criterion 3: craft and edit manuscript-standard texts

Standard Element	A+ A A-	B+ B B-	C+ C C-	t+ t t-
E01 – Apply publishing conventions: control of language	accurately and precisely uses syntax, spelling, punctuation and grammar to craft texts for publication	accurately uses syntax, spelling, punctuation and grammar to craft texts for publication	uses conventions of syntax, spelling, punctuation and grammar to craft texts: errors do not impede meaning	does not use conventions of syntax, spelling, punctuation and grammar to craft texts: errors impede meaning
E02 – Apply publishing conventions: formatting	accurately formats work according to publishers' specific guidelines† and effectively applies editorial polish to manuscript standard	accurately formats work according to publishers' specific guidelines† and applies editorial polish	formats work according to publishers' specific guidelines†: errors do not impede meaning	does not format work according to publishers' specific guidelines†: errors impede meaning
E03 – Apply publishing conventions: structural, line and copyediting	accurately uses structural, line and copyediting processes to create complex texts appropriate to audience and purpose	accurately uses structural, line and copyediting processes to create texts appropriate to audience and purpose	uses structural, line and copyediting processes to create texts appropriate to audience and purpose: errors do not impede meaning	does not use structural, line and copyediting processes to create texts appropriate to audience and purpose: errors impede meaning
E04 – Apply publishing conventions: academic integrity	follows and correctly applies all referencing conventions and methodologies to accurately identify sources of information‡; creates structured reference lists that align to conventions.	follows and correctly applies most referencing conventions and methodologies to identify sources of information‡; creates appropriately structured reference lists: may not align to all conventions.	applies referencing conventions and methodologies to identify sources of information‡; creates reference lists: there may be errors.	does not apply referencing conventions and methodologies to identify sources of information‡; does not create reference list/s. * the work was awarded a C rating and a penalty has been applied * breaches of academic integrity occur when there is a deliberate attempt to deceive and not acknowledge source/s.

†Specific guidelines/required characteristics may include the degree of polish (e.g. to manuscript standard or draft only), word limits, formatting and layout requirements, and presentation requirements

‡Sources of information include the images, words and ideas of others.

Rating for Module 1 piece

Rating for Module 2 piece

Rating for Module 3 piece

Final mark

Criterion 6: compose texts, applying the elements and conventions of short story writing

Standard Element	A+ A A-	B+ B B-	C+ C C-	t+ t t-
E01 - Create short fiction stories: knowledge of form and convention	makes discerning selection of, and manipulates short story forms and conventions to effectively shape meaning and response with nuance	makes effective selection of, and applies short story forms and conventions effectively to shape meaning and response	uses short story forms and conventions appropriately to shape meaning and response	does not use short story forms and conventions appropriately to shape meaning and response
E02 - Create short fiction stories: knowledge of mode and medium	makes discerning selection of mode-appropriate language features to craft complex short stories for a range of platforms	makes effective selection of mode-appropriate language features to craft short stories for a range of platforms	uses mode-appropriate language features to craft short stories for a range of platforms	does not use mode appropriate language features to craft short stories for a range of platforms
E03 - Create short fiction stories: purpose, context and audience	crafts sophisticated, convincing and sustained short stories, relevant to purpose, context and audience.	crafts convincing and coherent short stories relevant to purpose, context and audience.	crafts short stories appropriate to purpose, context and audience.	does not craft short stories appropriate to purpose, context and audience.

Rating for Module 1 piece

Criterion 7: compose texts, applying the elements and processes of creative nonfiction writing

Standard Element	A+ A A-	B+ B B-	C+ C C-	t+ t t-
E01 - Create creative nonfiction texts: knowledge of form and convention	makes discerning selection of, and manipulates creative nonfiction genre forms and conventions effectively to shape meaning and response with nuance	makes effective selection of, and applies creative nonfiction genre forms and conventions effectively to shape meaning and response	uses creative nonfictional genre forms and conventions appropriately to shape meaning and response	does not use creative nonfictional genre forms and conventions appropriately to shape meaning and response
E02 - Create creative nonfiction texts: knowledge of mode and medium	makes discerning selection of mode-appropriate language features to craft complex creative-nonfiction texts for a range of platforms	makes effective selection of mode-appropriate language features to craft creative nonfiction texts for a range of platforms	uses mode-appropriate language features to craft creative nonfiction texts for a range of platforms	does not use mode-appropriate language features to craft creative-nonfiction texts for a range of platforms
E03 - Create creative nonfiction texts: purpose, context and audience	crafts sophisticated and sustained short works of creative nonfiction relevant to purpose, context and audience.	crafts convincing and coherent short works of creative nonfiction relevant to purpose, context and audience	crafts short works of creative nonfiction appropriate to purpose, context and audience.	does not craft short works of creative nonfiction appropriate to purpose, context and audience.

Rating for Module 2 piece

Criterion 8: craft original texts for different purposes audiences and contexts

Standard Element	A+ A A-	B+ B B-	C+ C C-	t+ t t-
E01 - Create texts†: experiment with genre forms and conventions	manipulates or subverts form and genre conventions to experiment with language and ideas	adopts or challenges particular text types and conventions to experiment with language and ideas	uses form and genre conventions appropriately to explore and express ideas	does not use form and genre conventions appropriately to explore and express ideas
E02 - Create texts†: knowledge of mode and medium	makes discerning selection of mode-appropriate features to craft complex texts for a range of platforms	makes effective selection of mode-appropriate features to craft texts for a range of platforms	uses mode-appropriate features to craft texts for a range of platforms: errors do not impede meaning	does not use mode-appropriate features to craft texts for a range of platforms: errors impede meaning.
E03 - Create texts†: purpose, context and audience	crafts sophisticated and sustained texts‡ relevant to purpose, context and audience	crafts convincing and coherent texts‡ relevant to purpose, context and audience	crafts coherent texts‡ appropriate to purpose, context and audience	does not craft coherent texts‡ appropriate to purpose, context and audience
E04 – Create promotional texts: knowledge of publishing industry, market and the function and conventions of the pitch, understanding of the text being promoted	crafts a persuasive, compelling and polished pitch that promotes and justifies the purpose, context, audience, genre and features of a specific text to an identified publisher or publication.	crafts a persuasive pitch that promotes and explains the purpose, context, audience, genre and features of a specific text to an identified publisher or publication.	crafts a pitch that promotes and describes the purpose, context audience, genre and features of a specific text to an identified publisher or publication.	does not craft a pitch that promotes and describes the purpose, context, audience, genre and/or features of a specific text to an identified publisher or publication.

†created texts can be fiction or creative nonfiction texts

‡texts include fiction, creative nonfiction and promotional texts

Rating Module 1 pitch

Rating Module 2 pitch 2

Rating Module 3 pitch 3

Final mark

Independent Writing Project result

Final rating Independent Writing Project result (8. 1, 8.2, 8.3) combined with pitch rating 8.4.