



SAMPLE COURSE OUTLINE

ENGLISH

ATAR YEAR 12

EIGHT-TASK MODEL

Acknowledgement of Country

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

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Disclaimer

Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the course.

How to use this document

Background about the Eight-Task Model

The Board of the School Curriculum and Standards Authority (the Authority) has introduced an Eight-Task (maximum) Model for all courses as part of the Authority's syllabus review process. The intent of the Eight-Task (maximum) Model is to ensure that the Authority's assessment requirements do not generate workloads and/or stress that, under fair and reasonable circumstances, would unduly diminish the performance of students.

The Eight-Task (maximum) Model is not mandated until a course has a syllabus review, and as English hasn't undergone a review, the eight-task maximum is not compulsory in English courses.

Although the English and Literature courses have not yet had syllabus reviews, the Eight-Task Models not only provide exemplars for future change but can also be used for present courses to aid student wellbeing. The intention is to improve the balance between learning and assessment. Therefore, the Eight-Task Models for English include a reduction (to eight) in the maximum number of summative assessments required and an increased emphasis on formative activities. The formative activities and the texts listed in these models are suggestions only.

Advice on use of texts in educational settings

Teachers use their professional judgement when selecting texts to use in their teaching and learning programs. They base their decisions on the requirements of the Western Australian curriculum, student data, the needs of their students and proposed learning intentions and success criteria.

When using texts in the classroom, teachers are also required to:

- conform with relevant legal requirements and Department of Education policies
- address duty of care responsibilities
- meet copyright requirements
- adhere to the requirements of classification categories.

Parent or guardian permission should be sought when showing a publication, film, video or computer game that has a PG or M classification to students under 15 years of age. Texts classified MA 15+ may not be shown to any students without parental consent, and allowances must be made in case of withdrawal. For further information, see the Department of Education policy on Use of Texts in Educational Settings at <https://www.education.wa.edu.au/web/policies/-/use-of-texts-in-educational-settings>. Schools may develop proformas for advising parents or guardians and/or seeking permission for their child to view or use a particular text, or texts, with a specific classification category.

Department of Education. (2023). *Select and use Texts in the Classroom*. Retrieved April, 2025, from <https://www.education.wa.edu.au/dl/4gr22v3>
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A note on the column 'Formative activities, resources, texts': this column is not required by the Authority. It has been included to support educators who are first engaging with the Eight-Task Model construct.

Sample course outline
English – ATAR Year 12
Semester 1

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
1	<ul style="list-style-type: none"> Unit overview Task expectations Written and oral communication standards Review of course terminology Commence reading/viewing program 	<ul style="list-style-type: none"> Rationale Aims Organisation Examination design brief Grade descriptions Glossary Assessment outline 	
2–3	<ul style="list-style-type: none"> Revise close reading strategies and short answer responses with prose fiction excerpts of 200–300 words. Discuss the purpose of the texts (to answer a short answer question) and how this is achieved (language and structural features). Read and deconstruct model short answers. Model how to write a short answer response and complete a close reading. Formative activity: write a timed short answer response to an unseen text. <ul style="list-style-type: none"> Students choose their own prose fiction excerpt in pairs or groups of three. Teacher approves students' text choices for assessment. Students peer-review each other's work under teacher guidance. Students complete assessment in class under timed conditions. 	<p>Compare texts from similar or different genres and contexts by:</p> <ul style="list-style-type: none"> analysing language, structural and stylistic choices <p>Analyse and critically appraise how the conventions of texts influence responses, including:</p> <ul style="list-style-type: none"> the ways language patterns can create meaning <p>Create a range of texts:</p> <ul style="list-style-type: none"> using accurate spelling, punctuation, syntax and metalanguage <p>Investigate and evaluate the relationships between texts and contexts by:</p> <ul style="list-style-type: none"> undertaking close analysis of texts <p>Evaluate different perspectives, attitudes and values represented in texts by:</p> <ul style="list-style-type: none"> analysing content, purpose and choice of language 	<p>Task 1 – Responding 5% (Set Week 2, due Week 3)</p> <p>Short answers In class and at home</p> <p>Students complete two concise short answer responses in one lesson (60 minutes).</p> <p>Part A Prior to the in-class part of the assessment, students select an appropriate text (200- to 300-word prose fiction excerpt) and may annotate it at home. In class, students are to use this text to concisely answer one of the following questions (200–300 words):</p> <p>Explain how two language features work to convey an attitude in the text.</p> <p>or</p> <p>Explain how your response to the text has been influenced by two language features.</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
		Evaluate how texts offer perspectives through: <ul style="list-style-type: none"> the selection of mode, genre and type of text the ways viewpoints and values are represented 	Part B Students are to concisely answer the question not used in Part A with reference to a previously unseen prose fiction excerpt provided by the teacher.
4–7	<ul style="list-style-type: none"> Discuss with students the purpose of research and textual analysis. Break down the concept of ‘voices’ and ‘representation’. Discuss with students why the representation of voices matters within texts and how to identify representation through textual analysis. View and discuss Chimamanda Ngozi Adichie’s TED Talk, focusing on the idea of representations of voices: TED – Chimamanda Ngozi Adichie, The danger of a single story https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story. Read and view a variety of texts focusing on how various voices are represented. Discuss with students how these representations have been shaped by contextual factors. Model for students how to evaluate a representation through researching context of production as well as context of reception. Demonstrate to students how language is used and manipulated to represent voices in particular ways. Complete close reading activities with students of texts that represent different voices, focusing particularly on the construction of these voices. 	Compare texts from similar or different genres and contexts by: <ul style="list-style-type: none"> analysing and evaluating how similar themes, issues, ideas and concepts are treated in different texts Analyse and critically appraise how the conventions of texts influence responses, including: <ul style="list-style-type: none"> how responses to texts and genres may change over time and in different cultural contexts Create a range of texts: <ul style="list-style-type: none"> sustaining analysis and argument using appropriate quotation and referencing protocols using strategies for planning, drafting, editing and proofreading using accurate spelling, punctuation, syntax and metalanguage Investigate and evaluate the relationships between texts and contexts by: <ul style="list-style-type: none"> examining how each text relates to a particular context or contexts comparing the contexts in which texts are created and received Reflect on their own and others’ texts by: <ul style="list-style-type: none"> analysing and evaluating how different texts represent similar ideas in different ways 	Task 2 – Responding 10% (Set Week 5, due Week 7) Different perspectives Take-home task Students complete a take-home essay that compares two texts, responding to the question: Evaluate how two texts you have studied present different perspectives on the same issue. (900–1200 words, not including the reference list/bibliography)

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> Complete a ‘tug-of-war’ debating activity to teach students how to control sustained arguments. Formative activity: Venn diagram comparing how at least two texts represent a similar voice. Formative activity: write an in-class comparative essay using the Venn diagram as a scaffold to analyse how two texts represent a similar voice. Read a variety of ‘fake news’ and discuss how to identify reputable resources. Model for students how to evaluate resources via Google Scholar and library references. Demonstrate to students how to reference throughout a document. Discuss with students the difference between a bibliography and a reference list. Model for students how to use proper referencing protocols. Engage resources and texts through critical thinking and writing. Develop comparative essay writing skills through reading and deconstructing model comparative essays. 	<ul style="list-style-type: none"> considering the role of the audience in making meaning <p>Evaluate different perspectives, attitudes and values represented in texts by:</p> <ul style="list-style-type: none"> exploring other interpretations and aspects of context to develop a considered response 	

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
8–13	<ul style="list-style-type: none"> View and read a variety of narrative texts that explore a similar representation of place; for example, representations of specific Australian landscapes (e.g. bush, coast, mangrove, desert, wheatfield) or built spaces (e.g. city, house, school, train station). Analyse how place can be utilised in a narrative to build on the following: <ul style="list-style-type: none"> atmosphere identity characterisation relationships symbolism. Compare how a particular place can be represented in similar or different ways. Teacher note: you might choose to use examples from previously studied authors, genres and directors. Analyse the textual and language features that work to communicate ideas about place and discuss the way the audience is positioned to respond to the represented place. Evaluate individual responses to specific representations of place: is a text effective at communicating a sense of place, do we feel similarly about such locations, do we see representations as being exclusive/alienating, how might the context of a place influence our response to it? Depending on the student cohort, teachers might also interrogate how a sense of place works within national mythologies or how some representations of place help us to 	<p>Compare texts from similar or different genres and contexts by:</p> <ul style="list-style-type: none"> analysing language, structural and stylistic choices <p>Analyse and critically appraise how the conventions of texts influence responses, including:</p> <ul style="list-style-type: none"> the ways language patterns can create meaning <p>Create a range of texts:</p> <ul style="list-style-type: none"> making innovative and imaginative use of language features using and experimenting with text structures and language features related to specific genres for particular effects using appropriate quotation and referencing protocols using strategies for planning, drafting, editing and proofreading using accurate spelling, punctuation, syntax and metalanguage <p>Reflect on their own and others' texts by:</p> <ul style="list-style-type: none"> comparing and evaluating the impact of language features used in a variety of texts and genres <p>Investigate and evaluate the relationships between texts and contexts by:</p> <ul style="list-style-type: none"> undertaking close analysis of texts <p>Evaluate different perspectives, attitudes and values represented in texts by:</p> <ul style="list-style-type: none"> analysing content, purpose and choice of language 	<p>Task 3 – Creating 17% (Set Week 10, due Week 13)</p> <p>Narrative Take-home task</p> <p>Part A: Create a short narrative text or excerpt, incorporating two to three characters, which evokes a strong sense of place. (800–1000 words)</p> <p>Part B: Submit a short reflection of your representation of place within the narrative. (150 words)</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<p>understand displacement or ideas of diaspora.</p> <ul style="list-style-type: none"> Formative activity: analyse a short chosen passage, deconstructing how place is represented. What is your response to this representation? Using images, soundscapes or short incursions around the school, provide an example of location for students to replicate in writing. Provide multiple occasions to experiment with description, as well as language and structural patterns, with explicit teaching of such devices in relation to place. Formative activity: in class, write a short passage depicting a location that you know well. This passage should represent the location, communicating your relationship to it. Peer-review with feedback around teacher-specified criteria. 	<p>Evaluate how texts offer perspectives through:</p> <ul style="list-style-type: none"> the selection of mode, genre and type of text the ways viewpoints and values are represented <p>Reflect on their own and others' texts by:</p> <ul style="list-style-type: none"> analysing and evaluating how different attitudes and perspectives underpin texts 	
14–15			Task 7: Examination 10%

Semester 2

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
16	<ul style="list-style-type: none"> Provide examination feedback. Student reflection on examination: students to record three strengths they demonstrated in each individual section of the exam, then identify three potential growth areas in each individual section, along with identifying strategies to help enable this growth. 		
17–20	<ul style="list-style-type: none"> Deconstruct conventions of the Western genre, focusing specifically on: character archetypes, such as cowboys, Native Americans, damsels, sheriffs, madams, bandits, bounty hunters, farmers; mise-en-scène, such as the frontier, the desert, arid landscapes, small towns, saloons, the 'Old West', guns, horses; gender roles and representations of gender. (Note: this same study and task could be developed using other genres, texts from some of which – fantasy, romance, horror and crime – are suggested at the end of this document.) Participate in a class study of the Western film directed by John Ford, <i>The Searchers</i> (1954). Discuss the context of production in the USA in the 1950s and how the text reinforces particular values and attitudes of the time. Discuss how a genre is shaped by context through change/manipulation of generic conventions. For example, more contemporary Western texts might have a female protagonist. 	<p>Compare texts from similar or different genres and contexts by:</p> <ul style="list-style-type: none"> explaining how each text conforms to or challenges the conventions of particular genres or modes <p>Compare and contrast distinctive features of genres by:</p> <ul style="list-style-type: none"> analysing the techniques and conventions used in different genres and modes considering how the conventions of genres can be manipulated examining how genres and their conventions have changed over time <p>Analyse and critically appraise how the conventions of texts influence responses, including:</p> <ul style="list-style-type: none"> how expectations of genres have developed and the effect when those expectations are met or not met how responses to texts and genres may change over time and in different cultural contexts 	<p>Task 4 – Responding 10% (Set Week 17, due Week 20)</p> <p>Comparison of texts Presented in class</p> <p>In a multimodal presentation, compare how one scene from a text of your choice and one scene from the text studied in class manipulate the conventions associated with their genres, and discuss how audiences might react when their expectations of the genre are or are not met.</p> <p>Students will:</p> <ul style="list-style-type: none"> deliver a multimodal presentation based on the question (5–6 minutes, not including example scenes) submit a script and a copy of visual aids used in the presentation.

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> Formative activity: students complete a responding essay on generic conventions. Study the developments of the genre and how these generic conventions have changed over time with relation to context. Formative activity: using a provided prose passage from the Western genre, write an imaginative narrative adapting or transforming the passage for a new audience, context or purpose. Formative activity: students read/view a traditional Western text and through discussion, identify the elements of the genre. The teacher then allocates a different contextual period to groups from the start of the Western genre (early 1900s) to now. Students select a text from the Western genre in their allocated contextual period and choose one or two scenes. The students then write or present about how the text engages and/or manipulates the traditional Western genre. Model for students how to compare two texts by analysing generic conventions and also through comparative structures of writing. Students give draft and script presentations of comparative writing regarding Western texts in class. Formative activity: while their peers present, students fill in a timeline of the development of the Western genre to map the changes to the genre and how these changes have been influenced by context. 	<p>Create a range of texts:</p> <ul style="list-style-type: none"> transforming and adapting texts for different purposes, contexts and audiences sustaining analysis and argument using strategies for planning, drafting, editing and proofreading using accurate spelling, punctuation, syntax and metalanguage <p>Investigate and evaluate the relationships between texts and contexts by:</p> <ul style="list-style-type: none"> examining how each text relates to a particular context or contexts comparing the contexts in which texts are created and received <p>Reflect on their own and others' texts by:</p> <ul style="list-style-type: none"> considering the role of the audience in making meaning 	

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
21–24	<ul style="list-style-type: none"> Students choose their form of writing for the summative assessment and the class is divided into persuasive, interpretive and narrative writers. Students work in these groups for the remainder of this task and the teacher supports each group separately. Review understandings of exposition through interrogation of exemplars and examples, focusing on how voice is constructed through: <ul style="list-style-type: none"> writing practice focus – establishing an audience through structure, style and language exploring audience expectation of a genre by viewing and deconstructing <i>Hannah Gadsby: Douglas</i> [film recording of live comedy performance], 2020. Analyse samples focusing on lexical and language choice (nuances of language); purpose, context and audience; and generic conventions and forms. Model for students how to workshop a piece of writing. Formative activity: students present to a friend for initial feedback. Students present in their groups (students can record their presentation on their own phone, or via Teams or Zoom), collate the feedback and consider how to apply this to their work. Models of writing workshops which provide strategies to guide peer feedback for Part B of Task 5: 	<p>Analyse and critically appraise how the conventions of texts influence responses, including:</p> <ul style="list-style-type: none"> the ways language patterns can create meaning <p>Create a range of texts:</p> <ul style="list-style-type: none"> making innovative and imaginative use of language features using and experimenting with text structures and language related to specific genres for particular effects. using strategies for planning, drafting, editing and proofreading using accurate spelling, punctuation, syntax and metalanguage <p>Evaluate different perspectives, attitudes and values represented in texts by:</p> <ul style="list-style-type: none"> analysing content, purpose and choice of language analysing the use of voice and narrative point of view <p>Create a range of texts:</p> <ul style="list-style-type: none"> using appropriate language and stylistic features to sustain a personal voice and perspective using nuanced language <p>Reflect on their own and others' texts by:</p> <ul style="list-style-type: none"> discussing and evaluating different interpretations of texts 	<p>Task 5 – Creating 18% Extended writing task (Set Week 21, due end Week 24) In class and at home</p> <p>Part A (formative – not marked) In a form of your choice, compose the exposition for your persuasive, interpretive or narrative text, sustaining a voice. (250–300 words)</p> <p>Part B (summative) Work in a small group of four students.</p> <ul style="list-style-type: none"> Present a written copy of the exposition to the other members of your group and read your exposition aloud. Conduct a discussion (5–10 minutes per presenter) in which you explain how and why you wrote your text that way and actively listen to feedback from your peers. (Note: this discussion will be recorded and used as part of the speaking and listening component of this task.) <p>Part C (summative) Using the feedback provided during the presentation, complete your piece of writing with particular attention to the employment of voice throughout your piece. (900–1100 words, including the 250–300 words of the exposition)</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> Victoria State Government Education and Training – The writing workshop https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/writing/Pages/approachesworkshop.aspx Des Moines Writers' Workshop http://desmoineswritersworkshop.com/ Liz Lerman – Critical Response Process https://lizlerman.com/critical-response-process/ Model how to reflect on creative practice. Students complete their composition and short explanation of their creative practice for submission. Students reflect via an explanation of their creative practice for Task 5. 		
25–28	<p>Suggested texts for Task 6</p> <ul style="list-style-type: none"> <i>Cloudstreet</i>, Tim Winton <i>Machines Like Me</i>, Ian McEwan <i>The White Tiger</i>, Aravind Adiga <i>The Natural Way of Things</i>, Charlotte Wood <i>The Broken Shore</i>, Peter Temple <i>American Dirt</i>, Jean Cummins <i>Sea Hearts</i>, Margo Lanagan <i>Burial Rites</i>, Hannah Kent <i>Of Mice and Men</i>, John Steinbeck Discuss the context of the novel (historical/cultural, author, temporal, reception). Discuss genre as a form and how this functions differently in the novel form compared to other text types. 	<p>Create a range of texts:</p> <ul style="list-style-type: none"> sustaining analysis and argument synthesising ideas and opinions to develop complex argument substantiating and justifying their own responses using textual evidence using appropriate quotation and referencing protocols using accurate spelling, punctuation, syntax and metalanguage <p>Investigate and evaluate the relationships between texts and contexts by:</p> <ul style="list-style-type: none"> undertaking close analysis of texts examining how each text relates to a particular context or contexts 	<p>Task 6 – Responding 10% (Set Week 25, due Week 28)</p> <p>Analytical essay In class</p> <p>This is an in-class analytical essay answering one of six previously unseen questions with reference to the novel studied in class (see Task 6 from the Sample Assessment Tasks for the English ATAR Year 12 Eight-Task Model).</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> • Break down narrative techniques, such as character, setting, theme, structure, voice and narrative point of view. • Analyse language in the novel: patterns (symbolism), connotations and cultural differences in meaning. • Discuss construction of perspectives and voice in the novel, including how a perspective is a position informed by context. Emphasise the difference between voice and narrative point of view. • Comprehension activities (close reading). Model how to complete a close reading of a text. Note: this is a reading practice, not a form of writing. • Formative activity: journal responses to relevant content pointers on evaluating texts. • Formative activity: short composition taking on the voice of a particular character, focusing on how voice is influenced by character perspective through the construction of the text and use of language. • Compare how the exposition and resolution treat ideas of the novel. Discuss how a controversial issue is treated in the text through close reading of the exposition and resolution. • Analyse characterisation through discussion and graphic charts of how characters are constructed and the intended reader response. Discuss character values and how these are constructed. Discuss the difference between embedded and constructed values. 	<ul style="list-style-type: none"> • comparing the contexts in which texts are created and received <p>Evaluate different perspectives, attitudes and values represented in texts by:</p> <ul style="list-style-type: none"> • analysing content, purpose and choice of language • analysing the use of voice and narrative point of view • exploring other interpretations and aspects of context to develop a considered response <p>Evaluate how texts offer perspectives through:</p> <ul style="list-style-type: none"> • the ways viewpoints and values are represented • the selection of language features that generate empathy or controversy <p>Reflect on their own and others' texts by:</p> <ul style="list-style-type: none"> • discussing and evaluating different readings of texts • questioning the assumptions and values in texts • identifying omissions, inclusions, emphases and marginalisations • considering the role of the audience in making meaning 	

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> Explore character conflicts, including how these shape the audience response in making meaning. Formative activity: group poster presentation about how the context of production of the novel has influenced the values embedded in the text. Practise writing essays through revision of essay structure and model samples. Review essay writing techniques through model essays and deconstruction of model answers. 		
29			Task 8 – Examination 20%
Post-examination	Student reflection: <ul style="list-style-type: none"> List strengths they had in each section of the examination. Identify three specific targeted growth areas for each section of the examination. Identify how they can improve on these growth areas. 		

Examples of films relating to genres for Task 4

Western

- *Stagecoach*, 1939
- *Shane*, 1953
- *3:10 to Yuma*, 2007
- *Mystery Road*, 2013

Fantasy

- *The Wizard of Oz*, 1939
- *Labyrinth*, 1986
- *The Princess Bride*, 1987
- *Willow*, 1988
- *Crouching Tiger, Hidden Dragon*, 2000
- *The Fellowship of the Ring*, 2001
- *Harry Potter and the Philosopher's Stone*, 2001
- *Pan's Labyrinth*, 2006

Romance

- *Gone with the Wind*, 1939
- *Casablanca*, 1942
- *Roman Holiday*, 1953
- *Breakfast at Tiffany's*, 1961
- *Love Story*, 1970
- *Moonstruck*, 1987
- *The Notebook*, 2004
- *Pride and Prejudice*, 2005
- *Love Actually*, 2003
- *La La Land*, 2016
- *Subversion: High Fidelity*, 2000

Horror

- *Psycho*, 1960
- *The Birds*, 1963
- *The Sixth Sense*, 1999
- *The Babadook*, 2014
- *Get Out*, 2017

Crime

- *The Big Sleep*, 1946
- *The Third Man*, 1949
- *12 Angry Men*, 1957
- *The French Connection*, 1971
- *The Sting*, 1973
- *Jindabyne*, 2006
- *Animal Kingdom*, 2010
- *Lock, Stock and Two Smoking Barrels*, 1998
- *BlackKkKlansman*, 2018