English Stage 5 (Year 10) – sample assessment notification

Shakespeare retold – discursive address – Term 3

This document contains a sample assessment notification and a student work sample. This accompanies the teaching and learning program ‘Shakespeare retold’.

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**Updating the table of contents**

Want to update the table? Have you added content to the document and noticed the page numbers have changed? As you add content to this report, you can update the table of contents to accurately reflect the page numbers within the resource. To update the table:

* Right click on the table and select ‘Update table of contents’ (in the browser version)
* ‘Update field’ (in the desktop app). In the browser version, it will automatically update the entire table. In the desktop app, you will then need to select ‘Update entire table’. Your table numbers should then update to reflect your changes.

# About this resource

This sample assessment notification has been developed to assist teachers in NSW Department of Education schools to create and deliver assessment practices that are contextualised to their classroom. It is designed as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) could be implemented.

The content has been prepared by the English curriculum team, unless otherwise credited.

## Purpose of resource

The sample assessment task notification and student work sample are not standalone resources. They have been designed for use by teachers in connection to the program ‘Shakespeare retold’ and the accompanying resource documents. The sample notification and student work sample are intended to support teachers to develop a consistent approach to formal assessment notifications, guide interpretation of the syllabus and provide a model of syllabus-aligned assessment practice.

It is acknowledged that many schools have their own assessment templates. The content from the heading ‘Shakespeare retold – discursive address’ to the heading ‘Student support material’ is student facing and could be copied and pasted into the school’s assessment template.

**Teacher note**: the blue feature boxes include instructions for the classroom teacher engaging with the resource. These are to be deleted by the teacher before issuing the assessment to students.

## Target audience

A combination of teacher and student information is contained in this resource. The purpose of the content intended for teachers is educative. This is intended to support the teacher and their practice as they design formal assessment task notifications. Teachers must ensure they omit or delete information that is not relevant to students prior to distribution. Instructions have been provided throughout this template to indicate where this may be necessary.

## When and how to use

This assessment notification has been designed for Term 3 of Year 10. It requires students to engage critically and creatively with 2 core texts. Students are provided with the opportunity to express an informed and personal response that explores meaningful connections between a Shakespearean play and a modern film adaptation. Students will discuss the ways modern adaptations can contribute to the enduring value of a text. The task and samples allow for modelled and guided co-construction of a discursive address. The task requires students to develop their discursive communication skills and express complex ideas for a specific audience and purpose.

In the program ‘Shakespeare retold’, students will engage in a study of a Shakespearean play and a modern film adaptation to explore the meaningful connections made between the texts. During their study of a Shakespeare play, students analyse how characters are constructed to develop an appreciation of the universality and enduring value of Shakespeare’s characters. As students examine a modern adaptation of the play, they will consider how a composer’s contextual, creative and unconscious influences might impact their interpretation of and response to a text. Students will write discursively in response to the universal appeal and enduring value of Shakespeare’s characters.

In the discursive address, students discuss how meaningful connections made between 2 texts can contribute to the enduring value of the original text. Students will explore how characters and ideas appeal to the values and attitudes of audiences today.

## Opportunities for collaboration

The following is an outline of some of the ways this sample assessment notification can be used with colleagues:

* Use the task and student work samples for modelled and guided co-construction of faculty assessment documents.
* Use the student response as an example and model of how to achieve success. Make modifications to the model to reflect contextual needs. This can take place prior to students beginning their own compositional process and as a feedback opportunity, to refine compositions as they engage with the task.
* Examine the sample assessment and student work sample (in this document) during faculty meetings or planning days and collaboratively refine them based on faculty or school goals.
* Examine the materials during faculty meetings or planning days and collaboratively plan opportunities for team teaching, collaborative resource development, mentoring, lesson observation and the sharing of student work samples.
* Use the sample as inspiration for designing student-specific tasks.
* Use the assessment practices or syllabus planning as an opportunity to backward map Years 10 to 7 to guide programming, assessment design or the scope and sequence.

# Shakespeare retold – discursive address

**Teacher note**: change the tense of these instructions if you are issuing the assessment later in the program when students have engaged in this learning.

In this program, you will engage with a Shakespearean play and a modern film adaptation. Through your study of the Shakespearean play, you will develop an appreciation of the universality and enduring value of Shakespeare’s characters and ideas. You will explore the connections between the texts and consider how characters are constructed. You will consider how texts and their adaptations can be perceived to reflect, challenge or subvert particular values and attitudes.

Using the features of a discursive address, you will demonstrate your understanding of how a composer’s contextual influences might impact their interpretation of and response to a text. Your discursive address will explore how the meaningful connections made between texts can contribute to the enduring value of a text.

## Task overview

**Teacher note**: the annotations column has been provided to assist assessment design. This column is for the teacher only and should be deleted prior to distributing the assessment notification to students.

The task overview provides a concise description of key information about the assessment.

Table 1 **–** overview of the assessment task

|  |  |  |
| --- | --- | --- |
| Year 10 – English | Task details | Annotations |
| Task number | 3 | [Task number – ensure this reflects the chronological order outlined within the scope and sequence and the assessment schedule.] |
| Issue date | Term 3, Week 2, 2025 (last lesson of the week – indicative only) | [Issue and date – state the day and date the assessment is issued.] |
| Due date | Term 3, Week 9, 2025 (first lesson of the week – indicative only) | [Due date – state the day and date the assessment is due. The [timing, frequency and nature of assessment processes should be time efficient and manageable for teachers and students](https://education.nsw.gov.au/policy-library/policies/pd-2005-0290#:~:text=the%20timing%2C%20frequency%20and%20nature%20of%20the%20assessment%20processes%20are%20time%20efficient%20and%20manageable%20for%20teachers%20and%20students.). Issue the task early in the program so students can make connections and seek clarification as they progress through their learning. The NESA [Developing formal school-based assessment programs in Stage 6](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/Understanding-the-curriculum/assessment/assessment-in-practice/school-based-assessment-programs) information provides useful guidance for schools implementing formal assessment procedures in Stage 4 and Stage 5.] |
| Outcomes being assessed | **EN5-URA-01**: characterisation  **EN5-URC-01:** intertextuality; literary value  **EN5-ECA-01**: writing; speaking; text features | [Ensure details align with the scope and sequence, assessment schedule and any details that have been provided to students in the school’s assessment handbook.] |
| Weighting | 25% (indicative only) | [Where applicable, ensure details align with the scope and sequence, assessment schedule and any details that have been provided to students in the school’s assessment handbook.] |
| Submission details | In-class discursive address (4 to 6 minutes) and address transcript (used to support marking) | [Be specific about the process for submission and parameters for the task. This includes:   * where the task will be submitted * word and time limits * any additional information in accordance with school assessment policy.] |

# Task description

**Teacher note**: when transferring this task into your school’s assessment template, provide a short description of the task. This description should be written in plain English. It should include a clear outline of the audience, purpose and context of the task. This helps students understand appropriate style, form and the necessary language, forms and features required. This advice can be customised at a school level.

Supplementary information can be provided later in the document. This reduces the cognitive load experienced while using the notification. The assessment should align with the Department of Education’s [Effective assessment practice](https://education.nsw.gov.au/teaching-and-learning/assessment/strengthening-assessment/effective-assessment-practice) advice as well as NESA’s [Assessment Principles](https://curriculum.nsw.edu.au/assessment-and-reporting/assessment-principles). It should provide clear opportunities for teachers to gather evidence about student achievement in relation to syllabus outcomes.

## The context of the task

**Teacher note**: the task provides an authentic audience and purpose in the form of a local film festival showcasing modern adaptations of Shakespearean plays. Teachers may adjust this audience and purpose as necessary to suit their context. It may also be beneficial to display the [OpenAir cinema](https://westpacopenair.com.au/) website, or provide students with the hyperlink, to support students to understand this context. This is designed to be a response that is developed throughout the term and submitted on the due date near the end of the program. Planning, drafting and feedback processes are included in the program to ensure that the response is authentically composed by students.

The term ‘address’ has been used in place of ‘speech’ in this task to acknowledge that students with disability may communicate in modes other than speech. The [Speaking content group](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/content/stage-4/fa0927d4fc#cg-4f299a99-d27f-4d47-ac5d-0760465c1da5) in outcome **EN5-ECA-01** **Speaking** provides information about students who are d/Deaf or hard of hearing. Teachers can access additional information for how to adjust or modify this assessment task to support learners with English as an additional language or dialect or students with disability This information can be found within **Pre-reading, resource 3 – adapting speaking tasks for English as an additional language or dialect (EAL/D) learners**, **Pre-reading, resource 4 – supporting students with disability** and **Pre-reading, resource 5 – adapting speaking tasks for d/Deaf and hard of hearing students**.

The time limit and length of the task could be adjusted to suit the individual needs of students in each school context. The department’s [Principles of effective assessment – Equity](https://education.nsw.gov.au/teaching-and-learning/assessment/strengthening-assessment/effective-assessment-practice#Principles2:~:text=Explicit%20teaching.-,Principles%20of%20effective%20assessment,-For%20assessment%20to) promotes the need to allow all students to show what they know and can do. ‘An equitable assessment is fair, inclusive and accessible to all students, allowing demonstration of learning across a range of different contexts.’

OpenAir Cinema has announced that the theme for their annual outdoor film festival is ‘Shakespeare retold’. The festival will include the screening of contemporary films that adapt characters and ideas from Shakespeare’s plays for a modern audience. OpenAir Cinema is coming to our local parklands and will be screening Jonathan Levine’s *Warm Bodies*, an adaptation of Shakespeare’s *The Tragedy of* *Romeo and Juliet*.

You have been invited to deliver the opening address at the OpenAir Cinema premiere, prior to the screening of *Warm Bodies*.

Your discursive address should discuss the meaningful connections between the characters and ideas in *The Tragedy of* Romeo and Juliet and Warm Bodies and the ways this modern adaptation has contributed to the enduring value of the original play.

**Your task – discursive address**

1. Compose a 4 to 6 minute discursive address (approximately 700 to 1000 words) in response to the requirements of the task.
2. Deliver your address to your class.
3. Submit the transcript of your address to your teacher.

The texts you have studied this term are outlined in the table below.

Table 2 – core texts

|  |  |
| --- | --- |
| Composer | Text |
| William Shakespeare | *The Tragedy of Romeo and Juliet* |
| Jonathan Levine | *Warm Bodies* |

It is up to you to determine how you approach the prompt for the address. However, you could discuss one or more of the following ideas:

* why Shakespearean characters continue to be adapted to appeal to new audiences
* why Shakespeare’s characters and ideas continue to hold value for audiences
* the way adaptations, such as *Warm Bodies*, transform characters, genres and ideas to show acknowledgement to their source material (*The Tragedy of Romeo and Juliet)*
* how modern films, such as *Warm Bodies*, keep Shakespeare’s characters and ideas alive.

**In your discursive address you should:**

* discuss connections between both texts and the ways *Warm Bodies* has contributed to the enduring value of the original play
* demonstrate an informed understanding of the characters and ideas in Shakespeare and Levine’s texts
* use the stylistic features of discursive writing, including anecdotes, rhetorical questions, humour, personal pronouns, conversational tone and inclusive language to engage your intended audience (community members at a film screening)
* use verbal delivery strategies, such as intonation, emphasis, volume, pace and timing.

You should refer to the annotated student work sample and the ‘Steps to success’ within this notification to support your approach to the task.

## What is the teacher looking for in this assessment task?

**Teacher note**: this outline uses the criteria points from the marking guidelines to articulate the skills and knowledge required to meet the requirements of this task. It highlights to students what is expected of the response. Teachers should modify the fourth bullet point in this list and the associated point in the marking criteria for students with disability who may deliver the address in a form of communication other than speaking.

The teacher is looking to see how well you:

* demonstrate an understanding of intertextuality and literary value – discuss the ways modern adaptations can contribute to the enduring value of a text by making connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies* (**EN5-URC-01:** Intertextuality; Literary value)
* use examples from texts to support your discussion – demonstrate understanding of Shakespeare’s and Levine’s characters and ideas and how they appeal to the values and attitudes of audiences today (**EN5-URA-01:** Characterisation)
* crafts a discursive address – use the stylistic features of a discursive text to engage your intended audience (**EN5-ECA-01:** Writing; Text features)
* deliver an address – engage your audience using verbal delivery, such as intonation, emphasis, volume, pace and timing (**EN5-ECA-01:** Speaking).

## Steps to success

**Teacher note**: this schedule is designed to support students to successfully complete the task and to support teachers in their monitoring of student progress. This schedule is not for the purposes of compliance and students should not be penalised for not meeting interim times. The second column could be:

* determined and refined by the teacher based on school context
* used to feed forward
* co-constructed with students.

Implementing the steps to success will support you to demonstrate your knowledge, skills and understanding and prompt you to seek support as it is needed. These steps also provide you with opportunities to receive feedback throughout the drafting and refining process.

Table 3 – assessment preparation schedule

|  |  |
| --- | --- |
| Steps | What I need to do |
| Deconstruct the question – isolate the key terms and requirements of the task | Use **Phase 6, activity 1 – deconstructing and understanding the assessment notification** and **Phase 6, resource 1 – understanding the assessment notification** to unpack the question and its requirements. |
| Examine a model text to understand what a good one looks like | Use **Phase 6, resource 3 – what a good one looks like** and **Phase 6, activity 2 – annotating what a good one looks like** to develop a detailed understanding of what is required to meet the A-range criteria. Use the list of criteria developed when the assessment notification was distributed to plan each stage of your assessment. |
| Develop a personal style using features of discursive writing | Use **Phase 2, activity 6 – strategies for telling an effective anecdote, Core formative task 1 – delivering an anecdote, Phase 3, activity 13 – using humour to engage an audience** and **Phase 4, activity 4 – experimenting with modality** to express an opinion of the 2 texts through engaging discursive features. |
| Develop a personal understanding of the enduring value of *The Tragedy of Romeo and Juliet* | Use **Core formative task 2 – using humour to express understanding about literary value** to develop a personal, or humorous, approach to speaking about Shakespeare.  Review the conceptual understanding of literary value developed in Phase 3, including **Core formative task 2 – using humour to express understanding about literary value, Phase 3, activity 13 – using humour to engage an audience** and **Phase 6, resource 2 – features of discursive writing – PowerPoint.** These resources can support your planning and approach to expressing a personal understanding of the literary value of *The Tragedy of Romeo and Juliet*. |
| Determine the connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies* you intend to discuss | Use **Core formative task 3 – sharing personal opinions about the adaptation** to identify intertextual connections that exist between the 2 texts.  **Phase 3, activity 18 – intertextual connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*** and **Phase 3, resource 5 – when R meets Julie** can be used to support you to determine these connections.  Use **Phase 1, activity 1 – cohesive devices** and **Phase 1, activity 2 – using cohesive devices to compare and contrast** to select and apply appropriate word-level language for drawing connections between the 2 texts. |
| Outline how the characters and ideas appeal to values and attitudes of audiences today | Use the conceptual understanding of characterisation developed across Phases 3 and 4. **Phase 3, activity 2 – first impression of Romeo, Phase 3, activity 3 – first impressions of R, Phase 3, resource 4 – similarities and differences between Romeo and R, Phase 4, activity 7 – exploring Julie, Phase 4, activity 8 – comparing Julie and Juliet** and **Phase 4, activity 12 – ancillary character pairings** provide thorough examples of connections between characters.  **Phase 4 activity 14 – understanding composer values and attitudes** and your responses to **Core formative task 4 – making connections between the core texts** will support you as you begin to draft where and how you will explore values and attitudes of audiences today in your response.  Revisit **Phase 6, resource 3 – what a good one looks like** for a model of ways to reference composer values and attitudes perceptively and effectively. |
| Write the first draft of your transcript | Apply the learning from Phase 6, using **Core formative task 5 – drafting a discursive address transcript, Phase 6, resource 4 – effective delivery – PowerPoint, Phase 6, resource 2 – features of discursive writing – PowerPoint** and **Phase 6, resource 3 – what a good one looks like** to draft your discursive address transcript. Specific focus should be given to:   * structuring your address with an engaging opening that acknowledges the audience and purpose * organising the body of your address in an engaging manner, using * well-chosen examples from *The Tragedy of Romeo and Juliet* and *Warm Bodies* * cohesive devices to indicate comparative or contrasting points * cohesive devices, including subject-verb agreement and transition or linking words * ending with thoughtful closing remarks that acknowledge audience and purpose * including a range of discursive features, such as * anecdotes * conversational tone * inclusive language * personal pronouns * rhetorical questions * humour. |
| Reflect on and edit your analytical response | Engage in the feedback cycle by evaluating and editing your work based on self, peer and teacher feedback. This process has been explicitly outlined for you in **Phase 6, activity 7 – reflecting on and editing your discursive address transcript.**  Additionally, it may be useful to refer to your notes from **Phase 6, activity 1 – deconstructing and understanding the assessment notification** and the marking guidelines in this assessment notification to ensure you have addressed all task requirements.  Once you are happy with your revised transcript, create palm cards and begin practising your delivery. |
| Create palm cards of your address | Write or print your address transcript onto palm cards.  Make sure the font and print size on your palm cards is large enough to read and is legible.  Number your palm cards in chronological order. |
| Rehearse and practise the delivery of your address | Revisit **Phase 6, resource 4 – effective delivery – PowerPoint** to practise the delivery of your address for audience engagement. Particular attention should be given to the features of verbal delivery:   * intonation * emphasis * volume * pace * timing – keep to the 4 to 6 minute time limit.   You should also revise non-verbal language cues, such as:   * body language and stance * facial expression * hand gestures * eye contact.   Deliver your discursive address to a group of your peers, using the responses from **Phase 6, activity 8 – peer feedback template** torefine and revise your address to improve your delivery. |

# Marking guidelines

**Teacher note**: the structure of the marking criteria depends on the requirements of the assessment task. Two marking criteria templates have been provided. This demonstrates the various approaches to marking criteria.

The K–10 [Common Grade Scale](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/awarding-grades/common-grade-scale) can be used to report student achievement in both primary and junior secondary years in all NSW schools. Teachers may find the language helpful when composing their own marking criteria.

The English Stage 5 – Year 10 Record of School Achievement [Course performance descriptors](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/assessment#course-performance-descriptors-english_k_10_2022) are used to ‘identify and report a student’s level of achievement in a Board Developed Course at the end of Stage 5’ (NESA 2022). Teachers may find the language and descriptions helpful interpretations of the holistic descriptions of the typical achievement at different grade levels in English.

## Marking criteria

**Teacher note**: students are required to submit a transcript as part of this task. This submission serves a dual purpose. Firstly, it provides teachers with an opportunity to complete a plagiarism check if required. Secondly, it supports teachers to determine an accurate mark for the first 3 criteria in the marking guidelines, which focus on the contents of the address. If a student’s delivery of the address is difficult to hear, as a result of them reading too quickly or too quietly for example, the transcript can be used to ensure an accurate mark for these first 3 criteria.

Table 4 – marking criteria

|  |  |
| --- | --- |
| Grade | Marking guideline descriptors |
| A | * Demonstrates perceptive understanding of the ways modern adaptations can contribute to the enduring value of a text by making meaningful connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies* (**EN5-URC-01:** Intertextuality; Literary value) * Demonstrates extensive understanding of Shakespeare and Levine’s characters and ideas and how they appeal to the values and attitudes of audiences today (**EN5-URA-01:** Characterisation) * Crafts an address that uses a wide range of discursive stylistic features to engage the intended audience (**EN5-ECA-01:** Writing; Text features) * Selects and uses a wide range of verbal delivery strategies to engage the audience (**EN5-ECA-01:** Speaking) |
| B | * Demonstrates a well-reasoned understanding ofthe ways modern adaptations can contribute to the enduring value of a text by making meaningful connections between *The Tragedy of* *Romeo and Juliet* and *Warm Bodies* (**EN5-URC-01:** Intertextuality; Literary value) * Demonstrates thorough understanding of Shakespeare and Levine’s characters and ideas and how they appeal to the values and attitudes of audiences today (**EN5-URA-01:** Characterisation) * Crafts an address that uses a range of discursive stylistic features to engage the intended audience (**EN5-ECA-01:** Writing; Text features) * Selects and uses a range of verbal delivery strategies to engage the audience (**EN5-ECA-01:** Speaking) |
| C | * Demonstrates a sound understanding of the ways modern adaptations can contribute to the enduring value of a text by making connections between *The Tragedy of* *Romeo and Juliet* and *Warm Bodies* (**EN5-URC-01:** Intertextuality; Literary value) * Demonstrates a sound understanding of Shakespeare and Levine’s characters and ideas and how they appeal to the values and attitudes of audiences today (**EN5-URA-01:** Characterisation) * Composes an address that uses discursive stylistic features appropriate to the intended audience (**EN5-ECA-01:** Writing; Text features) * Selects and uses some verbal delivery features to deliver an address  (**EN5-ECA-01:** Speaking) |
| D | * Demonstrates a basic understanding of the way adaptations may contribute to the enduring value of a text and attempts to make connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies* (**EN5-URC-01:** Intertextuality; Literary value) * Demonstrates a basic understanding of Shakespeare and Levine’s characters and ideas and attempts to describe how they appeal to an audience (**EN5-URA-01:** Characterisation) * Composes an address and attempts to use discursive stylistic features (**EN5-ECA-01:** Writing; Text features) * Selects and uses some verbal delivery features with varying control (**EN5-ECA-01:** Speaking) |
| E | * Demonstrates an elementary understanding of adaptations and/or *The Tragedy of Romeo and Juliet* and *Warm Bodies* (**EN5-URC-01:** Intertextuality; Literary value) * Demonstrates an elementary understanding of characters and/or ideas (**EN5-URA-01:** Characterisation) * Attempts to compose an address with varying consistency of language and stylistic features (**EN5-ECA-01:** Writing; Text features) * Attempts to use some verbal delivery features (**EN5-ECA-01:** Speaking) |

## 

## Student-facing rubric

**Teacher note**: the student-facing rubric is designed to provide context-specific explanations of the assessment marking criteria. This criteria uses student-friendly language and unpacks the specific knowledge, skill and understanding required when composing each component of the assessment. When teachers are providing feedback, they may make comments on the specific knowledge, skill or understanding that needs further development and methods for improvement.

Table 5 – student-facing rubric

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Criteria | Extensive | Thorough | Sound | Basic | Elementary |
| Demonstrates understanding of the ways modern adaptations can contribute to the enduring value of a text by making connections between the texts. You could do this by discussing:   * the aesthetic qualities of Shakespeare’s language usage, such as the way he uses oxymorons, figurative language and religious imagery to convey expressions of love * the thematic qualities of Shakespeare’s text that either resonate or are subverted within *Warm Bodies* * the reasons why Shakespeare’s texts, and *The Tragedy of Romeo and Juliet* in particular, have inspired modern adaptations * the ways that *Warm Bodies* includes and adapts features of Shakespeare’s play, such as characters, genre and ideas. | Your address demonstrates a perceptive understanding of the connectionsbetween the texts*.* You discuss in detail the way that modern adaptations, such as *Warm Bodies*, reinforce the literary value of the texts from which they are adapted. You discuss and provide examples of the features of *The Tragedy of Romeo and Juliet*, such as its themes and its language, that allow it to maintain its relevance in modern society. When discussing *Warm Bodies,* you demonstrate a perceptive understanding of how the film adapts Shakespeare’s play and the similarities and differences between the texts. | Your address demonstrates well-reasoned understanding of the connections between the texts. You discuss the way that modern adaptations, such as *Warm Bodies*, reinforce the literary value of the texts from which they are adapted. You discuss and provide examples of the features of *The Tragedy of Romeo and Juliet*, such as its themes and its language, that allow it to maintain its relevance in modern society. When discussing *Warm Bodies*, you demonstrate a well-reasoned understanding of how the film adapts Shakespeare’s play and the similarities and differences between the texts. | Your address demonstrates sound understanding of the connections between the texts.You discuss the way that modern adaptations, such as *Warm Bodies*, reinforce the literary value of the texts from which they are adapted. You discuss and begin to provide examples of the features of *The Tragedy of Romeo and Juliet*, such as its themes and its language, that allow it to maintain its relevance in modern society. When discussing *Warm Bodies*, you demonstrate a sound understanding of how the film adapts Shakespeare’s play and the similarities and differences between the texts. | Your address demonstrates basic understanding of the connections between the texts. You attempt to discuss the way that modern adaptations, such as *Warm Bodies*, reinforce the literary value of the texts. You attempt to discuss how *The Tragedy of Romeo and Juliet* maintains its relevance in modern society. When discussing *Warm Bodies*, you demonstrate a basic understanding of how the film adapts Shakespeare’s play. You attempt to discuss how characters and ideas are adapted. | You attempt to identify and/or describe aspects of the texts*.* Description of the texts is very limited and does not address connections between them or what contributes to the enduring value of a text. |
| Demonstrate understanding of the characters and ideas and how they appeal to the values and attitudes of audiences today. You could do this by:   * making reference to the characters and ideas of the original text and how they are adapted for modern audiences * making reference to values and attitudes explored in both texts and showing how they do or do not appeal to modern audiences * using textual evidence from both texts to support understanding of how the characters and ideas appeal to the values and attitudes of audiences today. | Your response demonstrates a perceptive understanding of Shakespeare’s characters and ideas, and how these have influenced Levine’s film. You demonstrate perceptive knowledge of Shakespeare’s values and attitudes and how they do or do not appeal to modern values and attitudes, including those reflected in *Warm Bodies* and your own. You support your understanding with extensive examples from both texts*.* | Your response demonstrates a thorough understanding of Shakespeare’s characters and ideas, and how these have influenced Levine’s film. You demonstrate thorough knowledge of Shakespeare’s values and attitudes and how they do or do not appeal to modern values and attitudes, including those reflected in *Warm Bodies* and your own. You support your understanding with thorough examples from both texts*.* | Your response demonstrates a sound understanding of Shakespeare’s characters and ideas, and how these have influenced Levine’s film. You demonstrate sound knowledge of Shakespeare’s values and attitudes and how they do or do not appeal to modern values and attitudes. You support your understanding with examples from both texts*.* | Your response demonstrates a basic understanding of Shakespeare’s and/or Levine’s characters and ideas. You may demonstrate basic knowledge of Shakespeare’s values and/or attitudes. You attempt to connect the texts’ values and/or attitudes to modern audiences. You support your understanding with basic descriptions from both texts*.* | Your response demonstrates elementary understanding of Shakespeare’s and/or Levine’s characters and/or ideas. You attempt to describe both texts. The response is very limited in its description. |
| Use stylistic features of discursive writing for the intended audience. You could do this by:   * structuring your address with an introduction, engaging body paragraphs and thoughtful closing remarks * using a range of discursive features such as anecdotes, conversational tone, inclusive language, rhetorical questions or humour to engage the intended audience * use a range of appropriate sentence and paragraph structures, such as cohesive devices, to communicate ideas in a purposeful manner * acknowledging the audience and context of the task throughout your response. | Your response effectively uses structures appropriate to a discursive address. You effectively engage your intended audience of community members at a film screening using a range of discursive stylistic features. You effectively use a range of appropriate sentence and paragraph structures to communicate ideas. You consistently and effectively acknowledge the audience and context of the task and use a confident personal voice. | Your response consistently uses structures appropriate to a discursive address. You consistently engage your intended audience of community members at a film screening using a range of discursive stylistic features. You use a range of appropriate sentence and paragraph structures to communicate ideas. You acknowledge the audience and context of the task and use a personal voice. | Your response uses structures appropriate to a discursive address. You engage your intended audience of community members at a film festival using some discursive stylistic features. You use some appropriate sentence and paragraph structures to present ideas and acknowledge the audience and context of the task throughout your response and use a personal voice. | Your response uses basic structures of a discursive address. You use some basic stylistic features of a discursive text with limited consideration of intended audience. You use some basic sentence and paragraph structures to present your ideas and attempt to acknowledge the audience and/or context of the task. You have attempted to develop a voice to present ideas. | Your response uses very limited language and/or structures to compose a text. You attempt to use sentence and paragraph structures and may acknowledge the audience and/or context of the task, though this is very limited. You have developed an elementary response. You communicate with very limited control of language. |
| Engage your audience using verbal delivery, such as intonation, emphasis, volume, pace and timing.  You could do this by:   * using appropriate verbal features such as pace, pause, stress, pitch, intonation, tone and volume * using nonverbal language features such as body language, facial expression, hand gestures and eye contact. | You effectively use a range of appropriate verbal features such as pace, pause, emphasis, pitch, intonation, tone and volume to effectively engage your intended audience of community members at a film screening. You effectively use open and inclusive body language, facial expressions, hand gestures and eye contact to acknowledge, include and engage your audience in your address. | You consistently use a range of appropriate verbal features such as pace, pause, emphasis, pitch, intonation, tone and volume to engage your intended audience of community members at a film screening. You use open and inclusive body language, facial expressions, hand gestures and eye contact to acknowledge, include and engage your audience in your address. | You use appropriate verbal features such as pace, pause, emphasis, pitch, intonation, tone and volume for your intended audience of community members at a film screening. You use body language, facial expressions, hand gestures and/or eye contact to engage your audience in your address. | You use basic verbal features such as pace, pause, emphasis, pitch, intonation, tone and/or volume with varying control and limited consideration of intended audience. You use some body language, facial expressions, hand gestures and/or eye contact. | You display elementary verbal delivery with very limited control. You attempt to use some verbal or nonverbal features. |

## 

## Assessment policy

**Teacher note**: assessment notifications should contain a reference to the school’s assessment policy and the relevant information or support. Schools may wish to include specific reminders on the assessment notification itself. Some relevant reminders are suggested below but this should be adjusted to reflect the context of your school. Schools may provide the administrative procedures associated with the following:

* late submission of tasks due to illness or misadventure
* malpractice
* invalid or unreliable tasks
* student appeals
* ‘N’ determinations (where appropriate).

Assessment notifications should contain a reference to the school’s assessment policy and the relevant information or support. Consult [ACE 4022](https://ace.nesa.nsw.edu.au/ace-4022) for an overview of the Stage 5 assessment – tasks, programs and adjustments information.

# Student support material

**Teacher note**: this list should be adjusted by the teacher to reflect the resources and materials provided to the class. The list provided below, reflects the resources, activities and core formative tasks provided within the resource booklet that would be useful for students as they refine their assessment submission.

You should refer to the following resources and activities to help you prepare for the assessment task, including:

* student work sample, marking criteria and student facing rubric
* resources for engaging with and understanding the demands of the assessment task (see **Phase 6, activity 1 – deconstructing and understanding the assessment notification, Phase 6, resource 1 – understanding the assessment notification, Phase 6, activity 2 – annotating what a good one looks like** and **Phase 6, resource 4 – effective delivery – PowerPoint**)
* scaffold and supports for structuring a discursive address (see **Phase 6, resource 3 – what a good one looks like, Phase 6, resource 2 – features of discursive writing – PowerPoint,** and **Core formative task 5 – drafting a discursive address transcript**)
* informative materials to support your understanding of intertextuality and literary value (see **Core formative task 3 – sharing personal opinions about the adaptation, Phase 3, activity 10 – comparing the balcony scenes, Phase 3, activity 18 – intertextual connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*, Phase 6, activity 3 – understanding active and passive voice** and **Core formative task 4 – making connections between the core texts**)
* informative materials to support your understanding of characters, genre and ideas (see **Phase 2, resource 3 – Shakespeare’s genres – PowerPoint, Phase 2, activity 4 – identifying the genre of *The Tragedy of Romeo and Juliet*, Phase 3, activity 2 – first impressions of Romeo, Phase 3, activity 3 – first impressions of R, Phase 4, activity 1 – exploring the literary history of the zombie, Phase 4, activity 8 – comparing Julie and Juliet, Phase 4, activity 12 – ancillary character pairings** and **Phase 4, activity 13 – reimagining Shakespeare’s characters**)
* assessment task preparation (see **Phase 6, activity 5 – creating an assessment plan, Core formative task 5 – drafting a discursive address transcript** and **Phase 6, activity 6 – creating cohesion in texts**)
* practising for an engaging delivery (see **Core formative task 1 – delivering an anecdote** and **Phase 6, resource 4 – effective delivery – PowerPoint**)
* monitoring **and revising support materials (see Phase 6, activity 7 – reflecting on and editing your discursive address transcript and Phase 6, activity 8 – peer feedback template).**

## Student work sample

**Teacher note:** the following annotated work sample is designed to provide one example of a completed discursive address transcript that aligns with the assessment task requirements.

Imagine falling in love with the wrong person. Perhaps they’re your family’s enemy, or maybe they’re a human and you’re a zombie who relies on eating human brains to survive. It sounds a bit crazy, but it’s just one of the ways that Jonathan Levine’s 2013 zombie comedy, *Warm Bodies*, is connected to Shakespeare’s *The Tragedy of Romeo and Juliet*, which I will call *Romeo and Juliet*, showing us that this old play has new appeal.

Good evening everyone, and welcome to the opening night of OpenAir Cinema, where we will watch *Warm Bodies*, an adaptation of Shakespeare’s *Romeo and Juliet*.

Jonathan Levine’s film is connected to William Shakespeare’s original play by using the same characters, like R and Julie, but in a post-apocalyptic setting. In *Romeo and Juliet,* the 2 main characters are quoted to be ‘star-cross’d lovers’. They are forbidden from being together by their families’ conflict and the fact that Juliet’s father arranges for her to marry Paris. Similarly, in *Warm Bodies*, Julie and R are also forbidden from being together as Julie is a human and R is a corpse. Just as Lord Capulet plays the controlling parent in *Romeo and Juliet*, Julie’s father in *Warm Bodies,* General Grigio, is a mean man who is protective of Julie. He doesn’t understand Julie’s relationship with R and believes he should be killed. So, when you think about these characters it becomes clear that the film has kept the characters and ideas alive.

The idea of forbidden love between our main characters, Romeo and Juliet and R and Julie, is something shared between the 2 texts. Levine takes inspiration from the tragic lovers and their families in *Romeo and Juliet* to create the characters of R, Julie, General Grigio, Nora and Perry. In the original play, Romeo and Juliet’s love at first sight is forbidden because they come from families who hate each other. In *Warm Bodies*, corpse R feels an instant connection with human Julie, who hates him. Relationships take time, so unlike Juliet, Julie’s feelings for R develops after spending time with him. What this shows us is that these characters and ideas have stood the test of time, but also needed to change to suit relationships today.

Another way these characters have been adapted is through the concept of bad family relationships, like the one with Julie and her Dad, General Grigio. When she tells Perry he sounds just like her Dad. He says ‘thank you’ but she says ‘it wasn’t a compliment’. These 2 quotes show that Julie gets annoyed by Perry and her dad telling her what to do, just like Juliet is unhappy with her parents making her marry Paris. This shows how they both are about family, but Julie’s is not as common or as much of a focus as in Shakespeare. In *Warm Bodies*, Julie also goes behind her dad’s back and lets R into their house while her dad’s not home, so that R doesn’t get killed, just as Juliet sneaks out onto the balcony to talk to Romeo, even though she knows he shouldn’t be there. These rebellious characters keep Shakespeare’s characters and ideas for a teenage audience.

Similarly, Julie’s best friend, Nora, is adapted from the Nurse in *Romeo and Juliet*. In the play, Juliet’s nurse is funny and caring, acting as a second mother. She cares about Juliet and helps her marry Romeo without telling Lord and Lady Capulet. In *Warm Bodies*, Nora defends Julie against General Grigio, like in scene when she is holding a gun to his head when he threatens to kill R. She also helps provide comic relief with her funny comments and make-over. Through characters like Nora, Levine creates a funny, brave character audiences connect with, because girls stand up for themselves now.

Finally, because life is different today than 400 years ago, we are looking for different things in our entertainment. Shakespeare’s audiences loved drama and tragedy and brutal punishment. They also had strong beliefs in who was in charge and following the rules – Romeo and Juliet die because they break the rules, but the good thing is it made their families stop fighting. In *Warm Bodies* audiences don’t want such a sad ending. Instead, Julie and R’s love brings the corpses back to life and the humans work with the corpses to destroy the evil bonies. A happy ending appeals to us. So parts of the original last over time, like the characters, the love story and the family in-fighting, but other parts change, like the ending, and the corpses.

So, enjoy the movie tonight. I hope you like it and can see why it’s similar to *Romeo and Juliet.* As you’re watching, think, can you really fall in love with the wrong person? If they are the right person for you, then they might just bring you back to life.

Thank you.

(814 words – approximately 4 minutes 50 seconds)

## Annotated student work sample

**Student note:** the following sample is not designed to be an example of exemplary student work. This sample is reflective of a C-range response.

Table 6 – student work sample annotations

|  |  |  |
| --- | --- | --- |
| Student work sample | Annotations | Discursive features used to shape meaning |
| Can you imagine falling in love with the wrong person? Perhaps they’re your family’s enemy, or maybe they’re a human and you’re a zombie who relies on eating human brains to survive. It sounds a bit crazy, but it’s just one of the ways that Jonathan Levine’s 2013 zombie comedy, Warm Bodies, is connected to Shakespeare’s The Tragedy of Romeo and Juliet, which I will call Romeo and Juliet, showing us that this old play has new appeal.  Good evening everyone, and welcome to the opening night of OpenAir Cinema, where we will watch *Warm Bodies*, an adaptation of Shakespeare’s *Romeo and Juliet.* | The response opens with a rhetorical question and conversational tone. It then goes on to draw a connection between *The Tragedy of Romeo and Juliet* and *Warm Bodies*. This introduces one of the main ‘ideas’, forbidden love, to be discussed in this response.  The texts and composers are introduced, with a brief outline of genre – ‘zombie comedy’ and ‘tragedy’.  Acknowledgement of context and audience – this is an appropriate structure for the purpose of this task. | The use of a rhetorical question to open the address is appropriate to the discursive nature of this task.  The establishment of a conversational tone across the introduction, ‘it sounds a bit crazy, but it’s just one of the ways,’ provides an appropriate opening that engages the audience.  Use of first-person pronoun, ‘I’, is another discursive feature that should be sustained throughout the response to effectively engage the audience and communicate through a personal voice. |
| Jonathan Levine’s film is connected to William Shakespeare’s original play by using the same characters, like R and Julie, but in a post-apocalyptic setting. In Romeo and Juliet, the 2 main characters are quoted to be ‘star-cross’d lovers’. They are forbidden from being together by their families’ conflict and the fact that Juliet’s father arranges for her to marry Paris. Similarly, in Warm Bodies, Julie and R are also forbidden from being together as Julie is a human and R is a corpse. Just as Lord Capulet plays the controlling parent in Romeo and Juliet, Julie’s father in Warm Bodies, General Grigio, is a mean man who is protective of Julie. He doesn’t understand Julie’s relationship with R and believes he should be killed. So, when you think about these characters it becomes clear that the film has kept the characters and ideas alive. | This first body paragraph begins with explicit reference to aspects of the question – making ‘connections’ between the ‘characters and ideas’.  The inclusion of the textual reference, ‘star-cross’d lovers’, connected to characters (‘Juliet’s father) and ideas (‘families’ conflict’) demonstrates sound understanding of the thematic qualities of Shakespeare’s play, which resonate with *Warm Bodies*.  There is a sound comparison of the characters in the texts.  This sample lapses into plot recount within the paragraph, without addressing the ‘appeal to the values and attitudes of audiences today’ aspect of the marking guidelines.  Consideration of punctuation for effective pacing and emphasis are recommended. | The length and structure of this paragraph, particularly the opening sentence, are more closely aligned with analytical writing. Using a range of sentence types, such as sentence shrinking, sentence expanding and appropriate noun groups is advised. Further, embedding a wider range of discursive stylistic features, such as inclusive pronouns, humour and rhetorical questions would engage audiences more effectively.  Use of coordinating conjunction, ‘but’ provides some insight into the ways *Warm Bodies* differs from the original text.  Some conversational discursive features are included, such as coordinating conjunction (‘so’) and the use of second person (‘you’).  Use of the discourse marker ‘similarly’, to make connections between the texts is appropriate. This is linked to the ‘enduring value’ of the play in the final statement (‘it becomes clear that the film has kept these characters and ideas alive’).  Some discursive features evident towards the end of the paragraph, such as the conversational ‘So, when you think about it’; this tone needs to be sustained across the response. |
| The idea of forbidden love between our main characters, Romeo and Juliet and R and Julie, is something shared between the 2 texts. Levine takes inspiration from the tragic lovers and their families in Romeo and Juliet to create the characters of R, Julie, General Grigio, Nora and Perry. In the original play, Romeo and Juliet’s love at first sight is forbidden because they come from families who hate each other. In *Warm Bodies*, corpse R feels an instant connection with human Julie, who hates him. Relationships take time, so unlike Juliet, Julie’s feelings for R develops after spending time with him. What this shows us is that these characters and ideas have stood the test of time, but also needed to change to suit relationships today. | This response opens by making a thematic connection between the idea of forbidden love explored in both texts.  These connections are sustained through the inclusion of phrases such as ‘takes inspiration from’, demonstrating sound understanding of Shakespeare and Levine’s characters.  More consistent use of a range of discursive features is necessary to elevate this response.  This response is sound in its textual knowledge but lapses into plot recount, rather than discussing the aesthetic qualities of Shakespeare’s language. A more effective approach would be to explore forbidden love as an enduring idea that continues to appeal to audiences across time, as we enjoy engaging with stories like this.  This paragraph attempts to discuss ‘enduring value’ (‘stood the test of time’). It also outlines a difference in the adaptation due to new values and attitudes (‘relationships take time’ and ‘needed to change to suit relationships today’). | Again, this paragraph takes on an analytical style of writing. While there is some attempt to include inclusive language (‘our’), the response does not adopt the personal voice appropriate to a discursive address.  Editing is important. An error in subject-verb agreement., ‘Julie’s feelings for R develops’ (should be develop), highlights the importance of editing and revising prior to submission.  Conversational tone returns for the final sentence, ‘what this shows us’, but needs to be more consistent throughout. |
| Another way these characters have been adapted is through the concept of bad family relationships, like the one with Julie and her Dad, General Grigio. When she tells Perry he sounds just like her Dad. He says ‘thank you’ but she says ‘it wasn’t a compliment’. These 2 quotes show that Julie gets annoyed by Perry and her dad telling her what to do, just like Juliet is unhappy with her parents making her marry Paris. This shows how they both are about family, but Julie’s is not as common or as much of a focus as in Shakespeare. In *Warm Bodies,* Julie also goes behind her dad’s back and lets R into their house while her dad’s not home, so that R doesn’t get killed, just as Juliet sneaks out onto the balcony to talk to Romeo, even though she knows he shouldn’t be there. These rebellious characters keep Shakespeare’s characters and ideas for a teenage audience. | The paragraph opens with a connection between the characters and ideas.  Vocabulary choices (‘bad family relationships’) could be strengthened through more precise language (for example – ‘toxic’, ‘detrimental’, ‘controlling’).  This paragraph includes examples from the film. However, this again lapses into plot recount rather than expanding to make a meaningful connection with the original play.  The inclusion of statements such as ‘these 2 quotes’ is not relevant for the intended audience and purpose of this task (which is a discursive address rather than an analytical response).  Editing is important. Clarity of expression in the sentence, ‘This shows how they both are about family, but Julie’s is not as common or as much of a focus as in Shakespeare,’ needs revision for reference and cohesion. It is unclear what ‘is not as common or as much of a focus’?  There is an attempt to address ‘enduring value’ (‘keep … for a teenage audience’), but this needs to be elaborated upon and sustained throughout the response. | Use of the determiner, ‘another’, is an appropriate cohesive device to sustain connections across the address. This is continued with the inclusion of ‘just like Juliet’ to draw a comparison between the texts.  Conversational tone has been used again (‘just like’, ‘so that’, ‘shouldn’t be there’). A wider range of discursive devices, such as rhetorical questions, anecdote, humour and inclusive language, would make this response more effective and engaging to the intended audience.  Crafting more concise sentences is also recommended to make the delivery of the address easier for the audience to follow. For example – ‘In *Warm Bodies,* Julie also goes behind her dad’s back and lets R into their house while her dad’s not home, so that R doesn’t get killed, just as Juliet sneaks out onto the balcony to talk to Romeo, even though she knows he shouldn’t be there’ could become ‘Both texts include a rebellious reunion of characters on a balcony.’ This would provide more time to elaborate on the meaningful connections between the texts. |
| Similarly, Julie’s best friend, Nora, is adapted from the Nurse in Romeo and Juliet. In the play, Juliet’s nurse is funny and caring, acting as a second mother. She cares about Juliet and helps her marry Romeo without telling Lord and Lady Capulet. In Warm Bodies, Nora defends Julie against General Grigio, like in scene when she is holding a gun to his head when he threatens to kill R. She also helps provide comic relief with her funny comments and make-over. Through characters like Nora, Levine creates a funny, brave character audiences connect with, because girls stand up for themselves now. | The opening sentence outlines a connection between 2 characters as the basis for this paragraph.  An informal, conversational tone is used to describe the Nurse and Nora’s qualities. This is used to acknowledge and appeal to the audience. This is an effective discursive stylistic feature.  This response lapses into plot recount, which loses personal voice and becomes more analytical in style. Incorporating more consistent discussion of how these details contribute to the enduring value of a text is recommended. For instance, Nora’s defence of Julie against General Grigio promotes the modern values of female empowerment, as *Warm Bodies* transforms Shakespeare’s original play to be more relevant to our attitudes towards women today.  Some consideration of the ‘values and attitudes of audiences today’ are made explicit in the closing sentence of the paragraph (‘because girls stand up for themselves now’).  This paragraph lapses in connections between texts and no consideration of the enduring value is discussed. | Another discourse marker, similarly, is used to create cohesion across the address.  Connectives and transition words are not sustained in this paragraph, beyond the opening acknowledgement ‘is adapted from’. More explicit links between the texts is recommended.  Editing this response for clarity and cohesion is an important step to improve the overall response. For instance, ‘like in scene when’ is a grammatically incorrect phrase that requires revision to include an article (‘the’).  The features of a discursive address are not used consistently to engage the audience (OpenAir Cinema goers). Integration of a broader range of discursive stylistic features, such as humour, rhetorical questions, and greater use of inclusive language is recommended to improve this response.  Commas are used to indicate pausing, but there are very few clear indicators of emphasis or pace. |
| Finally, because life is different today than 400 years ago, we are looking for different things in our entertainment. Shakespeare’s audiences loved drama and tragedy and brutal punishment. They also had strong beliefs in who was in charge and following the rules – Romeo and Juliet die because they break the rules, but the good thing is it made their families stop fighting. In *Warm Bodies* audiences don’t want such a sad ending. Instead, Julie and R’s love brings the corpses back to life and the humans work with the corpses to destroy the evil bonies. A happy ending appeals to us. So parts of the original last over time, like the characters, the love story and the family in-fighting, but other parts change, like the ending, and the corpses. | This paragraph begins with an acknowledgement of changes from Shakespeare’s time to today. This addresses the ‘values and attitudes of audiences today’ component of the question.  Shakespearean or Elizabethan values (‘beliefs in who was in charge and following the rules’) are connected to *Warm Bodies* as a point of difference (‘audiences don’t want such a sad ending’). | The discourse marker ‘Finally’ provides structure and maintains cohesion between paragraphs and across the response.  The polysyndeton (‘loved drama and tragedy and brutal punishment’) is an effective address device.  The listing returns in the final sentence (‘like the characters, the love story and the family in-fighting, but other parts change, like the ending, and the corpses’). Together with repetition, this student has used pace and emphasis in an engaging manner. Sustaining these features throughout the entire response are recommended to improve.  Inclusive language, ‘us’, and coordinating conjunction, ‘so’, are effective discursive features and this is consistent use of a conversational tone. |
| So, enjoy the movie tonight. I hope you like it and can see why it’s similar to *Romeo and Juliet*. As you’re watching, think, can you really fall in love with the wrong person? If they are the right person for you, then they might just bring you back to life.  Thank you. | These closing remarks return to the specific audience and purpose of the task.  There is an effective link to the introduction via another rhetorical question.  There is some consideration of the connections between the text. However, there is no explicit link back to the other aspects of the task such as the enduring value of the text.  Length and duration are appropriate. | Discursive features are used appropriately, including: conversational tone, rhetorical question, personal pronouns and use of second person.  A variety of punctuation is used effectively in these concluding remarks. This is suggestive of an engaging verbal delivery through intonation (the rhetorical question) and emphasis (‘So’). Again, this response would benefit from a more sustained inclusion of these features throughout. |

**Teacher note:** the comment below does serve as an educative note for students. It is not expected to model the length of a feedback comment teachers would provide their students after marking.

**Feedback comment**

This sample response exemplifies how a C-range student might perform in this assessment. This student has discussed connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*, with some consideration of the ways modern adaptations can contribute to the enduring value of a text. This student clearly has knowledge of both texts, demonstrating a sound understanding of Shakespeare and Levine’s characters and ideas. At times, this response makes explicit how these characters and ideas appeal to the values and attitudes of audiences today, although this could have been more explicit and consistent throughout the response.

This response could have been elevated by focusing more on the literary value of Shakespeare, which is dealt with superficially across the discursive address. Discussing how *Warm Bodies* keeps the original alive through the transformation of aspects of the text, reflective of our changed values and attitudes would have supported this student to more effectively respond to the question. Additionally, as this is an address being delivered before the screening of the film, the extensive plot summary gives spoilers to the film.

The response is sound in its use of discursive features. Conversational tone is employed effectively to engage the audience. Other features, such as rhetorical questions, personal pronouns and inclusive language are present, although not used consistently throughout the response. Integrating a broader range of discursive features consistently was necessary.

Considering ways to embed a broader range of discursive stylistic features across the response is recommended for improvement. It is advised that this student integrate a more personal voice that communicates an opinion about the connections between the texts and how these contribute to the enduring value of *The Tragedy of Romeo and Juliet.*

There are some errors in sentence-level grammar and punctuation, including subject-verb agreement for cohesion and word choice. Editing to revise cohesive devices is a necessary practice for this student. Greater consideration of audience and purpose throughout the response would also elevate this response.

The structure of this response is sound, using connectives to create a sense of cohesion across the address. The address was an appropriate length and kept to time, although using the maximum time and length could have supported this student to integrate aspects of the question (such as literary value) more effectively.

Overall, this is a sound response that genuinely engages with the texts and attempts to deal with all aspects of the question.

# The English curriculum 7–12 team

The English curriculum 7–12 team provides support for the delivery of the English curriculum 7–12 in NSW Department of Education high schools.

## Share your experiences

If you use the sample assessment in your faculty and school context, reach out to the English curriculum team. We would love English teams form across NSW to share snapshots of their practice and how this resource has been used in their unique context as part of our ‘Voices from the Classroom’ section of the English 7–12 newsletter. Send submissions to [English.Curriculum@det.nsw.edu.au](mailto:english.curriculum@det.nsw.edu.au)

## Support and alignment

If you have any questions regarding the use of material available or would like additional support, please contact the English curriculum team by emailing [English.curriculum@det.nsw.edu.au](mailto:English.curriculum@det.nsw.edu.au).

**Alignment to system priorities and/or needs**: this resource is evidence-based, as outlined below and supports English curriculum leaders to advance equitable outcomes, opportunities and experiences for their students. It also provides guidance that enhances the delivery of outstanding leadership and supports the planning of [explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/enabling-factors-for-explicit-teaching) practices as per the goals of the [Plan for Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education). It is an example of [Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning) and aligns with the [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468). It can be used during the design and delivery of collaborative curriculum planning, monitoring and evaluation.

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/inside-the-department/directory-a-z/strategic-school-improvement/school-excellence-framework) Leading domain – Education leadership and the Learning domain – Curriculum as it models syllabus-aligned assessment planning. It provides strategies for engaging in collaborative curriculum planning.

**Alignment to Australian Professional Standards for Teachers**: this resource supports teachers to address [Australian Professional Standards for Teachers](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 1.1.2, 1.3.2, 1.5.2, 3.1.2, 5.1.2, 5.2.2, 5.3.2.

**Consulted with**: Multicultural education, Disability Strategy, Inclusive education and Writing in Secondary.

**NSW Syllabus**: [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

**Syllabus outcomes**: EN5-URA-01, EN5-URC-01, EN5-ECA-01

**Author**: English curriculum 7–12 team

**Resource**: assessment task notification

**Related resources**: further resources to support English Stage 5 can be found on the NSW Department of Education [English K-12 curriculum page](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) and the Stage 5 [Teaching and learning support](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/teaching-and-learning) section in the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) from the NSW Education Standards Authority.

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# References

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[English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

[National Literacy Learning Progression](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) © Australian Curriculum, Assessment and Reporting Authority (ACARA) 2010 to present, unless otherwise indicated. This material was downloaded from the [Australian Curriculum](http://www.australiancurriculum.edu.au/) website (National Literacy Learning Progression) (accessed 11 June 2024) and was not modified.

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