# **English Stage 5 (Year 9) – examination – shining a new (stage) light**

This document contains the sample examination that accompanies the Year 9 teaching and learning program, ‘Shining a new (stage) light’.



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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) or ‘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

### Purpose of resource

This sample examination has been developed to assist teachers in NSW Department of Education schools to create and deliver assessment practices that align with the English K–10 Syllabus (NESA 2022). The content has been prepared by the English curriculum team, unless otherwise credited. It is not a standalone resource. It has been designed for use by teachers in connection to the program ‘Shining a new (stage) light’ and the accompanying resources. Suggestions are provided for ways this sample can be contextualised to meet the needs of local contexts.

### Target audience

The sample examination is intended to support teachers to develop a consistent approach to examination structure, guide interpretation of the syllabus and provide a model of syllabus aligned examination practice. A combination of teacher and student information is contained in this resource. The purpose of the content intended for teachers is as an educative tool. This is intended to support the teacher and their practice as they design examination-style tasks for their students.

The text in the blue feature boxes are instructions for the classroom teacher engaging with the resource. This is to be deleted by the teacher before issuing the assessment to students.

### When and how to use

This examination has been developed to assess students’ skills in responding to a range of unseen questions about a text studied in class. It is designed to be completed at the conclusion of the delivery of the ‘Shining a new (stage) light’ teaching and learning program. This examination is written specifically about the core text *Tales from the Arabian Nights* by Donna Abela. If a different drama text is selected for study, this examination could serve as a model for the design of an examination specific to a core text.

The examination has been created to allow entry points for students across a range of abilities. The initial questions assess students’ literal and inferential reading skills. Students are then given the opportunity to engage creatively with the provided extract. The final questions in the examination assess students’ higher order evaluative and analytical skills.

Of note, there are 2 questions worth 10 marks in this examination – Question 8a and Question 8b. It is recommended that only one of these questions be used in the examination. These questions assess student understanding of different concepts and skills. Teachers should select which of these questions to use based on their understanding of their class, and on what conceptual content has been explored in the most detail throughout the teaching and learning program.

Teachers could opt to change the format of the assessment to an analytical extended response. Questions 8a and 8b could be adapted for this purpose. Teachers will need to adjust the teaching and learning sequences to explicitly teach how to write an analytical extended response.

Students should be provided at least one hour to complete the examination. If time is a constraint, it is recommended that fewer questions be included. Some students may need additional support to complete this examination. Decisions regarding curriculum options should be made in the context of [collaborative curriculum planning](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/diversity-in-learning/special-education/collaborative-curriculum-planning).

### Opportunities for collaboration

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

* Use this sample examination to make modifications reflective of contextual needs.
* Use the sample responses, questions, and criteria to guide discussion about consistent teacher judgement.
* Use the examples as inspiration for designing student-specific tasks.
* Examine the skills and content knowledge required to answer each question. Use this understanding to adapt this resource or as a model for writing an examination task.
* Examine the sample examination and responses 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 or the sharing of student work samples.
* Use the assessment practices and/or syllabus planning as an opportunity to backward map Years 10–7.

## Shining a new (stage) light – sample examination

**Teacher note:** the following extract has been selected for the following reasons:

* The extract includes a range of dramatic codes and conventions. The extract has a range of entry points and is accessible to a range of learners. The extract is not explored in the teaching and learning program. However, it will be familiar because students will have read and re-read the play.
* Students will be able to transfer their knowledge of the whole text to the questions posed for this extract.
* The story of the fisherman is an example from *Tales from the Arabian Nights* that clearly connects with the focus of the learning program’s guiding questions and the teaching and learning activities included in the teaching and learning program.
* This is a story that is being told to King Shahrayar which contains a clear moral message. This connects to the syllabus content groups: Argument and authority; and Perspective and context. Students will have explored these textual concepts explicitly throughout the teaching and learning program.
* This is a retelling of the folk tales *The Arabian Nights* adapted and translated into English by Husain Haddawy. This connects to the content group: Intertextuality. Students will have explored this textual concept explicitly throughout the teaching and learning program.

## General instructions

* Reading time – 5 minutes.
* Working time – 55 minutes.
* Write using a blue or black pen.
* The number of lines provided for each question indicates how long your answer should be. Extra paper can be provided on request.
* Read the extract and then use your knowledge of both the extract and the play to answer the questions that follow.

**Total Marks – 30**

## Extract

*The* FISHERMAN *prays.*

O, God. I’m having a pretty bad trot\*. If you could let the sea swoosh something good into my net, something to eat, or something to sell, then I’d really be very grateful.

*The* FISHERMAN *casts his net. The* SMUGGLE *cautiously gestures to a wine bottle and looks imploringly\* at* KING SHAHRAYAR. *The* KING *hesitates at first, then allows the* SMUGGLE *to take it and place it under the net.*

[*Singing*] I cast my net

Into the sea

For the third time

What will I find?

*The* FISHERMAN *opens the net and finds a shiny bottle.*

Yes! This is more like it! This’ll fetch a pretty price at the market. Once I make it shiny, tip the gunk out…

*The* FISHERMAN *tries to pull out the stopper. He pulls harder, eventually prising it out. The bottle shakes. A column of smoke rises from it, becoming the* SECOND DEMON, *played by another* SMUGGLE*.*

SECOND DEMON: Rejoice and be glad! For soon, you will be dead!

FISHERMAN: What?

SECOND DEMON: I am a demon!

FISHERMAN: One of the good ones?

SECOND DEMON: No!

FISHERMAN: But, demon, you’re free, thanks to me. Are you gonna reward me?

SECOND DEMON: No! For two hundred years, I said to myself, whoever frees me from this bottle, I will shower them with treasure. But two hundred years passed, then hundreds more, but no-one set me free. So I raged and snorted and said to myself, if anyone ever opens this bottle… I will grant them a wish.

FISHERMAN: A wish?

SECOND DEMON: Yes. Which way do you wish to *die*?

KING SHAHRAYAR *enjoys seeing the* FISHERMAN *tormented.*

FISHERMAN: Shame on you. I did you a good turn. Why repay me with an evil one?

SECOND DEMON: Would you like scorpions\* to sting you?

FISHERMAN: Please, demon. You should reward me.

SECOND DEMON: Lions to maul\* you?

FISHERMAN: Don’t deprive my children of me!

SECOND DEMON: Vultures\* to peck you to pieces?

FISHERMAN: If you destroy me, God will destroy you.

SECOND DEMON: Choose your death!

*The* FISHERMAN *thinks.*

FISHERMAN: Demon. That bottle, I reckon you weren’t really in there. It’s not big enough. Not even for just your feet.

SECOND DEMON: I was in that bottle for thousands of years!

FISHERMAN: No you weren’t.

SECOND DEMON: Yes I was!

FISHERMAN: Impossible. How would your body fit?

SECOND DEMON: Don’t you believe me?

FISHERMAN: No.

SECOND DEMON: Oh yeah? I’ll show you, buster\*!

*The* DEMON *turns back into a column of smoke and re-enters the bottle.*

[*From inside the jar*] So! Do you believe me now?

*The* FISHERMAN *clamps the stopper on the bottle.*

FISHERMAN: Gotcha!

**Definitions**

* A bad trot – in Australian slang, a ‘bad trot’ refers to a stretch of time when someone experiences bad luck or when bad things happen to them.
* Imploringly – begging for help.
* Scorpion – a small creature with a poisonous stinger. Scorpions live in dry areas, like deserts.
* Maul – to fiercely attack. When an animal mauls its prey, it viciously bites, scratches, or tears it apart.
* Vulture – a large bird known for feeding on dead animals. It has a bald head and a sharp beak that helps it tear apart its food.
* Buster – a colloquial (slang) word used to describe someone who acts like a coward or shows weakness. It is used to show disrespect.

**Teacher note:** the definitions above are provided for some words that students may struggle to comprehend. Providing definitions for unfamiliar words is important for all learners, but especially for EAL/D learners. You could add to this list or subtract from this list dependent on the context of your students. Additional supports could include images to support definitions of ‘scorpion’ or ‘vulture’.

### Questions

**Teacher note:** the first 3 questions of this examination require students to draw on literal and inferential comprehension skills to identify the codes and conventions of the drama script. These questions increase in complexity while allowing a clear entry point for all students. These questions connect to the following content points:

**EN5-RVL-01**

* **Reading, viewing and listening skills** – Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts

These questions also assess students’ understanding of metalanguage and provide the foundation for addressing the following content point throughout the rest of the task:

**EN5-URA-01**

* **Code and convention** – Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts

Your answers for questions 1–3 will be assessed on how well you:

* identify information from the stage directions in the extract.

### Question 1

Identify ONE stage direction from this extract. (1 mark)

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### Question 2

Identify TWO props needed to stage this scene. (2 marks)

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### Question 3

Identify TWO examples where the script indicates to the actors how their lines should be delivered. (2 marks)

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**Teacher note:** the following 2 questions require students to engage creatively with the extract. These questions require the students to interpret parts of the scene and justify decisions that they would make as directors of the scene. These questions are one approach to inferential and creative thinking in an examination setting. These questions connect to the following content points:

**EN5-RVL-01**

* **Reading, viewing and listening for meaning** – Clarify and justify personal responses to texts, explaining how aspects of the text, such as character, genre, tone, salience or voice, position a reader and influence these personal responses

**EN5-URA-01**

* **Characterisation** – Analyse how engaging, dynamic and complex characters are constructed in texts using language features and structures and use these features and structures in own texts

Your answers to questions 4–5 will be assessed on how well you:

* interpret the text as a performed text
* clarify and justify your creative interpretation of the extract.

### Question 4

Scenario – you are directing a production of the play. Identify a moment in this scene where you would instruct an actor to pause before delivering their lines. Explain why you have chosen this moment for a pause. (3 marks)

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### Question 5

Scenario – you are directing a production of the play. Describe the costume you would make the fisherman wear in this scene.

In your answer, refer to at least 2 separate costuming items and justify your choices by providing evidence from the text. (4 marks)

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**Teacher note:** the following questions require students to demonstrate critical thinking skills. These questions require students to draw upon both the extract and their knowledge of the wider text. Question 6 is a short question that activates knowledge and leads into Question 7. Questions 8a and 8b require students to draw upon their study of the play in its entirety to formulate their responses. Students will need to draw upon their interpretive and inferential reading skills to determine whole-text meaning. These questions are still intentionally broad to provide entry points for a range of students.

**Questions 6 and 7** connect to the following content points:

**EN5-RVL-01**

* **Reading, viewing and listening for meaning** – Analyse how the use of language forms and features in texts have the capacity to create multiple meanings
* **Reading for challenge, interest and enjoyment** – Consider how the social, cultural and ethical positions represented in texts represent, affirm or challenge views of the world

**EN5-URB-01**

* **Perspective and context** – Analyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose

The questions from this point forward will also draw upon content points from the **EN5-ECA-01** outcome. This includes content from the **Writing**, **Texts features**, **Sentence-level grammar and punctuation** and **Word-level language** content groups.

Your answers in questions 6–7 will be assessed on how well you:

* use evidence from the text to demonstrate your understanding of the extract.

**Definition**

**Predicament** – a difficult situation or problem someone is experiencing. It refers to being in trouble or facing challenges that require help or a solution.

### Question 6

What do the opening lines of this extract reveal about the predicament the fisherman is facing? (3 marks)

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### Question 7

How does Abela use the fisherman’s predicament to allegorically represent the experiences of people in the real world?

In your response, support your ideas with evidence from the text. (5 marks)

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**Teacher note:** while we have provided two 10-mark questions below (Questions 8a and 8b), we recommend selecting ONE of these for your exam. Both questions require students to draw upon their knowledge of the wider text, outside of the provided extract. This selection should be informed by the depth to which you have explored the focus of each question throughout the teaching of *Tales from the Arabian Nights*. Question 8 refers to the power of storytelling, which is explored in phase 3 of the teaching and learning program. This question requires students to explore the complex notion of storytelling, which adds complexity to the question. Question 8b requires students to consider the play’s perspective on kindness. While this is a more simplistic focus, the complexity in this question is created through the words ‘to what extent,’ which requires the demonstration of higher order evaluative skills.

**Question 8** connects to the following content points:

**EN5-RVL-01**

* **Reading, viewing and listening for meaning** – Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement

**EN5-URA-01**

* **Code and convention** – Analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses

**EN5-URB-01**

* **Argument and authority** – Analyse how an engaging personal voice in texts can represent a perspective or argument and communicate a sense of authority, and experiment with these ideas in own texts

**EN5-URC-01**

* **Intertextuality** – Examine how meaningful connections made between texts can enrich the experience and understanding of literature and culture

Your answer to Question 8a will be assessed on how well you:

* respond directly to the question
* support your answer with examples from both the extract and elsewhere in the text
* demonstrate control of language and structure appropriate to audience and purpose.

### Question 8a

The story of the fisherman is one of many stories that are told by Shahrazad throughout *Tales from the Arabian Nights*.

What does the play demonstrate about the power of storytelling to impact the emotions **or** perspectives of an audience? In your response, you should draw on your knowledge of the play. (10 marks)

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**Question 8b** connects to the following content points:

**EN5-RVL-01**

* **Reading, viewing and listening for meaning** – Analyse the main ideas and thematic concerns represented in texts
* **Reading, viewing and listening for meaning** – Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts

**EN5-URB-01**

* **Perspective and context** – Evaluate how texts can position audiences to accept, challenge or reject particular perspectives of the world, and reflect on this in own texts

Your answer to Question 8b will be assessed on how well you:

* respond directly to the question
* support your answer with examples from both the extract and elsewhere in the text
* demonstrate control of language and structure appropriate to audience and purpose.

### Question 8b

To what extent does *Tales from the Arabian Nights* communicate the importance of kindness?

In your answer, use at least one example from this extract and at least one example from somewhere else in the text. (10 marks)

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## Marking guidelines

**Teacher note:** a list of possible answers has been included for all questions. These are not a complete list of answers, and all student responses should be considered against the marking criteria. Annotated sample responses have been included from Question 4 onward. These responses demonstrate one possible answer that students could provide for each question.

### ****Question 1****

Identify ONE stage direction from this extract. (1 mark)

Table 1 – marking criteria for Question 1

|  |  |
| --- | --- |
| Mark value | Marking criteria |
| 1 mark | * Identifies one stage direction from the extract |

Answers could include:

* ‘*The* FISHERMAN *prays.*’
* ‘[*Singing*] I cast my net…’
* ‘*The* FISHERMAN *opens the net and finds a shiny bottle.*’
* ‘KING SHAHRAYAR *enjoys seeing the* FISHERMAN *tormented.*’
* ‘*The* DEMON *turns back into a column of smoke and re-enters the bottle.*’
* ‘*The* FISHERMAN *clamps the stopper on the bottle.*’

**Teacher note:** students are not required to write an answer in sentence form for this question. The criteria does not assess their sentence-level skills. It assesses their ability to use reading pathways to identify a feature of a drama script.

### ****Question 2****

Identify TWO props needed to stage this scene. (2 marks)

Table 2 – marking criteria for Question 2

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| --- | --- |
| Mark value | Marking criteria |
| 2 marks | * Identifies 2 props that would be necessary for the staging of this scene |
| 1 mark | * Identifies one prop that would be necessary for the staging of this scene |

Answers could include:

* the wine bottle within which the demon is trapped
* the net used by the fisherman
* a stopper or cork to put on the top of the bottle
* a fishing boat (or part thereof) from which the fisherman is fishing
* a chair that the fisherman sits upon while thinking.

**Teacher note:** students may identify a range of other props that could be used in this scene. If the prop is a logical suggestion for the staging of this scene but not on the possible answers list above, it should still be rewarded. Again, students are not required to respond in sentences to achieve full marks for this question.

### Question 3

Identify TWO examples where the script indicates to the actors how their lines should be delivered. (2 marks)

Table 3 – marking criteria for Question 3

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| Mark value | Marking criteria |
| 2 marks | * Identifies 2 examples where the script indicates to the actors how their lines should be delivered |
| 1 mark | * Identifies one example where the script indicates to the actors how their lines should be delivered |

Answers could include:

* ‘*The* FISHERMAN *prays*’ suggests that the following lines should be spoken like a prayer.
* The instruction ‘[*Singing*]’ indicates that the fisherman should sing the lines.
* The instruction ‘[*From inside the jar*]’ indicates that the demon should speak from within the bottle.
* The italics used for ‘*die*’ in the dialogue ‘Yes. Which way do you wish to *die*?’ indicates that emphasis should be placed on that word.
* The use of punctuation throughout the duologue indicates how the lines should be delivered. For example, the exclamation marks in ‘I am a demon!’ indicate the lines should be delivered with a raised volume.

**Teacher note:** as this is an identify question, students can provide examples from the script without additional description or explanation to achieve the 2 marks. Sample responses have been included from Question 4 onward. These responses demonstrate one possible answer that students could provide for each question.

### Question 4

Scenario – you are directing a production of the play. Identify a moment in this scene where you would instruct an actor to pause before delivering their lines. Explain why you have chosen this moment for a pause. (3 marks)

Table 4 – marking criteria for Question 4

|  |  |
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| Mark value | Marking criteria |
| 3 marks | * Identifies a moment for a pause in the extract * Uses textual evidence to support ideas * Explains why they have identified this moment |
| 2 marks | * Identifies a moment for a pause in the extract * Uses textual evidence to support ideas or explains why they have identified this moment |
| 1 mark | * Provides some relevant information about the extract |

**Sample answer – 3 marks**

I would instruct the fisherman to pause before the instruction is given to sing. I would do this because the script already provides staging directions regarding other interactions such as ‘*looks imploringly at* KING SHAHRAYAR’. This provides time for the actor to cast his net and collect a wine bottle.

Answers could include:

* A pause could be used to accompany the stage direction *The* FISHERMAN *thinks.* This will indicate, by the use of silence, that the fisherman is thinking. This supports the instructions of the stage direction.
* A pause could be used before the fisherman’s dialogue ‘What?’ to indicate the fisherman’s shock or disbelief at the threat made to his life. It gives the audience a moment to process the menacing nature of the demon.
* A pause could be used before the fisherman’s dialogue ‘A wish?’ to indicate the fisherman’s incredulity. The exchange with the demon has left him confused and panicked, he pauses to indicate a moment of relief.
* A pause could be used between the fisherman’s sentences ‘Shame on you’ and ‘I did you a good turn’. This will allow for the emotions and indignance of the first sentence of this dialogue to be conveyed.

### Question 5

Scenario – you are directing a production of the play. Describe the costume you would make the fisherman wear in this scene.

In your answer, refer to at least 2 separate costuming items and justify your choices by providing evidence from the text. (4 marks)

Table 5 – marking criteria for Question 5

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| Mark value | Marking criteria |
| 4 marks | * Effectively describes the costume the fisherman would wear in this scene – 2 separate items of clothing are identified * Provides a clear justification for why the costume is appropriate * Uses evidence from the extract to support ideas |
| 2–3 marks | * Describes a costume the fisherman might wear in this scene * Attempts to justify why the costume is appropriate * Refers to evidence from the extract to support ideas |
| 1 mark | * Provides some relevant information about costume |

**Teacher note:** the sample marking criteria demonstrates multiple ways of creating criteria for short answer questions. In this example, a range of 2–3 marks has been used in the second row to indicate that there are 3 levels of possible achievement for this question. Teacher judgement should be used when determining a mark in this middle range. This would be based on the amount of detail provided in the response where the student is justifying the appropriateness of the costume decision in relation to evidence from the text.

**Sample answer – 2 marks**

As a director of this play, I would make sure that the fisherman was dressed appropriately. I would set the play somewhere hot. I would make sure that the clothes the fisherman is wearing are faded. This is because the fisherman spends his days in a boat and at sea. The fisherman would have bare feet and his trousers would be three-quarter length. This is because I have watched old ‘Sinbad’ movies and the sailors on Sinbad’s boat wore costumes like this. In addition, the ‘Sinbad’ movies I watched had a genii, which is like a demon, and so I think the costume would suit this scene.

Answers could include:

* The fisherman may be wearing faded clothes. This could represent that the clothing is old. It could also be faded because he is out in the sun fishing for a large part of each day.
* The fisherman’s clothes could be dirty or ripped. This could represent the physical labour of what he is doing, and saltwater damage.
* The fisherman may be wearing big green gumboots that are old and worn out. This could represent the fisherman as being someone who is around water a lot of the time and dresses in a practical sense.
* The fisherman may be wearing a high-visibility vest with the logo of a company or institution he is not connected to. This would indicate to the audience that what he is doing is tough and he wears clothes that he finds. This could emphasise the desperate way he is living.
* The fisherman could be wearing an accessory, such as a headdress, necklace, pendant, or bracelet which informs the audience of the fisherman’s faith. The accessory could be shiny and new, to contrast the tattered clothing worn by the fisherman. This could indicate that faith is important to the character as supported by the fact that he prays in this scene.

**Teacher note:** these examples are some possible ways that students could approach this question. As this is a creative question, students may have a range of suggestions for how to costume the character of the fisherman. The students’ justification of their costuming choices will be important in determining what mark they should be awarded for this question.

### Question 6

What do the opening lines of this extract reveal about the predicament the fisherman is facing? (3 marks)

Table 6 – marking criteria for Question 6

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| Mark value | Marking criteria |
| 3 marks | * Identifies what the opening lines reveal about the fisherman’s predicament * Justifies interpretation * Supports inference and justification with textual evidence |
| 2 marks | * Identifies what the opening lines reveal about the fisherman’s predicament * Refers to evidence from the extract to support the inference |
| 1 mark | * Attempts to identify what the opening lines reveal about the fisherman’s predicament |

**Sample answer – 3 marks**

The fisherman’s opening lines say that he is looking for ‘something to eat, or something to sell’. These lines tell us that the fisherman is hungry and poor. They also tell us he is in need of assistance.

Answers could include:

* The words ‘O, God’ work with the stage direction ‘The FISHERMAN prays’ to show the audience that the fisherman is a religious person.
* The words ‘I’m having a pretty bad trot’ show the audience that the fisherman is really down on his luck and is desperate for help.
* The words ‘I’d really be very grateful’ show the audience that the fisherman is a humble character.

### Question 7

How does Abela use the fisherman’s predicament to allegorically represent the experiences of people in the real world?

In your response, support your ideas with evidence from the text. (5 marks)

Table 7 – marking criteria for Question 7

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| Mark value | Marking criteria |
| 5 marks | * Accurately interprets the allegory of the fisherman’s predicament * Makes effective and appropriate connections between the allegorical reference and the real world * Supports ideas with well-chosen evidence from the text |
| 3–4 marks | * Explains the fisherman’s predicament * Explains the connection between the allegorical reference and the real world making some connections * Supports ideas with evidence from the text |
| 2 marks | * Attempts to explain the fisherman’s predicament * Tries to relate ideas to the real world * Attempts to use textual evidence |
| 1 mark | * Provides some relevant information about the extract |

**Teacher note:** please note that in the criteria above, there is not a content point that addresses control of language or structure. This has been left out as this is a 4-mark question. As such, 2 criteria points suffice in assessing student responses. The 2 points have been chosen here as they specifically link to the question. However, students must ‘explain’ as per the verb in the first criterion. [NESA’s glossary](https://curriculum.nsw.edu.au/syllabuses/english-k-10-2022?tab=glossary) defines ‘explain’ as to ‘relate cause and effect; make the relationships between things evident; provide why and/or how’ This will require them to structure their answer in a logical fashion and use language in a manner that is explanatory. This may include using complex sentences with conjunctions such as ‘because’ to connect ideas.

**Sample answer – 4 marks**

The predicament the fisherman is facing in this extract represents the struggles that many people face in the real world. The fisherman is poor and hungry. He makes this clear when he says ‘I’m having a pretty rough trot’. There are a large number of people in the real world who are also poor and hungry and are desperate for people to help them. For the poor fisherman, when he asks for help, he instead summons a cruel demon who decides to kill him. This is shown when the demon says ‘Which way do you want to *die*?’ In the real world, it is often those in society who are really struggling that have even more bad things happen to them. However, they are often the most resourceful, just like when the fisherman tricks the demon back into the magic bottle at the end of the excerpt.

Answers could include:

* The opening prayer could represent the religious beliefs that many people have in the real world.
* The confusion of the fisherman demonstrated in ‘Shame on you. I did you a good turn. Why repay me with an evil one?’ could represent the confusion and sense of betrayal that many people in the real world feel.
* The challenge posed by the demon could allegorically represent the challenges that many people face in the real world.
* The predicament of the fisherman could represent the composer’s perspective of the plight of refugees.
* The demon’s position and attitude could allegorically represent the composer’s perspective on Australia’s border control and refugee policies.

**Teacher note:** please note that the final 2 possible answers have been included here as it connects to the critical study of the text explored throughout phase 4 of the teaching and learning program. Students achieving full marks for this question may be able to draw a connection between the predicament of the fisherman and the plight of refugees. However, this question still allows for students to achieve full marks if they interpret this extract in a different way as outlined in the additional possible answers.

### Question 8a

The story of the fisherman is one of many stories that are told by Shahrazad throughout *Tales from the Arabian Nights*.

What does the play demonstrate about the power of storytelling to impact the emotions **or** perspectives of an audience? In your response, you should draw on your knowledge of the play. (10 marks)

Table 8 – marking criteria for Question 8a

|  |  |
| --- | --- |
| Mark value | Marking criteria |
| 8–10 marks | * Develops a clear thesis and line of argument explaining how *Tales from the Arabian Nights* demonstrates the power of storytelling * Uses well-chosen textual evidence to support ideas related to the emotions or perspectives of the audience * Demonstrates effective control of language and structure appropriate to audience and purpose |
| 5–7 marks | * Develops a line of argument explaining how *Tales from the Arabian Nights* demonstrates the power of storytelling * Uses appropriate textual evidence to support ideas related to the emotions or perspectives of the audience * Demonstrates sound control of language and structure appropriate to audience and purpose |
| 3–4 marks | * Describes how *Tales from the Arabian Nights* demonstrates the power of storytelling * Uses some supporting evidence * Demonstrates some control of language |
| 1–2 marks | * Provides some relevant information about storytelling * Demonstrates basic control of language |

**Sample answer – 6 marks**

*Tales from the Arabian Nights* makes the audience feel sorry for the ‘Smuggles’. In the play, they stand at the border of the kingdom wanting to be allowed in. By the end of the play the stories that Shahrazad tells, change the king’s mind about letting the smuggles live in his kingdom. At first the king does not relate with, or care about the characters in Shahrazad’s stories even though they are treated badly. However, each of the ‘bad’ characters has something unpleasant happen to them, and as this happens more the king begins to have nightmares. In one nightmare, he imagines ‘vicious’ dogs attacking him. Towards the end of the play when King Yunan’s advisor tells him that he is ‘under the spell of the wrong story’ the audience knows that this is actually about the ‘smuggles’ and the horrors that many people in war torn countries face today. The ‘mob’ refers to the ‘smuggles’ as smelly and diseased (which they are not, or if they are they cannot help it) which the audience can link to the way in which refugees and asylum seekers are shown in the media. Reading stories like this has the power to make audiences think about the ‘stories’ we are told and to think about the other side to the story.

Answers could include:

* a discussion of Abela’s use of frame narrative
* the impact of the stories on King Shahrayar as the in-text audience
* the impact of the play on the audience of the production
* a discussion of the emotional impact of storytelling.

### Question 8b

To what extent does *Tales from the Arabian Nights* communicate the importance of kindness?

In your answer, use at least one example from this extract and at least one example from somewhere else in the text. (8 marks)

Table 9 – marking criteria for Question 8b

|  |  |
| --- | --- |
| Mark value | Marking criteria |
| 8–10 marks | * Effectively evaluates how the importance of kindness is communicated throughout the text * Uses well-chosen supporting evidence from the extract and elsewhere in the text * Demonstrates effective control of language and structure appropriate to audience and purpose |
| 5–7 marks | * Evaluates how the importance of kindness is communicated throughout the text * Uses appropriate supporting evidence * Demonstrates sound control of language and structure appropriate to audience and purpose |
| 3–4 marks | * Explains the way the text reflects the importance of kindness * Makes reference to the text * Demonstrates some control of language appropriate to audience and purpose |
| 1–2 marks | * Provides some relevant information about kindness in the text * Demonstrates basic control of language |

**Sample answer – 7 marks**

The text makes audiences think about how kindness and empathy can significantly change someone’s life.

In the opening scene of the play, Queen Sahar shows compassion towards the Smuggles. She describes them as dispossessed and in need of support. She appeals to both the audience’s and the king’s emotions, for example she explains the Smuggles were so hungry that she had ‘…found them eating grass….’ and pleads that they are ‘In need of help’. Queen Sahar’s perspective that everyone should be treated equally and welcomed into the kingdom is different to the attitude of the mob and King Shahrayar. Being welcomed into the kingdom and being shown kindness would positively and significantly change the lives of the Smuggles.

Similarly, in the extract, the poor fisherman is hungry and desperate and hopes that someone will show him kindness. Instead, he is tormented by an evil demon who asks him ‘Which way do you wish to *die*?’. The audience feels sorry for the poor fisherman who was just trying to survive and to change his life. The scene uses emotional appeal through the fisherman’s dialogue, for example ‘Don’t deprive my children of me!’. This is a very touching moment because family and connection is very important in life and everyone deserves to be with their family. In this scene, Abela again uses contrast to show the significance of kindness.

In both scenes, Abela demonstrates that kindness is important if we want to live in a world that values justice and believes all people should be treated fairly and shown compassion for their circumstances.

Answers could include:

* the kindness shown by Shahrazad towards the Smuggles throughout the play
* the kindness shown by Queen Sahar in the opening of the play and the negative consequences of this kindness
* the kindness shown by King Shahrayar at the end of the play
* the kindness of characters in the other stories, such as the man with 2 dogs or Ali Baba
* the cruelty demonstrated by King Shahrayar towards the Smuggles
* the cruelty of characters in other stories, such as the first demon, third demon or King Yunan.

## Annotated work samples

**Teacher note:** annotated work samples have been provided for Questions 4 – 8b. These responses demonstrate one possible answer that students could provide for each question. Annotations have been provided to identify areas of strength and areas for improvement in relation to the sample answers. They are provided to support consistent teacher judgement and guide faculty marking practices.

The information is constructive and identifies the features of the writing and opportunities for student feedback. This can act as a model for the type of feedback that may be provided to a student. It is not expected that a teacher would provide this level of feedback to every student response.

When provided to students, the feedback and observations can be used in a formative way and help the students refine their writing and deepen their understanding. The observations provided by the teacher should be implemented by the student when they receive their feedback on the task. This ensures feedback moves learning forward and is relevant and transferable.

### Question 4

Scenario – you are directing a production of the play. Identify a moment in this scene where you would instruct an actor to pause before delivering their lines. Explain why you have chosen this moment for a pause. (3 marks)

Table 10 – Question 4 – annotated work sample awarded 3 marks

|  |  |  |
| --- | --- | --- |
| Sample answer | Annotations | Features of analytical writing |
| **I would instruct the fisherman to pause before the instruction is given to sing. I would do this because the script already provides staging directions regarding other interactions such as ‘*looks imploringly* at KING SHAHRAYAR’. This provides time for the actor to cast his net and collect a wine bottle.** | **Areas of strength**  The student identifies an appropriate moment in the play that could justify the use of a pause.  An attempt has been made to justify or explain the inclusion of the pause ‘…this provides time for the actor’.  The student has used textual evidence to support their response.  The student has used a combination of simple and compound sentences.  The student has identified a suitable moment to include a pause and has justified their choice. | Use of first person which clearly establishes the ideas presented belong to the student.  Student uses high modal language, ‘I would’, to justify their creative decision, adopting a directorial position.  Chooses subordinating conjunction ‘because’ to support dramatic convention choice.  Varied vocabulary use including two-tier words… ‘interactions’.  Correct use of punctuation to identify a quotation ‘looks imploringly…’. |

### Question 5

Scenario – you are directing a production of the play. Describe the costume you would make the fisherman wear in this scene AND justify your choices.

In your answer, make reference to at least two separate costuming items you would use and provide evidence from the script to support your interpretation. (4 marks)

Table 11 – Question 5 – annotated work sample awarded 2 marks

|  |  |  |
| --- | --- | --- |
| Sample answer | Annotations | Features of analytical writing |
| **As a director of this play, I would make sure that the fisherman was dressed appropriately. I would set the play somewhere hot. I would make sure that the clothes the fisherman is wearing are faded. This is because the fisherman spends his days in a boat and at sea. The fisherman would have bare feet and his trousers would be three-quarter length. This is because I have watched old ‘Sinbad’ movies and the sailors on Sinbad’s boat wore costumes like this. In addition, the ‘Sinbad’ movies I watched had a genii, which is like a demon, and so I think the costume would suit this scene.** | **Areas of strength**  The student addresses the question directly and identifies as the director.  The costume description reflects the fisherman’s occupation.  The student indicates that the fisherman’s clothing would be faded, justifying this choice by explaining that the play is set ‘somewhere hot’. As a result, the clothes have been faded by the sun.  The student identifies a second costuming choice. The justification for this costume choice (a ‘Sinbad’ movie) is appropriate given the nature of the extract, particularly in terms of the appearance of the genie (this is spelled incorrectly in the response).  **Areas of improvement**  To gain full marks the student needs to explain their design choice with clear links to the extract.  The student’s justification relates to an old ‘Sinbad’ film that the student has watched and does not address the extract. | Use of first person which clearly establishes the ideas presented belong to the student.  Student uses high modal language, ‘I would’, to justify a clear design choice.  A range of sentence types have been used throughout the response, although marred slightly by the repetition of ‘this’ and the conjunction ‘because.’  Vocabulary choice ‘hot…bare, and faded’ enhances the student’s stylistic choices. |

### Question 6

What do the opening lines of this extract reveal as the plight of the fisherman? (3 marks)

Table 12 – Question 6 – annotated work sample awarded 3 marks

|  |  |  |
| --- | --- | --- |
| Sample answer | Annotations | Features of analytical writing |
| **The fisherman’s opening lines say that he is looking for ‘something to eat, or something to sell’. These lines tell us that the fisherman is hungry and poor and in need of assistance.** | **Areas of strength**  Textual evidence has been selected which affirms that the student has understood the concept of ‘plight’.  The student provides a basic explanation as why these lines reveal the plight of the fisherman.  The student has identified appropriate evidence and provided an effective justification for their choice. | The student has used textual evidence to support ideas.  The overuse of ‘and’ suggests that the student needs to revisit sentence structure. A comma between ‘hungry’ and ‘poor’ would make the compound sentence more concise, avoiding the ‘clunkiness’ of the current sentence structure. |

### Question 7

How does Abela use the fisherman’s plight to allegorically represent the plight of people in the real world?

In your response, support your ideas with evidence from the text. (5 marks)

Table 13 – Question 7 – annotated work sample awarded 4 marks

|  |  |  |
| --- | --- | --- |
| Sample answer | Annotations | Features of analytical writing |
| **The predicament the fisherman is facing in this extract represents the struggles that many people face in the real world. The fisherman is poor and hungry. He makes this clear when he says ‘I’m having a pretty rough trot’. There are a large number of people in the real world who are also poor and hungry and are desperate for people to help them. For the poor fisherman, when he asks for help, he instead summons a cruel demon who decides to kill him. This is shown when the demon says ‘Which way do you want to die?’ In the real world, it is often those in society who are really struggling that have even more bad things happen to them. However, they are often the most resourceful, just like when the fisherman tricks the demon back into the magic bottle at the end of the excerpt.** | **Areas of strength**  The student has identified the allegorical link between the text and the ‘real world’. The student equates the hunger of the fisherman with the plight of many in the real world who find themselves in a similar position.  The student continues to support their broader conceptual understanding, building upon their idea about people who are suffering from poverty, suggesting that this deprivation often leads to cruelty. The student supports this idea with appropriate evidence from the text…’Which way do you want to die?’.  There are numerous connections made between the extract and the real world. This demonstrates a competent understanding of the allegory.  Sound control of language, using a range of sentence structures.  **Areas for improvement**  A more effective response could have referenced the allegorical nature of the demon.  While the reference to the resourcefulness of the fisherman is pertinent, the student does not equate this resourcefulness to the real world. As a result, the conclusion does not directly relate to the question.  A stronger response may have focused on and identified the codes and conventions of the textual evidence. A more detailed consideration of what is meant by the metaphor ‘a pretty rough trot’ could have elevated this response to ‘effectively explains’. | Some clear statements in terms of justifying ideas (going beyond simple description) – the allegorical link between the fisherman and the real world… ‘people in the real world who are also hungry’.  Appropriate evidence is used to support ideas which helps to consolidate the students’ argument as to how the extract is allegorical. |

### Question 8a

The story of the fisherman is one of many stories that are told by Shahrazad throughout *Tales from the Arabian Nights*.

What does the play reveal about the power of storytelling to impact the emotions **or** perspectives of an audience? In your response, you should draw on your knowledge of the play. (10 marks)

Table 14 – Question 8a – annotated work sample awarded 6 marks

|  |  |  |
| --- | --- | --- |
| Sample answer | Annotations | Features of analytical writing |
| *Tales from the Arabian Nights* makes the audience feel sorry for the ‘Smuggles’. In the play, they stand at the border of the kingdom wanting to be allowed in. By the end of the play the stories that Shahrazad tells, change the king’s mind about letting the smuggles live in his kingdom. At first the king does not relate with, or care about the characters in Shahrazad’s stories even though they are treated badly. However, each of the ‘bad’ characters has something unpleasant happen to them, and as this happens more the king begins to have nightmares. In one nightmare, he imagines ‘vicious’ dogs attacking him. Towards the end of the play when King Yunan’s advisor tells him that he is ‘under the spell of the wrong story’ the audience knows that this is actually about the ‘smuggles’ and the horrors that many people in war torn countries face today. The ‘mob’ refers to the ‘smuggles’ as smelly and diseased (they are not, or if they are they cannot help it) which the audience can link to the way in which refugees and asylum seekers are shown in the media. Reading stories like this has the power to make audiences think about the ‘stories’ we are told and to think about the other side to the story. | **Areas of strength**  The student identities and address the role of storytelling and explains how the stories impact the king ‘…he begins to have nightmares.’  The student identifies and explains the links between the stories and the real world. There is reference made to ‘under the spell of the wrong story’ and the explanation that this is about people in war torn countries.  The conclusion references the question suggesting that storytelling has the ‘power to make audiences think.’  **Areas for improvement**  **The opening sentence could more directly answer the question and establish a thesis or position. The answer to the question should include insights into the impact of storytelling.**  **The student could have structured their response using paragraphs to separate or connect ideas.**  **Greater reference could be made to the key words ‘emotions and perspectives’ from the question to connect these ideas to the key conceptual focus of the program.**  The response relies upon narrative recount to develop ideas.  The student refers to the impact of storytelling on the audience towards the end of the response. | Text connectives improve the cohesion of the response, for example ‘by the end’, ‘at first’, ‘However,’ ‘Towards the end’. This is used to signal the king’s journey throughout the play. This supports the answer to the question.  Supporting evidence is provided about how the stories change the king’s mind. For example, ‘at first he does not relate’. A direct reference from the play is provided as support in ‘vicious dogs’ attacking the king.  Use of connotation in ‘horrors’, ‘war torn’ support the student’s voice in expressing an argument.  Use of inverted commas in ‘bad’, this indicates the student understands the moral message of the stories and their allegorical function. |

### Question 8b

To what extent does *Tales from the Arabian Nights* communicate the importance of kindness?

In your answer, use at least one example from this extract and at least one example from somewhere else in the text. (10 marks)

**Teacher note:** this annotation has been broken into rows to reflect the paragraphing in the sample answer.

Table 15 – Question 8b – annotated work sample awarded 7 marks

|  |  |  |
| --- | --- | --- |
| Sample answer | Annotations | Features of analytical writing |
| **The text makes audiences think about how kindness and empathy can significantly change someone’s life.** | **Areas of strength**  The student uses a topic sentence to directly answer the question. | The student uses a topic sentence to present an answer to the question posed, uses a synonym ‘empathy’. Evaluation is evident ‘significantly change someone’s life’. |
| **In the opening scene of the play, Queen Sahar shows compassion towards the Smuggles. She describes them as dispossessed and in need of support. She appeals to both the audience’s and the king’s emotions, for example she explains the Smuggles were so hungry that she had ‘…found them eating grass….’ and pleads that they are ‘In need of help’. Queen Sahar’s perspective that everyone should be treated equally and welcomed into the kingdom is different to the attitude of the mob and King Shahrayar. Being welcomed into the kingdom and being shown kindness would positively and significantly change the lives of the Smuggles.** | **Areas of strength**  The student orients the reader in the opening sentence. This provides necessary context to preview ideas.  The student uses appropriate examples from the play to support ideas.  This paragraph previews the idea that the text uses contrasting perspectives to frame an argument or message about kindness.  **Areas for improvement**  An engagement with the key words of the question could improve this paragraph’s topic sentence.  The paragraph relies on recount and explanation. Greater reference to the codes and conventions of drama could elevate the analysis in this response.  Greater use of evaluative language throughout the discussion of examples is required to connect to the ‘to what extent’ part of the question. | The opening sentence uses a complex sentence structure to provide the context of the example.  Examples and direct quotes are integrated into sentences.  The emotive verb 'pleads' demonstrates an understanding of the tone of the dialogue.  The use of subject metalanguage ‘perspective’ demonstrates an understanding of key concepts.  The student uses a summative sentence ‘Being welcomed into…’ to organise ideas and to refer back to question. |
| **Similarly, in the extract, the poor fisherman is hungry and desperate and hopes that someone will show him kindness. Instead, he is tormented by an evil demon who asks him ‘Which way do you wish to die?’. The audience feels sorry for the poor fisherman who was just trying to survive and to change his life. The scene uses emotional appeal through the fisherman’s dialogue, for example ‘Don’t deprive my children of me!’. This is a very touching moment because family and connection is very important in life and everyone deserves to be with their family. In this scene, Abela again uses contrast to show the significance of kindness.** | **Areas of strength**  **The student selects examples for analysis which build on the ideas in the previous paragraph.**  The examples provided are appropriate, there is an analysis of the impact of dialogue quoted.  The examples selected support the assertion that the scene uses emotional appeal.  **Areas for improvement**  **A significant aspect of this scene is that the king is the primary audience for this story. The student could have shown a greater awareness and analysis of dramatic code and conventions, such as staging or blocking to demonstrate the king’s role as an audience member.**  **The student could have made more explicit reference to the question when unpacking the examples. For example, '…family and connection are important in life and everyone deserves to be with their family'. While this is true, it is not responding directly to the question.** | The student uses a text connective ‘Similarly’ to connect ideas. This creates cohesion between paragraphs.  The student uses emotive language, for example ‘desperate’, ‘hopes’ and ‘tormented’ to strengthen argument. This is also an indicator of a personal voice.  The student provides direct evidence from the text. Both examples support the thesis established in the first sentence of the response.  Conjunctions are used to provide evaluation. For example, ‘because family and connection is very important’.  Concluding sentence uses a complex sentence to summarise main ideas. It uses a descriptive term ‘contrast’ to show differences or distinctions.  The student uses a synonym for communicates ‘show’. This demonstrates engagement with the question. |
| **In both scenes, Abela demonstrates that kindness is important if we want to live in a world that values justice and believes all people should be treated fairly and shown compassion for their circumstances.** | **Area of strength**  This concluding sentence summarises the main ideas explored in the response.  **Areas for improvement**  A clearer reference to the ‘to what extent’ verb instruction would have elevated the response. | The student uses text connectives ‘In both scenes’ to signal the relationship between both body paragraphs and the argument developed in this response.  The student uses inclusive pronouns ‘if we want’ to engage the reader and support their argument.  The student uses another synonym for kindness in ‘compassion’. This demonstrates a broad vocabulary and engagement with the key ideas in the question.  The student restates their position outlined in the opening sentence of their response. |

## Further support

The following information is additional support for the teacher. This should be deleted before the assessment is issued to students.

The [Planning, programming and assessment English 7-10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) page provides an outline of essential and useful support materials for the design, delivery and evaluation of assessment practices in English.

Consistent teacher judgment and assessment should reflect the key intentions of the curriculum to ensure that every student learns with understanding, builds skills in applying knowledge, and makes excellent ongoing progress. The [Assessment practices – consistent teacher judgement](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/assessment-practices-consistent-teacher-judgement) page provides useful support material to strengthen knowledge and understanding of consistent teacher judgment and moderation practices.

If you would like to know more about course performance descriptors, you may wish to explore the [Course performance descriptors](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=assessment) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

If you would like to know more about HSC minimum standards, you may wish to explore the [HSC minimum standard](https://sites.google.com/view/hsc-minimum-standard/home/what-is-the-hsc-minimum-standard) website.

### 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.

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

### Share your experiences

If you use this assessment in your classroom, reach out to the English curriculum team and share your experience. All submissions can be sent to [englishcurriculum@det.nsw.edu.au](mailto:englishcurriculum@det.nsw.edu.au).

### Quality assurance alignment

**Alignment to system priorities and/or needs:** [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468), [School Success Model](https://education.nsw.gov.au/content/dam/main-education/en/home/public-schools/school-success-model/The-School-Success-Model.pdf).

**Alignment to the School Excellence Framework:** this resource supports the [School Excellence Framework](https://education.nsw.gov.au/about-us/strategies-and-reports/school-excellence-and-accountability/sef-evidence-guide/resources/about-sef) element of assessment (formative assessment, summative assessment, student engagement).

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

**Consulted with:** subject matter experts from Curriculum and Reform, Strategic Delivery and Literacy and Numeracy.

**NSW Syllabus:** [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-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-RVL-01, EN5-URA-01, EN5-URB-01, EN5-URC-01, EN5-ECA-01

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

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## References

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Abela Donna. (2019) *Tales from the Arabian Nights*, 1500 words are reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Currency Press, Australia. 30 May 2023 – 30 May 2027. Accessed May 2023.

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NESA (NSW Education Standards Authority) (2023) ‘[Course performance descriptors’,](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=assessment) English K–10, NESA website, accessed 16 June 2023.

State of New South Wales (Department of Education) (2023) ‘[Planning, programming and assessing 7-12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) , NSW Department of Education website, accessed 16 June 2023.

State of New South Wales (Department of Education) (2023) [Assessment practices – consistent teacher judgement,](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/assessment-practices-consistent-teacher-judgement) Curriculum, NSW Department of Education website, accessed 16 June 2023.

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