English Stage 4 (Year 7) –assessment task

Portfolio of classwork – escape into the world of the novel

This document contains a sample assessment notification and a student work sample. This accompanies the teaching and learning program ‘Escape into the world of the novel’.

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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 document 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) and ‘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 annotated student work sample are not a standalone resource. They have been designed for use by teachers in connection to the program ‘Escape into the world of the novel’ and the accompanying resources, including the teaching and learning program and resource booklet. 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 ‘Escape into the world of the novel – portfolio of classwork’ to the heading ‘Student support materials’ is student facing and could be copied and pasted into the school’s assessment template.

The text in the blue feature boxes is advice for the classroom teacher engaging with the resource. This is 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 teachers and their practice as they design formal assessment task notifications. Teachers must ensure that 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 7. It builds on the knowledge and skills students have developed through their first 2 Year 7 assessment tasks. During the program, students are supported to write imaginatively, analytically, and reflectively in response to core and model texts.

The formal assessment task requires students to submit a portfolio of classwork demonstrating the process of composition. The portfolio is designed for display at a class or school Open Day as part of a ‘Snapshot of English’ display. The portfolio will include:

* the core formative tasks
* evidence of planning, monitoring and revising
* a reflection on their process of composing
* one imaginative task that the student has refined for publication.

The assessment structure should be used with timeframes that are created by the teacher. These should align with the assessment schedule.

## Opportunities for collaboration

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

* The task and student samples provide an opportunity for modelled and guided co-construction. Use the student response as examples and models. Modifications can be made in response to contextual needs. This can take place prior to students beginning their own compositional process and as a feedback opportunity to refine compositions.
* Examine the sample assessment and student samples (in this document and within the resource booklet) during faculty meetings or planning days and collaboratively refine them based on faculty or school goals.
* Examine the annotated work samples and use these to support discussion around ways to support and guide consistent teacher judgement.
* Examine the materials during faculty meetings or planning days and collaboratively plan opportunities for team teaching, collaborative resource development, mentoring, lesson observation and/or the sharing of student samples.
* Use the examples as inspiration for designing student-specific tasks.
* Use the assessment practices and/or syllabus planning as an opportunity to backward map Years 10–7.

# Escape into the world of the novel – portfolio of classwork

**Teacher note**: this is a portfolio task and is designed to be completed during the entire teaching and learning program. Change the tense of these instructions if you are issuing the assessment later in the program. Adjust the language to suit the class context. The types of texts and compositional activities in the core formative tasks should also be updated based on school decisions.

In this program, you will have the chance to explore the imaginary worlds created within fiction. You will investigate how composers use narrative, genre and characterisation to encourage a personal, emotional and intellectual response. You will develop an informed personal response to the text. To achieve this, you will collaborate with your peers, reflect on your thinking, experiment with writing analytical and critical responses and use peer, teacher and self-reflection to refine your ideas. At the centre of this study will be a focus on what it is you personally find appealing in works of fiction.

During the program, you will have several opportunities to experiment with your own imaginative writing in response to the worlds within fiction. You will then develop and refine one imaginative piece of writing to publication standard. If it is of interest to you, you will have the opportunity to submit your imaginative piece to [The School Magazine](https://theschoolmagazine.com.au/).

## 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 7 – 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, 2024 (indicative only) | [Issue and date – state the day and date the assessment is issued.]  [Draft submissions day and date] |
| **Due date** | Term 3, Week 9, 2024 (indicative only) | [Due date – state the day and date the assessment is due. The [timing 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 5.] |
| **Outcomes being assessed** | **EN4-URA-01**: **point of view; characterisation; narrative**  **EN4-URC-01**: genre  **EN4-ECA-01**: writing; text features; text features: imaginative; sentence-level grammar and punctuation; word-level language  **EN4-ECB-01**: planning, monitoring and revising; reflecting. | [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** | **Portfolio of classwork**  Submitted as a hard (or digital) copy to your classroom teacher on the due date. The portfolio will contain 2 parts:  **Part A – composing**   * All draft core formative tasks * One imaginative piece refined for publication: 400–500 words   **Part B – reflection**   * Reflection guided by questions provided, submitted inside your portfolio: 200–300 words * Peer feedback sheet. | [Be specific about the process for submission and parameters for the task. This may include:   * the format of the task submission * where the task will be submitted * word and time limits * any additional information in accordance with school assessment policy.] |

# Task description

**Teacher note**: the following is a brief description of the task. The aim is to provide a clear outline of the audience, purpose and context of the task. This overview helps students understand appropriate style, form, and the necessary language, forms and features required. The details about the type of writing required in this task are provided in the Core formative tasks table, the Steps to success and the Marking guidelines.

**There are several choices available to the teacher in adapting this task to the class context. Teachers may choose to:**

* **reduce the number of core formative tasks included in the portfolio**
* **adjust the word count**
* collate the student responses into an anthology (digital or print) and share with the class and community
* adjust the evidence of editing requirements: students may be asked to annotate the draft version of their piece, and/or complete an adjusted peer feedback process that includes fewer components or an extension component.

Please be aware that it may be necessary to adjust the language and the display information to suit the class and school context. For differentiation purposes, it may also be necessary to collect student work on core formative tasks as they are completed to assist student organisation. Year 7 tasks do not need to mimic that of the HSC and the length and readability should be stage appropriate.

Supplementary information can be provided later in the document. This reduces the cognitive load experienced while using the notification. The assessment should align with NESA’s [Assessment Principles](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/assessment/assessment-principles) and provide clear opportunities for teachers to gather evidence about student achievement in relation to syllabus outcomes.

This advice can be customised at a school level.

## The context of the task

Your school is hosting an Open Day in Term 4 for parents and community members, including next year’s Year 7 students. You have been asked to contribute to the ‘Snapshot of English’ display.

**Your task – Portfolio of classwork**

Complete all 6 core formative tasks during this term. Collect and present them as a portfolio of your classwork. In your portfolio, include Part A – composing and Part B – reflecting.

**Part A – composing**

In your portfolio include:

* all 6 core formative tasks
* one refined imaginative piece of between 400 and 500 words
* the peer and teacher feedback for your imaginative piece and your response to the feedback
* your reflection (see Part B below).

**Imaginative task**

The focus of the imaginative part of the task is on:

* your imaginative writing skills, involving your experimentation with narrative structure, characterisation, genre or point of view
* how you communicate ideas and invite and encourage readers into your fictional world
* the planning, drafting, editing and refining of your imaginative piece ready for publication.

**Part B – reflecting**

Write a reflection (150 to 200 words) explaining the different stages of the writing process you have used when composing and refining your imaginative piece. Explain how you have used feedback to improve your imaginative piece.

**Reflection**

The reflection part of the task requires you to:

* describe why you selected this piece to refine for the portfolio
* explain which step of the writing process was most beneficial in the development of your writing
* explain what changes you made to one part of your response after feedback and discuss how revision improved your writing.

**Teacher note**: **the reflection component of this task is directed by the following content points from the ‘Reflecting’ content group in EN4-ECB-01**. **It is intended to be a reflection on the recursive process of writing with a discussion of language forms, features or structures used as necessary to support ideas. Students:**

* reflect on own composition of texts, using appropriate technical vocabulary to explain choices of language and structure in line with the target audience and intended purpose
* reflect on own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect.

## Core formative tasks

The table below gives a brief overview of the 6 core formative tasks that are included in the program. These are designed to support you as you complete the portfolio. For more information about each, check with your teacher about the resources and activities connected to each core formative task.

Table 2 – overview of core formative tasks to be included in the portfolio

|  |  |
| --- | --- |
| Core formative task | Teaching and learning focus |
| ****Core formative task 1 – imaginative orientation****  ****(Phase 1)****  Craft an imaginative orientation inspired by the Eerie encounter game. Then reflect on features of an orientation and edit your work to align with new knowledge. | **The task allows students to**:   * experiment with story openings * experiment with language features to introduce place, character, and hint at a complication and conflict * focus on engaging the reader immediately. |
| ****Core formative task 2 – experimenting with point of view and narrative voice****  ****(Phase 2)****  Rework an initial first-person description to investigate the impact of second- and third-person. | **The task allows students to**:   * experiment with and reflect on the impacts of changing point of view * experiment with creating a narrative voice for a specific third-person narrator. |
| ****Core formative task 3 – character profile and imaginative writing****  ****(Phase 3)****  Create a character profile to deepen understanding of a protagonist and illuminate their ‘desire line’. Then, compose a scene in which the character suffers a set-back. | **The task allows students to:**   * plan an engaging character * experiment with revealing character traits or desires * experiment with the impacts of character desire lines and complications faced by the character. |
| ****Core formative task 4 – experimenting with elements of narrative structure****  ****(Phase 3)****  Use a ‘narrative ingredient planner’ to consider a favourite piece of writing from a core text. Then, plan for your own writing, compose the piece and reflect on the choices you made. | **The task allows students to**:   * plan for writing * experiment with and explore the structural elements of narrative * reflect on the impacts of the choices you have made with the narrative elements. |
| ****Core formative task 5 – imaginative writing transformation****  ****(Phase 4)****  Re-write one of your imaginative pieces in a different genre. | **The task allows students to**:   * experiment with genre * reimagine one existing piece in a different genre. |
| ****Core formative task 6 – reflection on the writing process****  ****(Phase 4)****  **Create an ‘advice card’ for the next year’s students, reflecting on the following questions:**   * **Which process step (from Core formative task 5) was the most helpful for improving your writing?** * **What would you do differently next time you were writing an imaginative piece?**   Use evidence from your learning to support your ideas. | **The task allows students to**:   * refine your reflective writing skills * reflect on the writing process * use evidence drawn from your own writing to create an informed response. |

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

**Teacher note**: use the criteria points from the marking guidelines to articulate the skills and knowledge required to meet the requirements of this task (what is expected of the response).

The teacher is looking to see how well you:

* personally engage the reader in your texts – use your understanding of characterisation and point of view to create an engaging piece that invites a reader into the fictional world (**EN4-URA-01** and **EN4-ECA-01** – language forms and features)
* control structure and form – use the structures and conventions of narrative and genre to depict ideas with a strong sense of audience and purpose (**EN4-URA-01**, **EN4-URC-01** and **EN4-ECA-01** – textual features and structure)
* control language – use word and sentence features to create clear meaning and an engaging piece (**EN4-ECA-01** – word- and sentence-level text)
* reflect on the writing process – explain the different stages of the writing process you have used and how you have used feedback to improve your writing for Part A (**EN4-ECB-01** – planning, revising and reflecting).

## 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 should be determined by the teacher and could be:

* 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 and when I need to do it | Have I completed this step? Yes or no |
| ****Draft written responses**** | Complete core formative task writing activities during the program. You will be required to compose a range of writing tasks. These encourage you to develop your understanding and use of the conventions of imaginative texts. Any draft imaginative piece can be used to develop the final imaginative piece for publication.  You will include all core formative tasks in your portfolio of classwork. |  |
| ****Engage in teacher and peer conferencing and editing**** | Use the collaborative peer-editing checklist to access feedback on one piece. Complete the template and include this in your portfolio. Remember, the purpose of a portfolio of classwork is to focus on the process of composing. Your portfolio will document the development of your writing across the term and showcase one chosen piece. |  |
| ****Refine and edit chosen piece**** | Use feedback to refine your task submission. Engage in drafting and edit your work. Keep annotated copies of the different versions of your work to assist with your reflection. You will develop your final imaginative piece to a publication standard. It should be edited and refined. |  |
| ****Write your reflection**** | Complete Part B – write your reflection using information and ideas from your conferences, peer-editing feedback, and the process of revision and refinement. You could comment, for example, on:   * your planning * any research you did * the impacts of feedback on your writing * the inspiration for your piece in class activities or actual or imagined events. |  |
| ****Create the finished portfolio of classwork**** | To prepare your portfolio for display as part of the ‘Snapshot of English’ at the Open Day ceremony, you must include:   * all 6 core formative tasks * both the draft and refined version of one imaginative piece ready for publication * evidence of peer and teacher feedback on your refined piece and your response to the feedback * your reflection.   You could:   * design an appropriate cover for the portfolio of classwork * submit your imaginative piece to [The School Magazine](https://theschoolmagazine.com.au/contribute). |  |

# 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 following table contains sample language that may be useful in the composition of criteria for each grade. Each criterion would need to be refined to reflect the requirements of the outcomes. The language is reflective of the K–10 [Common Grade Scale](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/awarding-grades/common-grade-scale) and English Stage 4 Syllabus outcomes and content points.

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.

To ensure consistent teacher judgement when marking, strong processes such as faculty moderation or corporate marking are recommended to minimise discrepancies.

## Marking criteria

Table 4 – assessment marking guidelines: imaginative task

|  |  |
| --- | --- |
| Grade | Marking guideline descriptors |
| ****A**** | * Effectively constructs characters to sustain the reader’s engagement in the world of the imaginative text (EN4-URA-01 and EN4-ECA-01 – language forms and features) * Consistently controls appropriate and sustained narrative and genre conventions in a well-structured imaginative piece with a strong awareness of audience and purpose (EN4-URA-01; EN4-URC-01 and EN4-ECA-01 – textual features and structure) * Effectively uses a wide range of accurate word and sentence-level structures (EN4-ECA-01 – word and sentence-level text) |
| ****B**** | * Constructs characters to engage the reader in the world of the imaginative text (EN4-URA-01 and EN4-ECA-01 – language forms and features) * Controls narrative and genre conventions in a well-structured imaginative piece, showing awareness of audience and purpose (EN4-URA-01; EN4-URC-01 and EN4-ECA-01 – textual features and structure) * Uses a range of word and sentence-level structures with a high level of competence (EN4-ECA-01 – word and sentence-level text) |
| ****C**** | * Develops characters to interest the reader in the world of the imaginative text (EN4-URA-01 and EN4-ECA-01 – language forms and features) * Uses narrative or genre conventions in an imaginative piece that may have an awareness of audience and purpose (EN4-URA-01; EN4-URC-01 and EN4-ECA-01 – textual features and structure) * Uses word and sentence-level structures adequately (EN4-ECA-01 – word and sentence-level text) |
| ****D**** | * Includes characters in an imaginative text (EN4-URA-01 and EN4-ECA-01 – language forms and features) * May include basic narrative or genre conventions in an imaginative piece of varying consistency (EN4-URA-01; EN4-URC-01 and EN4-ECA-01 – textual features and structure) * Uses some word and sentence-level structures with variable control (EN4-ECA-01 – word and sentence-level text) |
| ****E**** | * Attempts to write an imaginative text with characters (EN4-URA-01 and EN4-ECA-01 – language forms and features) * Attempts to include some structural features of imaginative writing (EN4-URA-01; EN4-URC-01 and EN4-ECA-01 – textual features and structure) * Elementary control of word and sentence-level structures (EN4-ECA-01 – word and sentence-level text) |

Table 5 – assessment marking guidelines: reflection

|  |  |
| --- | --- |
| Grade | Marking guideline descriptors |
| ****A**** | * Effectively revises imaginative piece in response to feedback (EN4-ECB-01 – planning and revising) * Extensively reflects on the planning, monitoring and revising process, clearly explaining inspiration, and the impact of development and improvement (EN4-ECB-01 – reflecting) |
| ****B**** | * Competently revises imaginative piece in response to feedback (EN4-ECB-01 – planning and revising) * Thoroughly reflects on the planning, monitoring and revising process, explaining inspiration, and the impact of development and improvement (EN4-ECB-01 – reflecting) |
| ****C**** | * Revises imaginative piece in response to feedback (EN4-ECB-01 – monitoring and revising) * Reflects on the planning, monitoring and revising process, describing inspiration, development or improvement (EN4-ECB-01 – reflecting) |
| ****D**** | * Revises imaginative piece in a limited manner (EN4-ECB-01 – planning and revising) * Describes the planning, monitoring and revising process (EN4-ECB-01 – reflecting) |
| ****E**** | * Attempts to revise imaginative piece (EN4-ECB-01 – planning and revising) * Attempts to describe elements of the planning, monitoring and revising process (EN4-ECB-01 – reflecting) |

## Student-facing rubric

The student-facing rubric is designed to provide context-specific explanations of the assessment marking criteria. The rubric uses student-friendly language and unpacks the specific knowledge, skill and understanding required when composing each component of the assessment. This can be modified to reflect the texts chosen by the teacher and the language forms, features and structures that have been a focus of the learning. When teachers are providing feedback, they may make comments on the specific knowledge, skill or understanding that was demonstrated effectively, needs further development and methods for improvement.

Table 6 – student-facing rubric for Parts 1 and 2 of assessment

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Criteria | Extensive | Thorough | Sound | Basic | Elementary |
| ****Characterisation engages the reader****  ****May engage a reader in the world of the text through****:   * language that reveals characters to the reader * sustained characterisation that emotionally connects the reader to character * sustained and engaging point of view * appropriate, accurate and engaging use of dialogue * powerful descriptions. | You have developed effective and engaging characterisation that uses a wide range of language features to entertain and immerse the reader.  You have demonstrated effective and intentional control of textual features such as point of view, dialogue and character description throughout to invite your reader into the world of the text. | You have developed characterisation that uses a range of language features to entertain the reader.  You have developed consistent characters that entertain and engage.  You have successfully invited your reader into the world of the text through your control of textual features such as point of view, dialogue and character description. | You have used some language features to create characters that are recognisable and interesting.  You have developed an imaginative world through your attempt to control textual features such as point of view, dialogue or character description. | You have included characters in a basic imaginative piece.  You have used some textual features in an attempt to construct an imaginative text. | You have attempted to construct an imaginative text that includes characters. |
| ****Conventions of narrative****  ****Maintains a strong sense of audience and purpose through****:   * well-chosen narrative elements such as complications and rising action which immerse the reader in your fictional world * engaging, evocative and well-sustained setting and use of genre which immerses the reader in the fictional world | You have created an engaging and intentional narrative structure that captures your reader.  You have made effective narrative choices about complications and rising action in a way that immerses, positions or challenges the reader as they engage with and beyond the fictional world.  You have effectively developed the setting appropriate to genre to immerse the reader into a sustained and engaging fictional world. | You have created a consistent and well-developed narrative structure that will interest your reader.  You have made clear narrative choices about complications and rising action in a way that competently brings your reader into the fictional world.  You have developed the setting to invite the reader into an engaging fictional world. | You have created a satisfactory narrative that has some guiding features for your reader.  You have made some sound narrative choices about complications and rising action to create a fictional world that makes sense to your reader.  You have used some language features to create a fictional world setting. | You have written a basic imaginative piece.  Your piece includes some conventions of narrative.  You have included some basic language features, attempting to create a setting for the fictional world. | You have attempted to compose a piece of writing that includes elements of narrative or genre. |
| ****Control of word and sentence-level language****  ****Language is****:   * used intentionally * appropriate for an imaginative text at the word and sentence-level.   This may include descriptive vocabulary, sentence structures used for effect, punctuation for clarity and a range of verb types. | You have displayed a consistent and effective use of word and sentence-level features.  You have used a range of sentence and punctuation structures appropriate to prose.  Your imaginative writing is cohesive, and words, phrases and clauses are purposefully used to guide the experience of the reader. | You have displayed an accurate use of word and sentence-level features.  You have used sentence and punctuation structures appropriate to prose.  Your imaginative writing is generally cohesive, and words, phrases and clauses are soundly used to guide the experience of the reader. | You have used sound word and sentence-level features.  You have used some satisfactory sentence and punctuation structures appropriate to prose.  Some word and sentence level devices are used to join ideas together. You have made word-level choices and used sentence structures which demonstrate some control of language. | You have attempted to control word and sentence-level features.  You have tried to use some satisfactory sentence and punctuation structures to join your idea together.  You have made some language choices which demonstrate variable control. | You have attempted to compose a response with elementary control of word and sentence-level structures. |
| Revision based on feedback  ****Revision is****:   * applied * responsive * accurate. | You have effectively edited your piece so that its use of language and text structures is accurate. Your use of codes and conventions is engaging.  You have clearly used advice to refine your imaginative writing to heighten the impact on the reader. | You have edited your piece so that its use of language and text structures is consistent. Your use of codes and conventions is controlled.  You have used advice to refine aspects of your imaginative writing to impact on the reader. | You have edited your piece so that its use of language and text structures is sound.  You have used advice to refine some aspects of your imaginative writing. | You have engaged in some basic editing to improve your piece.  You may have used advice to check or improve some aspects of your text. | You may have engaged in some elementary editing. |
| Reflection on the writing process  ****Reflection is****:   * authentic * a thoughtful outline and discussion of the planning, editing and refining writing processes. | Your reflection makes it clear that you engaged extensively with the planning, monitoring and revising process. You provide a thoughtful explanation about your inspiration, your writing process and the ways you developed your writing from an idea into your final response. | Your reflection makes it clear that you engaged with the planning, monitoring and revising process. You provide an explanation about your inspiration, your writing process and the ways you developed your writing from an idea into your final response. | Your reflection describes the planning, monitoring and revising process. You describe your inspiration, parts of your writing process and how you developed your writing from an idea into your final response. | You have identified some of the steps you took to plan, monitor and revise your response. | You have attempted to identify some of the steps you took to plan, monitor or revise your response. |

## Assessment policy

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.

Ensure all students understand the assessment policy and understand what makes a task invalid or unreliable. Dedicate time to helping students understand what malpractice is and how to avoid this issue. The core formative tasks are designed to support students with recursive writing and develop their planning, monitoring and revising skills.

Schools may provide the administrative procedures associated with the following:

* absence from an assessment task or non-attempts
* late submission of tasks due to illness or misadventure
* malpractice
* invalid or unreliable tasks
* student appeals.

# Student support materials

This list would be adjusted by the teacher and 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 refine your response:

* modelled responses (see ‘Student work sample’ below, in this document)
* model texts of student writing (see **Phase 6, resource 4 – D and C sample task** and **Phase 6, resource 5 – grade A sample task**)
* support for reflective writing (see, for example, **Phase 2, activity 6 – reflective writing prompts** and **Core formative task 6 – reflection on the writing process**)
* support for editing (see explicit support within each core formative task)
* understanding and working with the assessment task and marking criteria (see **Phase 6, sequence 1 – working with the assessment task notification** and **Phase 6, sequence 2 – working with the marking criteria**)
* imaginative writing planning scaffolds (see **Core formative task 4 – experimenting with elements of narrative structure** and **Phase 6, sequence 4 – leveraging the writing process**).

## Student work sample

The following annotated work sample is designed to provide one example of a completed version of this assessment task. It is not designed to be an exemplar and is reflective of a borderline C to B grade student response. This can be used as a sample with students and as part of a modelled, guided and independent compositional process.

This student work sample is one example of a completed student response that aligns with the assessment task requirements.

**Type of text –** imaginative text and personal reflection

This is a complete copy of the student response.

1. Read through the response in its entirety prior to reading the annotated version below.

### Part A – imaginative task

The focus of the imaginative part of the task is on:

* your imaginative writing skills, involving your experimentation with narrative structure, characterisation, genre or point of view
* how you communicate ideas and invite and encourage readers into your fictional world
* the planning, drafting, editing and refining of your imaginative piece ready for publication.

### Student response

The lump in my throat grew as I thought this could be the last hug I get from my grandma. I looked over her shoulder at the pictures of our family on the walls. She gripped onto my jumper firmly, telling me it was going to be OK. Her hands were bony and her skin was spotty, but she still had a bright smile. She was going in for surgery not knowing whether she would get the chance to come back home, and live the rest of her life. I began to cry at the thought of losing her. I hadn’t seen her in a while due to me being away for work and school. It had been 2 years!!! Everything and everyone were quiet, you could hear the sound of chimes twinkling to the side of us.

We eventually let go of each other and went to pack her hospital bags. We packed her some pairs of pjs, a pair of socks or 2, a dressing gown and all the essentials she would need with her. I carried her bags to the car and helped my dad get her into the car carefully. Once everyone was in the car, off we go to the hospital. I was worried about everything but kept telling myself things will be OK. I could tell my dad was worried too because he kept biting his nails and looking in the mirror and changing the radio station in the car. He couldn’t sit still and neither could I.

We arrived at the hospital about 9.30am ready for her to be taken in at 10:00. But first we had to see my uncle Tony. He was waiting in the reception and I could tell he was crying. My nana gave him a hug even though she was only up to his chest. My dad and he hadn’t seen each other in a long time and they didn’t look at each other or hug. I shook Tony’s hand and I think he tried to smile.

Then my nana gave everyone hugs and told us to go to the waiting room, she can manage the rest herself. We left the room and walked to the waiting bay with our heads down.

I thought about how my nana looked after me when I was little. She lived near the beach and we would go for a walk and have a swim. Even when it was too cold. Then play in the park and she would buy me an ice-cream and even have one herself. Her favourite flavour was chocolate and she would always drip some on her dress.

Something was telling me something bad was gonna happen. Its now 12:30 she should be done by now. The stress was starting to get to me, all I could hear was RING! RING! I closed my eyes and blocked my ears. 5 minutes went by and someone tapped me on the shoulder. I got given the news that my grandma was out and is going to make a healthy recovery. We were all relieved, surgery went well and she will get to come home in a few days time. YAY!!! The silent sound of suspense stopped.

### Part B – reflection

The reflection part of the task requires you to:

* describe why you selected this piece to refine for the portfolio
* explain which step of the writing process was most beneficial in the development of your writing
* explain what changes you made to one part of your response after feedback and discuss how revision improved your writing.

### Student response

I included this piece about my nan as my refined piece in the portfolio because I am proud of the work I did to make it better. It was inspired by my nan who is brave for getting through an operation, but also the work we did on characters in *Across the Risen Sea*.

All the editing work was useful, but the best was the peer editing when I got feedback about my narrative structure. In my first draft there was no real complication or rising tension and my partner suggested something about family conflict. This was a good suggestion because tension in Neoma’s family adds a lot to the interest of that novel. Peer editing is useful because your friends really get you.

I received feedback from my teacher about improving the characterisation to make the world of my story more engaging. So I added adjectives like ‘bony’ about her appearance, then I also added descriptions about my dad ‘biting his nails’ to hint at his feelings. I also added (I made this bit up to create tension!) that dad and uncle Tony didn’t look at each other because body language is an important part of characterisation.

## Annotated student work sample

The work sample is not designed to be an example of exemplary student work. It is reflective of a borderline C–B grade response.

Table 7 – Part A annotated student work sample

|  |  |  |
| --- | --- | --- |
| Student work sample | Annotations | Features of writing used to shape meaning |
| The lump in my throat grew as I thought this could be the last hug I get from my grandma. I looked over her shoulder at the pictures of our family on the walls. She gripped onto my jumper firmly, telling me it was going to be OK. Her hands were bony and her skin was spotty, but she still had a bright smile. She was going in for surgery not knowing whether she would get the chance to come back home, and live the rest of her life. I began to cry at the thought of losing her. I hadn’t seen her in a while due to me being away for work and school. It had been 2 years!!! Everything and everyone were quiet, you could hear the sound of chimes twinkling to the side of us. | These are sound evocative opening sentences that signal an orientation. They include description of setting and some indirect characterisation through the description of the grandma.  The writer could explore ways to suggest or reveal this fear instead of explaining it. Dialogue such as a poignant ‘good bye’ could be used to suggest her fears.  The writer consistently uses first-person point of view and there is some attempt to develop a character for the narrator through the inclusion of background details ‘I hadn’t seen her in a while due to me being away for work and school’.  The writer creates mood and setting through symbolism and sense imagery. | Complex sentences create an orientation that contains elements of the character’s desire line (wanting the grandma to be ok).  The dramatic verbs create characterisation (gripped).  The instigating problem of the narrative is in place: the operation.  First-person point of view is used, together with elements of narrator backstory.  Evocative sound imagery is used to conclude this part. |
| We eventually let go of each other and went to pack her hospital bags. We packed her some pairs of pjs, a pair of socks or 2, a dressing gown and all the essentials she would need with her. I carried her bags to the car and helped my dad get her into the car carefully. Once everyone was in the car, off we go to the hospital. I was worried about everything but kept telling myself things will be OK. I could tell my dad was worried too because he kept biting his nails and looking in the mirror and changing the radio station in the car. He couldn’t sit still and neither could I. | This paragraph devolves into recount structure through the chronological listing of ordinary events.…  There is opportunity for exploring the use of descriptive detail in creating character, setting and mood rather than just plot events.  There is some attempt to develop the first-person narrator through the descriptions of other characters. There is use of minor characters to create some rising tension, and sound characterisation of movement and detail. | Nouns, noun groups and adjectives are used to develop detail and movement.  There is characterisation of the minor character through movement and description.  There is an attempt to create rising tension here through the trip to the hospital. |
| We arrived at the hospital about 9.30am ready for her to be taken in at 10:00. But first we had to see my uncle Tony. He was waiting in the reception and I could tell he was crying. My nana gave him a hug even though she was only up to his chest. My dad and he hadn’t seen each other in a long time and they didn’t look at each other or hug. I shook Tony’s hand and I think he tried to smile. | There is an attempt to create a complication; a moment of dialogue could have helped to create tension and develop character.  Recount is developed to some extent by the attempt at conflict and tension in the relationship between 2 characters.  The writer’s use of verbs creates some action but there is an opportunity here for more dramatic or active verbs to emphasise tension and conflict. | Rising tension leads to the complication of the surprise appearance of uncle Tony.  Verbs and verb groups are used to attempt drama and action.  The smile functions as a resolution to this episode. |
| Then my nana gave everyone hugs and told us to go to the waiting room, she can manage the rest herself. We left the room and walked to the waiting bay with our heads down. | Opportunity for resolution and falling action but this is largely recount. | The narrative structure continues to function largely as a recount. |
| I thought about how my nana looked after me when I was little. She lived near the beach and we would go for a walk and have a swim. Even when it was too cold. Then play in the park and she would buy me an ice-cream and even have one herself. Her favourite flavour was chocolate and she would always drip some on her dress. | Anecdote or memory functions as rising tension again to signal character, mood and passing time during the climactic surgery.  Sound descriptive detail and effective moment of rising tension is created through juxtaposition to what the reader knows is happening. | There is a need for the past perfect: ‘had looked’ to signal the ‘past of the past’.  There is use of descriptive detail to create mood and evoke place and time. |
| Something was telling me something bad was gonna happen. Its now 12:30 she should be done by now. The stress was starting to get to me, all I could hear was RING! RING! I closed my eyes and blocked my ears. 5 minutes went by and someone tapped me on the shoulder. I got given the news that my grandma was out and is going to make a healthy recovery. We were all relieved, surgery went well and she will get to come home in a few days time. YAY!!! The silent sound of suspense stopped. | There is an attempt to create rising tension towards the climax.  There are further opportunities for show not tell here: for example, body language to suggest the stress.  The story ends with explanation where the final resolution could have benefitted from a circular structure or use of symbolism. The writer is focused on tying up loose ends. | Short clauses and sentences during the climax evoke stress.  The evocative verbs ‘blocked’ and ‘tapped’ are used soundly to develop mood.  A climax is developed to show the character’s maximum point of tension.  A coda is used with alliteration to signal the ‘happy ending’. |

Table 8 – Part B annotated student reflection sample

|  |  |  |
| --- | --- | --- |
| Student reflection sample | Annotations in relation to marking criteria | Features of writing used to shape meaning |
| I included this piece about my nan as my refined piece in the portfolio because I am proud of the work I did to make it better. It was inspired by my nan who is brave for getting through an operation, but also the work we did on characters in *Across the Risen Sea*. | There is a clear statement in response to the question.  The writer uses appropriate reflective language including elaboration of an idea: ‘It was inspired by…who…’ | There is an appropriate mixture of present and past tense to describe and explain.  The passive voice is used appropriately in informative writing.  The writer uses a range of text connectives for cause and effect and elaboration. |
| All the editing work was useful, but the best was the peer editing when I got feedback about my narrative structure. In my first draft there was no real complication or rising tension and my partner suggested something about family conflict. This was a good suggestion because tension in Neoma’s family adds a lot to the interest of that novel. Peer editing is useful because your friends really get you. | The explanation is sound only due to the use of generalised adjectives ‘useful’ and ‘best’.  The writer makes reference to a specific aspect of narrative structure and a specific step in the writing process.  The writer includes a limited comment only (it is vague and informal) about why the feedback was useful. | The writer uses appropriate metalanguage (peer editing, feedback, narrative structure, draft, complication, conflict, tension).  There is some appropriate use of complex sentence structures characteristic of explanation: ‘This was a good suggestion because…’ and the concession of ‘All the editing work was useful’ before the main clause. |
| I received feedback from my teacher about improving the characterisation to make the world of my story more engaging. So I added adjectives like ‘bony’ about her appearance, then I also added descriptions about my dad ‘biting his nails’ to hint at his feelings. I also added (I made this bit up to create tension!) that dad and uncle Tony didn’t look at each other because body language is an important part of characterisation. | The writer outlines specific feedback related to a relevant aspect of the program.  There are thoughtful explanations about the intention of refinement (‘more engaging’ and ‘to hint’), and the references to the importance of body language are borderline ‘thorough’. However, there is an absence of effective analysis of the improvement. The script could analyse how additions of description and action could deepen characterisation through their emotional appeal to the context of the reader. | The repetition of ‘I added’ limits the depth of analysis.  There is some use of nominalisation in ‘characterisation’, ‘descriptions’ and ‘an important part of characterisation’, all of which supports explanations with sound detail.  Effective inclusion of quotes from own writing to support ideas. |

### Feedback comment

The imaginative part of this response makes use of several conventions of narrative and characterisation to create a piece with some awareness of the emotional impact on the reader. Editing has been applied to the control of language and to the depth of characterisation, with the addition of adjectives, body language and descriptions that suggest personality and relationships. The narrative structure is sound, with some evidence of learning about the impacts of conflict and the importance of a complication. However, setting could have been developed more effectively using genre conventions. The narrative voice is limited and the complication could be developed to drive new action or moral choices for the character. The use of a circular structure or symbolism could have enhanced the ending and final resolution.

The reflection covers all aspects of the task and demonstrates a satisfactory overall grasp of the conventions of reflective writing. At times, the response is thoughtful and even effective in its use of evidence and consideration of specific language features and process stages. The explanations remain at the sound level, however, because of the depth of language and the extent of analysis – the topic of immersion into the imaginative world, for example, is only superficially considered. The script could have improved by analysing how additions of description and action deepened their characterisation. They could have explained how this was used to create emotional appeal for the reader.

# 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 [english.curriculum@det.nsw.edu.au](mailto:english.curriculum@det.nsw.edu.au)

## 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 from 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 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 to the [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468). It is designed to support school and curriculum leaders as they plan syllabus implementation. It can be used during the design and delivery of collaborative curriculum planning, monitoring and evaluation.

**Alignment to the School Excellence Framework**: this resource aligns with the [School Excellence Framework](https://dev.education.nsw.gov.au/about-us/strategies-and-reports/school-excellence-and-accountability/sef-evidence-guide/resources/about-sef) Leading domain – Educational leadership and the Learning domain – Curriculum as it models syllabus-aligned programming and assessment planning. It provides strategies for engaging in collaborative curriculum planning.

**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) 2.2.2 (2.2.4), 2.3.2 (2.3.4) 3.2.2 (3.2.4) as it provides an example of how to use syllabus requirements in the planning, design, implementation and review of coherent and well-sequenced programming and assessment plans.

**Consulted with**: Curriculum and Reform subject matter experts and teachers and head teachers from across NSW.

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

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**Related resources**: further resources to support programming and assessment can be found on the [NSW Department of Education curriculum website.](https://education.nsw.gov.au/teaching-and-learning/curriculum)

**Professional Learning:** relevant Professional Learning is available on the [English statewide staffroom](https://teams.microsoft.com/l/team/19%3a88aaff1954984b3d821940244a27a355%40thread.skype/conversations?groupId=7cace238-04f1-4f87-a5dc-d823e51c9765&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) and through the [English curriculum professional learning calendar](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12).

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# References

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