

# English Stage 5 (Year 9) – sample assessment notification – imaginative writing and reflection – Term 1

This document contains a sample assessment notification and a student work sample. This accompanies the teaching and learning program ‘Representation of life experiences’.



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**Updating the table of contents**

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

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

Rationale

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. 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 ‘Representation of life experiences’ and the accompanying resources. The sample notification and student work sample are intended to support teachers to develop a consistent approach to 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 ‘Representation of life experiences – imaginative writing and reflection’ to the heading ‘student support material’ is student facing and could be copied and pasted into the school’s assessment template.

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.

## Purpose, audience and suggested timeframes

The target audience, purpose of the assessment, relevant contextual information and opportunities for collaboration between colleagues is outlined below.

### Using this sample notification

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 formal assessment task notifications.

As such, teachers must ensure they omit or delete information that is not relevant to students prior to distribution. Instructions have been provided throughout this template to indicate where this may be necessary.

### Assessment purpose and timeframe

This assessment notification has been designed for Term 1 of Year 9. It provides opportunities for the teacher to introduce a collection of short texts, enabling students to develop their capacity to represent a thematic concern in their writing that reflects a particular perspective.

With the program ‘Representation of life experiences’, students will deepen their understanding of how language forms and features are used in narrative. They will compose an imaginative response that represents a thematic concern. This imaginative piece could use hybrid forms of narrative. Students will experiment with narrative code and convention. This will help them to craft their ideas with the intention of positioning their audience. The formative tasks within the program ensure students are supported to plan, draft and write a range of responses. These contribute to a writing portfolio. Students should select one of these responses for their assessment submission.

The sample assessment task can be used as: a basis for the teacher’s own program, assessment or scope and sequence; or as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-overview) (NESA 2022) could be implemented. The resource should be used with timeframes that are created by the teacher to meet the overall assessment schedule.

The task and student samples also provide an opportunity for modelled and guided co-construction as a class prior to students beginning their own compositional process.

### Opportunities for collaboration

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

* Use the assessment notification and the student response as examples and models and make modifications reflective of contextual needs.
* Examine the sample assessment and student samples (in this document and within the resource booklet) during faculty meetings and/or planning days and collaboratively refine them based on faculty or school goals.
* Examine the materials during faculty meetings or planning days and collaboratively plan opportunities for team teaching, collaborative resource development, mentoring, lesson observation and/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.

## Representation of life experiences – imaginative writing and reflection

In this program you will explore a range of short texts which present a clear and personal thematic concern. The model texts have been chosen because they use a blend of narrative devices to subtly position their audience. You will use these model texts as stimulus for the creation of your own imaginative writing and reflection. This will support you to experiment with the language forms and features of narrative. This will help you to develop your skills as a writer and craft ideas with the intention of positioning your audience. Your portfolio of writing will form part of ongoing formative assessment.

For the assessment task, you will select and refine one of the responses from your portfolio of writing and write a reflection explaining the process of you writing.

Change the tense of these instructions if you are issuing the assessment later in the program when students have engaged in this learning.

### Task overview

The annotations column has been provided to assist assessment design. This column is for the teacher only and would be deleted prior to distributing the assessment notification to students.

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

Table – overview of the assessment task

|  |  |  |
| --- | --- | --- |
| ****Year 9 – English**** | ****Task details**** | ****Annotations**** |
| Task number | 1 | [Task number – ensure this reflects the chronological order outlined within the scope and sequence and the assessment schedule.] |
| Issue date | Term 1, Week 2, 2023 (last lesson of the week – indicative only) | [Issue and date – state the day and date the assessment is issued.] |
| Due date | Term 1, Week 9, 2023 (first lesson of the week – 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. **At a minimum**, students should be provided with 2 full weeks after the date of issue. 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 | **EN5-URB-01:** theme;perspective and context**EN5-ECA-01:** writing; representing, text features**EN5-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% | [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 | **Part A – imaginative response**500–600 words submitted as a hard copy.**Part B – reflection**400–500 words submitted together with Part A.Both parts must be submitted on the due date by **[time].** | [Be specific about the process for submission and parameters for the task. This includes:* the format in which the task will be submitted
* where the task will be submitted
* word/time limits
* any additional information in accordance with school assessment policy.]
 |

Task description

Provide a short description of the task. This description should be written in plain English. It should include a clear outline of the audience, purpose and context of the task. This helps students understand appropriate style, form and the necessary language, forms and features required.

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.

**Part A – imaginative response**

You will craft a piece of imaginative writing about a topic that matters to you. You have been invited to publish your piece within a special youth edition of a magazine titled 'Representation of life experience'. In your response, ensure you represent a thematic concern that explores your chosen topic.

Refine one of the pieces you have written as part of your portfolio of writing in response to a model text.

Your imaginative piece should be 500–600 words.

**Part B – reflection**

**Reflect on your process of composition for the response in Part A. In this reflection, explain how your compositional choices helped you to achieve your purpose for the intended audience.** Explain how the model text influenced your response.

Your reflection should be 400–500 words.

Use the following questions to help guide your reflection:

* What is the main thematic concern you are trying to communicate to your audience?
* How have you experimented with the language features of imaginative writing to communicate your thematic concern to your audience?
* How have you experimented with the distinctive features of a model text/s in your own writing?

**Teacher note: the instructional verbs in the ‘Reflection’ content group of the EN5-ECB-01 outcome are ‘reflect… explain… evaluate… discuss’. Students are supported to evaluate the effectiveness of their compositional choices in relation to model texts and the audience, purpose and context of their response.**

**For this assessment task, the instructional verbs ‘reflect’ and ‘explain’ have been used in the task instructions and marking criteria. Students are required to reflect upon their authorial decisions and explain their use of language. This recognises that students are at the beginning of Stage 5 and are developing their understanding of how to evaluate. Students will continually develop this skill throughout the stage. The word ‘analyse’ has not been used in the task or the criteria because a focus on analysis often results in a narrowed focus in student writing.**

**Teacher note:** this task provides teachers with an opportunity to collate student responses into an anthology to print and return to the students. There is also the opportunity for students to enter their responses into the ‘What Matters?’ competition.

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

This outline uses the criteria points from the marking guidelines to articulate the skills and knowledge required to meet the requirements of this task. It highlights to students what is expected of the response.

In **Part A**, the teacher is looking to see how well you:

* represent ideas – a clear thematic concern is presented and reflects your perspective and context (EN5-URB-01)
* control structure and form – the codes and conventions of imaginative writing, such as narrative voice, are used to enhance engagement (EN5-URB-01 and EN5-ECA-01)
* purposefully craft the response – the response is cohesive and uses effective word and sentence-level structures to achieve your purpose (EN5-ECA-01).

In **Part B**, the teacher is looking to see how well you:

* explain thematic concerns – explain how you have conveyed your thematic concerns to your audience (EN5-URB-01)
* explain distinctive features – explain how you have adapted the distinctive features of model texts to inform your own writing (EN5-ECB-01)
* purposefully craft the response – the response is cohesive and uses reflective and evaluative language (EN5-ECA-01 and EN5-ECB-01).

### Steps to success

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

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

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

Table – assessment preparation schedule

|  |  |
| --- | --- |
| Steps | What I need to do/when I need to do it |
| Choose one item from the writing portfolio | Choose one piece from your portfolio of writing that you composed in response to a model text that you would like to use for Part A of the assessment task. |
| Refine the draft | Use the self-editing resource and guidelines provided in the student resource booklet to refine your response.Complete **phase 6, activity 2 – check your draft** and refine your response. |
| Seek feedback from peers | Use **phase 6, activity 3 – peer feedback** to seek feedback from your peers. Ask a peer to complete the table for each step of the activity.* Step 1 – peer feedback on the mechanics of writing
* Step 2 – peer feedback about the use of figurative language
* Step 3 – peer feedback about the use of persuasive language.
 |
| Acting on feedback | Refine your draft using the peer feedback. Use the traffic lights strategy provided in **phase 6, activity 4 – actioning feedback to refine your writing** to reflect, revise, rewrite and seek further feedback. This includes these steps:* Step 1 – revise
* Step 2 – reflect
* Step 3 – rewrite.
 |
| Teacher conference and feedforward | Seek verbal feedback on the refined response. Complete **phase 6, activity 5 – student-teacher conference** to structure this feedback and make final plans for refining the piece. |
| Publish the imaginative piece, ready for submission | Refine the final draft of the response. Check for errors in spelling, grammar and punctuation. Also read carefully with the intention of identifying any word, sentence, and/or paragraph level issues that you may have missed in previous edits. If necessary, edit and then submit. |
| Draft your reflection | Write a draft reflection, addressing the guidelines provided in the task description about what the teacher is looking for:* thematic concerns
* distinctive features
* writing process.
 |
| Edit your reflection | Apart from editing to identify and fix issues with the writing mechanics, ensure you have included sufficient information for each of the characteristics identified above. |
| Compare to the example provided | Use the reflection provided in the work sample to self-check the content in your reflection. Make changes or additions, as required. |
| Publish the reflection, ready for submission | Refine the response checking for errors. Read carefully with the intention to identify any word, sentence, paragraph level issues that you may have missed in previous edits. If necessary, edit and then submit. |

## Marking guidelines

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), syllabus outcomes and the English Stage 5 – Year 10 Record of School Achievement [Course performance descriptors](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=assessment#course-performance-descriptors-english_k_10_2022).

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

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

### Marking criteria

Table – Part A: imaginative response marking guideline descriptors

|  |  |
| --- | --- |
| Grade | Marking guideline descriptors |
| A | * Crafts a sustained and engaging response that effectively represents a thematic concern
* Effectively controls structure and form to achieve the purpose of the response
* Demonstrates effective and consistent control of language to craft a cohesive response
 |
| B | * Crafts a response that competently represents a thematic concern
* Controls structure and form to achieve the purpose of the response
* Demonstrates consistent control of language to craft a cohesive response
 |
| C | * Creates a response that represents a thematic concern
* Uses structure and form to achieve the purpose of the response
* Demonstrates control of language to create a response
 |
| D | * Creates a response that contains an idea
* Uses some features of structure and form that have some connection to purpose
* Demonstrates limited control of language
 |
| E | * Attempts to create a response
* Attempts to use features of structure
* Demonstrates very limited control of language
 |

Table – Part B: reflection response marking criteria descriptors

|  |  |
| --- | --- |
| Grade | Marking guideline descriptors |
| A | * Effectively explains the way that a thematic concern has been conveyed to the audience in the Part A response. This explanation is supported with a range of well-chosen examples from Part A.
* Provides an effective explanation of the ways that the distinctive features of model text(s) have informed the Part A response. This explanation is supported with a range of well-chosen examples from both Part A and the model text(s).
* Demonstrates effective and consistent control of reflective and evaluative language.
 |
| B | * Explains the way that a thematic concern has been conveyed to the audience in the Part A response. This explanation is supported with a range of examples from Part A.
* Explains the ways that the distinctive features of model text(s) have informed the Part A response. This explanation is supported with a range of examples from both Part A and the model text(s).
* Demonstrates effective and consistent control of reflective and evaluative language.
 |
| C | * Describes the way that a thematic concern has been conveyed to the audience in the Part A response. This explanation is supported with some examples from Part A.
* Describes how some distinctive features of model text(s) have informed the Part A response. This explanation is supported with some examples from both Part A and the model text(s).
* Demonstrates control of reflective and evaluative language.
 |
| D | * Identifies a thematic concern that is in the Part A response.
* Identifies some common features of the model text(s) and the Part A response.
* Demonstrates basic control of reflective language.
 |
| E | * Identifies an idea that is in the Part A response.
* Identifies a feature in the model text and/or the Part A response.
* Demonstrates elementary control of language.
 |

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### Student-facing rubric

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

Table – Part A: imaginative piece student facing rubric for assessment

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Criteria | Extensive | Thorough | Sound | Basic | Elementary |
| Representing ideas – a clear thematic concern is presented and this reflects your perspective and context | Your response effectively represents an engaging thematic concern. This thematic concern is crafted and sustained throughout the response to consistently represent a perspective and context. The theme is purposefully developed throughout your response to reflect a clear viewpoint. | Your response competently represents a thematic concern. This thematic concern is crafted throughout most of your response that reflect your perspective and context. The theme is developed throughout your response to reflect a clear viewpoint. | Your response represents a topic with some evidence of a thematic concern. There are some ideas throughout your response that reflect your perspective and context. The ideas are developed throughout your response to indicate a viewpoint. | Your response focuses on a topic. There are some ideas in the response that may reflect a particular perspective and/or context. | You have identified a topic of interest and have attempted to compose a piece of writing. |
| Control structure and form – the codes and conventions of imaginative writing are used to achieve your purpose | You have effectively experimented with features of writing consistently throughout your response. You have effectively selected and adapted the codes and conventions of imaginative writing in an intentional manner to engage your reader. You have applied and sustained a narrative voice that communicates your themes and enhances the engagement of your reader. | You have experimented with features of writing throughout your response. You have experimented with the codes and conventions of imaginative writing in a manner to engage your reader. You have applied a narrative voice that communicates your themes and engages your reader. | You have used features of writing within your response. You have used the codes and conventions of imaginative writing to attempt to engage your reader. You have attempted to apply a narrative voice to communicate your ideas and engage your reader. | You have attempted to use features of writing at times in your response. You attempt to use the codes and conventions of imaginative writing. | Your response demonstrates very limited control of structure. |
| Purposefully craft the response – the response is cohesive and uses effective word and sentence-level structures | You have effectively selected and crafted sentences of varying length and complexity to support cohesion throughout your response. You have effectively applied punctuation to suit the purpose of your response and to support clarity and meaning. You have made effective vocabulary choices that enhance the reader’s understanding and shape meaning. | You have competently selected and crafted sentences of varying length and complexity to support cohesion throughout your response. You have competently applied punctuation to suit the purpose of your response and to support clarity and meaning. You have made competent vocabulary choices that impact the reader’s understanding and shape meaning. | You have used sentences of varying length and complexity to create some cohesion within your response. You have used punctuation to suit the purpose of your response. You have made some vocabulary choices to impact the reader’s understanding and shape meaning. | You have used sentences to structure your ideas. You have attempted to use punctuation to suit the purpose of your response. You have made some vocabular choices with limited effect. | You have attempted to compose a response. There is elementary control of sentence, punctuation and vocabulary. |

Table – Part B: reflection student facing rubric for assessment

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Criteria | Extensive | Thorough | Sound | Basic | Elementary |
| Explain thematic concerns – explain how you have conveyed your thematic concern to your audience | You have clearly stated your topic and thematic concerns and explained how these are linked to the purpose of your response. You have explained how the thematic concerns are established and sustained throughout the entire response. You have effectively explained compositional choices by linking these to your target audience. Your response includes well-chosen examples to support how these choices achieve your purpose and target your audience. | You have stated your topic and thematic concerns and explained are linked to the purpose of your response. You have explained how the thematic concerns are established within your entire response. You have explained how your compositional choices appeal to your target audience. Your response includes examples to support how these choices achieve your purpose and target your audience. | You have stated your topic and have attempted to link your ideas to the purpose of your response. You have described how the thematic concerns are woven through your response. You have described how your compositional choices might appeal to your target audience and provided some examples to support how these choices appeal to your target audience. | You have stated your topic. You have attempted to describe how you included this topic in your response. You have made some generalised comments about how you tried to appeal to the target audience. | You have attempted to describe your compositional choices. |
| Explain distinctive features – explain how you have adapted the distinctive features of model texts to inform your own writing | You have clearly identified the aspects of the model texts that influenced your approach to Part A. You have explained in detail how this model text inspired your writing. You clearly explain how you used elements of the model text to inform your composition in an original way. Well-selected textual evidence is included. | You have identified the aspects model texts that influenced your approach to Part A. You have explained how this model text inspired your writing. You explain how you used elements of the model text to inform your composition. Relevant textual evidence is included. | You have identified a model text and have provided an explanation about some of the ways you used the model texts to inform your own composition. You have included some evidence to support your ideas. | You have identified a model text and have attempted to describe how you used the model text to inform your own response. | You have attempted to identify language or stylistic elements in your response. |
| Purposefully craft the response – the response is cohesive and uses reflective and evaluative language | Your reflection is thoughtful and cohesive. You have used evaluative language to reflect upon your Part A composition in a purposeful manner. You have made specific vocabulary choices with accuracy to justify your crafting decisions in Part A. | Your reflection is logical and organised. You have used evaluative language to reflect upon your Part A composition in a competent manner. You have made consistent vocabulary choices to explain your crafting decisions in Part A. | Your reflection is organised. You have used some evaluative language to reflect upon your Part A composition. You have made some vocabulary choices to explain your crafting decisions in Part A. | Your reflection demonstrates a limited ability to use evaluative language. You have made some vocabulary choices to describe your crafting decisions in Part A. | You have attempted to use some evaluative language to identify your crafting decisions in Part A. |

###

### 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 but this should be adjusted to reflect the context of your school. Schools may provide the administrative procedures associated with the following:

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

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

## Student support material

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

You should refer to the following resources and activities to help you refine your response:

* modelled responses (see ‘Student work sample’ below, in this document, and ‘phase 6, resource 1 – sample responses’)
* scaffolds for completing the task (see for example ‘phase 5, core formative task 5 – writing a draft reflection’)
* additional information to support student understanding (see for example ‘phase 3, core formative task 2 – adaption of ideas and attitudes for a new audience’, or ‘phase 4, core formative assessment task 3 – analyse how language form, features and structures shape meaning’)
* assessment task preparation (see ‘phase 6, activity 2 – check your draft, phase 6, activity 3 – peer feedback’, and the ‘phase 6, activity 5 – student-teacher conference’ notes)
* graphic organisers (see ‘phase 2, activity 3 – what matters to you?’ in the resource booklet).

### Work samples

This student work sample is one example of a B grade student response. It is provided as an example of a complete response to the assessment task.

Type of text –short imaginative response

#### Student work sample

This is a complete copy of the student response. Read through the response in its entirety prior to reading the annotations.

##### Part A – imaginative response composition

**What a woman can do, a man can too!**

In the morning, I lay in bed listening to Mum quietly tip toeing around the kitchen. I hear her softly close draws and doors, and I also hear the gentle clatter of plates being laid out. I could picture her putting the plates on the table – each one set down in an over exaggerated way to not make too much noise. Mum was always careful not to wake us up. Once she’d laid out breakfast she would come upstairs and come to my room first, she would quickly peek into the room to check if I was awake and then say, “time to get up, honey”. I’d hear her go into David’s room to also tell him to get up, and then she’d go and wake up Dad. When we got downstairs Mum was always dressed for work, because she got up early to get herself ready. She made sure that we were all fed and dressed and had our school bags packed, and that we were out of the door to get the bus on time. It was only then that she would leave the house and head off to work. She always put our needs first.

More often than not when we got off the bus after school Mum would be home. After-noon tea was always fun, a healthy snack, encouraging us to tell her about our day. After dinner Mum would clean up (even though she also cooked dinner), while Dad watched the news, or one of his boring YouTube videos about motor bikes. She would make sure that David and I were settled down, books out, doing our homework. Occasionally she would ask a question, glance at one of our books because my brother David, who was only 8, would always need a little bit more help and Mum would gently nudge him towards the right answer.

That was Mum. She was quiet, gentle, considerate and caring.

As I tried to do my homework with the annoying noise of the show dad was watching on YouTube distracting me, I watched Mum. I watched her pop a beer down next to Dad. He didn’t even look up as he reached out for beer, beads of sweat working their way down the tall glass. He took a sip before putting it down again, without thanking Mum. She looked up and our eyes met. She looked disappointed and I thought that she was going to cry because her face looked ready to crumble. But instead, when she saw me watching, she stood up, smiled, and asked if I was okay.

I looked down at my schoolbook. The set reading was called ‘Not for me, thank you!’. The woman writing the article was talking about the historical roles of men and women in a household. As I’d read the sections on the role of men, I kept looking at my Dad! When I’d read about the changing roles of women, I thought, just like the author, that having to do everything was not what I’d enjoy! I’m fourteen, I want to do more than just cook and clean and look after my children and husband.

I thought about Mum in the mornings and tried to remember if there a hint of worry in her eyes. Did she seem tense? When she got out of the car at the end of the day, was she tired but rushed? If I tried really hard I could see the moment her face would clear when she looked at us, a warm welcoming smile and hug ready. Before that look after dinner, before our eyes met, I would have thought what I usually think – it’s just Mum. Why did it take me so long to notice? Why didn’t Dad notice? Because he was too busy glued to the television and dreaming of motor-bike adventures! David couldn’t notice because he was just 8 years old!

Am I going to have a permanent worried expression on my face, just like Mum.

I realised, what a woman can do, a man can do too!

“Mum, do we have some A4 card?”

“Yes, Charlotte, it’s in the craft drawer.”

I picked a plain piece of paper and drew a table. When I finished, I looked at the chores and the names I wrote next to them. I rubbed some out – writing another name instead. I wondered if David was too small to unload a dishwasher? Scoffing to myself, I wrote his name next to that chore. I really had to think about who would make dinner! Mum did all the cooking. A tiny part of me, wondered whether it was Mum’s fault that she did everything. I looked back at the article again… ‘gender roles are social constructs developed over time and not based on natural human behaviour’. Hmm, maybe not!

The next morning I placed my chore list in the middle of the breakfast table. David cried. Dad just stared at me as if I’d grown two heads. But Mum almost cried and beamed a smile that warmed my heart.

**Part B Reflection**

My Reflection

My short story focuses on gender issues. We looked at a range of short stories in this unit which focus on life experience. I especially liked The Masala of My Soul and To Draw a Home. In each story the main character struggled trying to fit in. In the end, each character finds a way to feel accepted.

As a fourteen-year-old girl I am becoming more aware of the expectations for women. I wanted to write a story for girls my age to let them know that being born female does not have to come with a set of rules that they must follow.

I tried to copy the styles used in the stories that I have read in this unit. In Masala the main character steals “whitening creams”. Whitening creams are used to bleach the skin white. This is a metaphor, as the main character wants to look like everyone else. This is reinforced by her hope that it will help her to ‘fit in’. I used the metaphor of the “chore list” to represent gender equality. I tried to make this point more obvious by getting my main character to look down at the article about whether boys and girls are treated differently because of their age.

In Home the author uses single sentence paragraphs for emphasis. “My values…My home” draw attention to the fact that the protagonist has come to terms with his culture and is proud of his family’s cultural values. I used a single sentence paragraph to **show what is expected of women** “Quiet…Gentle…Considerate…Caring”. I spent some time editing my draft so that I did not overuse the single sentence paragraphing technique. I also wanted to highlight that the father just drinks beer and watches videos. I also used a range of adjectives to describe the mother like worried and tense. I wanted to show that the mother is struggling to cope with being expected to do everything – the quote from the article about ‘social constructs’, supports this idea.

I think that it is up to my generation to make sure that these kinds of gender expectations are challenged, which is why it is the young girl that creates the chores list and puts it on the breakfast table.

I am quite happy with my story. I rewrote a couple of sections to make them more clear. I think that I cold have experimented with language techniques a bit but I ran out of time. I also need to start drafting earlier so that I don’t run out of time.

##### Annotated work sample

1. Read through each paragraph of the student’s response and the corresponding annotations.

Table 7 – annotated work sample – part A

|  |  |  |
| --- | --- | --- |
| Student work sample – Part A | Annotations | Features of writing used to shape meaning |
| In the morning, I lay in bed listening to Mum quietly tip toeing around the kitchen. I hear her softly close draws and doors, and I also hear the gentle clatter of plates being laid out. I could picture her putting the plates on the table – each one set down in an over exaggerated way to not make too much noise. Mum was always careful not to wake us up. Once she’d laid out breakfast she would come upstairs and come to my room first, she would quickly peek into the room to check if I was awake and then say, “time to get up, honey”. I’d hear her go into David’s room to also tell him to get up, and then she’d go and wake up Dad. When we got downstairs Mum was always dressed for work, because she got up early to get herself ready. She made sure that we were all fed and dressed and had our school bags packed, and that we were out of the door to get the bus on time. It was only then that she would leave the house and head off to work. She always put our needs first. | A solid orientation which establishes the domesticity of the scene.The description of the mother waking the family is effective, but given the student has exceeded the word limit could this section be written more efficiently?Minor punctuation error in ‘draws’ instead of ‘drawers’. | Use of first person begins to establish connection with the reader and a sense of authenticity and relatability regarding the personal anecdote employed.Chooses adjectives, verbs and adverbs to shape a clear representation of the mother and the setting ‘quiet tip toeing...softly close drawers and doors...’En-dash is employed to further construct the author’s voice as one of empathy, appreciation and understanding of the demands and sacrifices the mother makes for her family ‘I could picture her putting the plates on the table – each one set down..'Comma use and temporal [connectives and conjunctions](https://sites.google.com/view/hsc-minimum-standard/writing/cohesion) are used to effectively emphasise the demand upon the mother and to reinforce that these actions are her daily routine and expected of her, ‘I’d hear her go in..., and then. When we got downstairs...it was only then that she...’ which is used by the student to build on the theme of gender roles and expectations. |
| More often than not when we got off the bus after school Mum would be home. After-noon tea was always fun, a healthy snack, encouraging us to tell her about our day. After dinner Mum would clean up (even though she also cooked dinner), while Dad watched the news, or one of his boring YouTube videos about motor bikes. She would make sure that David and I were settled down, books out, doing our homework. Occasionally she would ask a question, glance at one of our books because my brother David, who was only 8, would always need a little bit more help and Mum would gently nudge him towards the right answer. | Again, a clear depiction of domesticity. The student effectively highlights the caring and domestic role of the mother, whilst the father watches videos about motor bikes. The choice of motor bikes establishes a traditional male stereotype. This helps to engage the audience in the main thematic concern of the response.At this point the relevance of the mother meeting the children getting off the bus seems unnecessary.Punctuation is used effectively, although the term ‘more often than not’ could be more concise – again word count is an issue. | The use of parenthesis ‘(even though…)’ supports the response's theme that the domestic chores are an expectation, an afterthought.The student could have employed a range of audio-visual imagery at this point in relation to the YouTube videos of motor bikes to create emphasis or tone. |
| That was Mum. She was quiet, gentle, considerate and caring. | A truncated sentence, followed by asyndeton draws attention to the typical characteristics of a mother.The intentional brevity of this paragraph demonstrates an effective control of structure appropriate to form. | The high modality statement, ‘That was Mum.’ creates a stronger emphasis on the precisely chosen individual words and reinforces the characteristics of the mother. |
| As I tried to do my homework with the annoying noise of the show dad was watching on YouTube distracting me, I watched Mum. I watched her pop a beer down next to Dad. He didn’t even look up as he reached out for beer, beads of sweat working their way down the tall glass. He took a sip before putting it down again, without thanking Mum. She looked up and our eyes met. She looked disappointed and I thought that she was going to cry because her face looked ready to crumble. But instead, when she saw me watching, she stood up, smiled, and asked if I was okay. | An effective referencing of contextual and thematic concerns.This paragraph reflects stereotypical male behaviour, drinking beer and being waited on, juxtaposing the female characteristics above. Visual imagery of the ‘beads of sweat’ seems to be an odd choice – the student could have experimented with language here.Structurally this section signifies a change in tone. The daughter has recognised that her mother may not be happy.Some minor punctuation errors – the student has assumably written ‘crumble’ instead of ‘crumple’. | Student uses elements more traditionally associated with narrative writing ‘beads of sweat working their way down the glass.’The use of punctuation structures the sentences to further juxtapose the father’s world with that of the mother’s. His actions, while listed using a comma to separate each movement, ‘…as he reached out for beer, beads of sweat working their way slowly down the tall glass.’ ‘Took a sip before putting it down again, without…’ construct a relaxed and carefree atmosphere that works in unison with the language choices. This is juxtaposed with the [clipped and fast paced sentence](https://sites.google.com/view/hsc-minimum-standard/writing/paragraphs) that represents the world of the mother, also using a comma to separate the actions, ‘But instead, when she saw me watching, she stood up, smiled, asked if I was okay.’ |
| Am I going to have a permanent worried expression on my face, just like Mum.I realised, what a woman can do, a man can too!“Mum, do we have some A4 card?”“Yes, Charlotte, its in the craft drawer.” | The use of the adjective ‘worried’, juxtaposed with the modality of the exclamation ‘…a man can do too!’ reinforces the change in tone.It also alludes to and subverts the idiom “What a man can do…’.The single sentence paragraphs and the economy of language in the second paragraph is effective.This section continues to build upon the main thematic concern of the response. | The statement ‘…a man can too!’ creates a clear cohesive link to the text’s title providing clarity and meaning for the reader. The use of high modality reinforces the main idea of the student’s response, continues to create the personal voice of the author and conveys the contextual change and world of the student. |
| **I picked a plain piece of paper and drew a table. When I finished, I looked at the chores and the names I wrote next to them. I rubbed some out – writing another name instead. I wondered if David was too small to unload a dishwasher? Scoffing to myself, I wrote his name next to that chore. I really had to think about who would make dinner! Mum did all the cooking. A tiny part of me, wondered whether it was Mum’s fault that she did everything. I looked back at the article again…’gender roles are social constructs developed over time and not based on natural human behaviour’. Hmm, maybe not!** | The visual imagery in this paragraph solidly establishes the daughter’s reflections as she ‘rubbed out’ names and scoffed to herself. The student references the article that has led to her realisation that there is an issue with gender equality within the household.It might have been more effective to have included an example of the daughter doing domestic chores as well as the mother – this would have reinforced the concept of gender equality.Some minor punctuation issues the sentence ending with ‘dishwasher’ should be a period. | The statement, ‘I looked back at the article again...’ implies that the article has been previously noted in the text due to the temporal connective ‘again’. It has not. As the article becomes a significant (although all too convenient and clunky) reference, the lack of cohesion and constructed significance is problematic and makes the conclusion overly simplistic compared to the rest of the text. |
| **The next morning I placed my chore list in the middle of the breakfast table. David cried. Dad just stared at me as if I’d grown two heads. But Mum almost cried and beamed a smile that warmed my heart.** | The simple declarative sentence ‘David cried’ reinforces the fact that the daughter thinks he is still a baby inferring that young males are treated like babies.The simile used to describe the father’s reaction effectively highlights his stunned reaction at being expected to carry out domestic chores.Some minor punctuation issues. A comma required after ‘morning’.The hyperbole is a little dramatic and detracts from the authenticity of the response. | The modality of ‘my chore list’ indicates a shift in persona for the daughter. It indicates a clear use of authority. The use of the positional adjective serves to frame the importance of the chore list.The conscious use of the interplay of simple, compound, and complex sentences to achieve purpose increases in complexity based on the daughters’ perceived ideas of the characteristics of the family members.The lexical cohesion of ‘beamed’ and ‘warmed’ effectively signifies the dawning of a new day for the mother. |

Table 8 – annotated work sample – part B

|  |  |  |
| --- | --- | --- |
| Student work sample – Part B | Annotations | Features of writing used to shape meaning |
| **My short story focuses on gender issues. We looked at a range of short stories in this unit which focus on life experience. I especially liked The Masala of My Soul and To Draw a Home. In each story the main character struggled trying to fit in. In the end, each character finds a way to feel accepted.** | The student identifies the conceptual focus of her story in the first line. She then identifies the model texts which appealed to her including a brief explanation of the concepts that were addressed.A clearer explanation to the thematic concerns (intercultural assimilation) of the model texts would have led to a stronger response.Inverted commas to indicate the text titles are missing. | A number of connectives used in the opening paragraph establish cohesion. These could have been strengthened with a connection between the first and second sentences and synonyms for ‘story’.The use of evaluative language in ‘I especially liked’ establishes a thesis, but this could have been refined to give further clarity to the whole |
| **As a fourteen-year-old girl I am becoming more aware of the expectations for women. I wanted to write a story for girls my age to let them know that being born female does not have to come with a set of rules that they must follow.** | This paragraph competently establishes the concept on which the student has chosen to focus. An explanation is provided to outline the purpose of the writing. | Effective variety of syntax in the initial dependent clause ‘as a fourteen-year-old girl’ purposefully justifies the argument.High modality refines student’s perspective, though this is inconsistent next to the weaker emotive language of ‘let them know’ and ‘does not have to’. |
| **I tried to copy the styles used in the stories that I have read in this unit. In Masala the main character steals “whitening creams”. Whitening creams are used to bleach the skin white. This is a metaphor, as the main character wants to look like everyone else. This is reinforced by her hope that it will help her to ‘fit in’. I used the metaphor of the “chore list” to represent gender equality. I tried to make this point more obvious by getting my main character to look down at the article about whether boys and girls are treated differently because of their age.** | A specific language feature is identified from the model text ‘The Masala of My Soul’. This gives an example of the way the student has attempted to emulate the author’s style.There is an unnecessary abbreviation of the title of the model text.The student needs to explain their use of the metaphor ‘chore list’ in more detail.The reference to the article is unclear. Greater foreshadowing of this article earlier in the response would help to make this reference clearer.The response uses the word ‘styles’ incorrectly in the opening sentence when identifying what was adapted from the model texts. | The first person is used soundly to introduce specific compositional decisions and intentions. This suits the reflective nature of the response.Loose cohesion, for example ‘This is a metaphor’, detracts from the clarity of meaning and the strength of explanation. Connectives of cause and effect such as ‘as’ indicate arguments and evidence, but may lack full explanation ‘I used…to…’ |
| **In Home the author uses single sentence paragraphs for emphasis. ‘My values…My home’ draw attention to the fact that the protagonist has come to terms with his culture and is proud of his family’s cultural values. I used a single sentence paragraph to show what is expected of women ‘Quiet…Gentle…Considerate…Caring’. I spent some time editing my draft so that I did not overuse the single sentence paragraphing technique. I also wanted to highlight that the father just drinks beer and watches videos. I also used a range of adjectives to describe the mother like worried and tense. I wanted to show that the mother is struggling to cope with being expected to do everything – the quote from the article about ‘social constructs’, supports this idea.** | The student describes the way they have attempted to emulate the author’s use of single sentence paragraphing to highlight specific ideas. However, the sentence they refer to is part of a two sentence paragraph, which is preceded by a truncated sentence.The student briefly mentions the use of male and female stereotypical attributes to reinforce domestic ideals. | Effective use of metalanguage (paragraphs…protagonist…values…) to drive analysis.First person explanation soundly used to indicate progress and some reflection. Connectives of cause and effect indicate rationale, while adverbial clauses add detail. Variety to indicate modality (‘I also…I also…I wanted…) would have strengthened analysis. |
| **I think that it is up to my generation to make sure that these kinds of gender expectations are challenged, which is why it is the young girl that creates the chores list and puts it on the breakfast table.** | The student clearly outlines her purpose, but more detail is needed. The student could have made specific reference to the placement of the chore list. | Sound evaluative language (‘I think’) and effective emotive language (‘challenged’) indicate the purpose. |
| **I am quite happy with my story. I rewrote a couple of sections to make them more clear. I think that I cold have experimented with language techniques a bit but I ran out of time. I also need to start drafting earlier so that I don’t run out of time.** | This part of the response is unnecessary as it does not follow the instructions of the task. There was no requirement to reflect on the drafting process or what could have been done differently.The spelling errors here suggest that this final part of the task was quite rushed and not proofread before submission. | Informal language (‘quite happy’, ‘a couple’ and ‘a bit’) are used to create a sound summative evaluation.The connective ‘also’ indicates sound addition but also reveals the limitations of evaluation in this section. |

### Further reading

Provide relevant further reading and briefly explain the significance or reason to engage with that content. This could be key tasks from the unit that students can refer back to while they complete the assessment.

#### Student

* Throughout this unit you have been exploring the way composers manipulate language features and form to influence a target audience – make sure that you review these activities as you draft your own response.
* Be sure to fully utilise your journal throughout this process – it will make the reflection aspect of the assessment much easier.

#### Teacher

The following information is additional support for the teacher. This should be deleted before the assessment notification is shared with students.

The [Planning, programming and assessment English 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-12) page provides an outline of essential and useful support materials for the design, delivery and evaluation of assessment practices.

If you would like to know more about course performance descriptors, you may wish to explore [Course Performance Band Descriptors](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=assessment#:~:text=all%20NSW%20schools.-,Course%20performance%20descriptors,-Stage%205%20%2D%20Year) © 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 website](https://sites.google.com/view/hsc-minimum-standard/home/what-is-the-hsc-minimum-standard).

### 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.

#### Further support

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.

#### Share your experiences

If you use this assessment in your classroom, reach out to the English curriculum team and share your experience. You may like to consider sharing an observation, experience, strategy or resource for the ‘Voices from the Classroom’ section of our newsletter. All submissions can be sent to 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/public-schools/school-success-model/school-success-model-explained)

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/teaching-and-learning/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-URB-01, EN5-ECA-01, EN5-ECB-01

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

**Resource**: Assessment task notification

**Related resources:** if you would like to know more about principles surrounding formative and summative assessment, and supporting the diverse needs of your students, the following evidence-based resources may be helpful.

* Sherrington T (2019) *Rosenshine’s Principles in Action*, John Catt Educational Limited Melton, Woodbridge.
* Wiliam D (2018) *Embedded Formative Assessment*, 2nd ed, Solution Tree Press, Bloomington, IN.

Further resources to support Stage 5 English can be found on the [English K-12 Syllabus](https://education.nsw.gov.au/teaching-and-learning/curriculum/english).

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### References

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

Brookhart SM (2018) ‘[Appropriate Criteria: Key to Effective Rubrics](https://www.frontiersin.org/articles/10.3389/feduc.2018.00022/full)’, *Frontiers in Education*, 3(22):1–12, doi:10.3389/feduc.2018.00022, accessed 29 August 2022

Griffin P (2017) *Assessment for Teaching*, 2nd edn, Cambridge University Press, Port Melbourne, Victoria.

Hattie J and Timperley H (2007) ‘The Power of Feedback’, *Review of Educational Research*, 77(1):81–112, doi:10.3102/003465430298487.

NESA (NSW Education Standards Authority) (2017) [*Stage 5 assessment – tasks, programs and adjustments: ACE 4022*](https://ace.nesa.nsw.edu.au/ace-4022), Assessment Certification Examination (ACE) website, accessed 16 March 2023.

NESA (NSW Education Standards Authority) (2021) ‘[Course performance descriptors for English](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/english-year-10/cpd)’, *English*, NESA website, accessed 16 March 2023.

NESA (NSW Education Standards Authority) (2023) ‘[Curriculum Planning and Programming, Assessment and Reporting to Parents K-12](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)’, *Policy library*, NESA website, accessed 16 March 2023.

NESA (NSW Education Standards Authority) (2023) ‘[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)’, *Assessment in practice,* NESA website, accessed 16 March 2023.

Panadero E and Jonsson A (2013) ‘The Use of Scoring Rubrics for Formative Assessment Purposes Revisited: A Review’, *Educational Research Review*, 9:129–144, doi:10.1016/j.edurev.2013.01.002, accessed 29 August 2022.

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

State of New South Wales (Department of Education) and CESE (Centre for Education Statistics and Evaluation) (2020) ‘[What works best: 2020 update](https://education.nsw.gov.au/about-us/educational-data/cese/publications/research-reports/what-works-best-2020-update)’, CESE, NSW Department of Education, accessed 29 August 2022.

State of New South Wales (Department of Education) and CESE (Centre for Education Statistics and Evaluation) (2020) ‘[What works best in practice](https://education.nsw.gov.au/about-us/educational-data/cese/publications/practical-guides-for-educators-/what-works-best-in-practice)’, CESE, NSW Department of Education, accessed 20 August 2022.

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