English Stage 4 (Year 7) – assessment

‘Powerful youth voices’ – 7.1

This document contains a sample assessment notification and a student work sample. This accompanies the teaching and learning program for ‘Powerful youth voices’ – Year 7, Term 1.

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**Updating the table of contents**

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

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

# About this resource

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 used in programming and assessment practice. More information is available via [How to use the sample English assessments](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/how-to-use-sample-english-assessments) and all documents associated with this resource can be found on the [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) webpage.

Many schools have their own resource and assessment templates. Teachers can adapt the material provided to suit their context. The content from the heading ‘Powerful youth voices – composition and reflection’ to the heading ‘Student support material’ is student facing and could be copied and pasted into the school’s assessment template.

## Purpose of resource

This sample assessment notification is not a standalone resource and aligns with the following support materials for the program ‘Powerful youth voices’:

* **Assessment resources**: Core formative tasks – 7.1
* **Programming resources**: Program – 7.1
* **Resource and activities support in Word**: Resources and activities – 7.1; Core texts – 7.1
* **Resources and activities in PowerPoint**: Phase 1 – Voice, tone and style – 7.1; Phase 2 – Pacing and sound – 7.1; Phase 3 – Adverbial phrases and clauses – 7.1; Phase 4 – Powerful imagery – 7.1; Phase 5 – Complex sentences – 7.1; Phase 6 – Writing process – 7.1; Text annotations – ‘My Mother, My Hero’ – Moradi – 7.1; Text annotations – ‘Salt Water’ – Jafari – 7.1; Text annotations – ‘Introduction’ – Duyal – 7.1
* **Scope and sequence**:Year 7.

All documents associated with this resource can be found on the [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) webpage.

## Target audience

A combination of teacher and student information is contained in this resource. The purpose of the content intended for teachers is educative. This is intended to support the teacher and their practice as they design formal assessment task notifications.

## When and how to use

This sample assessment notification has been designed for Term 1 of Year 7. It provides opportunities for the teacher to develop a rapport with their class while getting to know their needs, interests and abilities.

In this program, students will develop an awareness of how an engaging writing voice can be used to effectively communicate ideas that are important to young people. Focusing on performance poetry, memoir and persuasive writing, students appreciate the connection between style and a strong personal voice. Students then compose a piece of writing with an awareness of audience, purpose and context to have a powerful impact on their audience.

In this task, students develop a piece of writing on a subject that is personally important to them. They choose the form based on model texts studied in class. They then submit their refined piece, and a reflection, to form part of a class anthology.

Note that students often experience great joy and challenge in writing about their lives and experiences and may want to write in personal or confessional forms. It is essential students understand that the focus of the task is on the expression of ideas and writing skills. Teachers may wish to include instructional options such as fictionalising a real-life event. The model texts provide an excellent talking point and can be used to address these concerns. It is important teachers are mindful of their responsibilities under child protection legislation. See the PDHPE [Preventing public disclosures](https://education.nsw.gov.au/teaching-and-learning/curriculum/pdhpe/planning-programming-and-assessing-pdhpe-k-12/learning-environment/preventing-public-disclosures) page for advice.

See [Assessment procedures](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/how-to-use-sample-english-assessments) as well as the introduction to samples and marking guidelines in **Phase 6 – preparing the assessment.** Strategies, such as an ongoing reflective journal, are intended to run concurrently with the other phases.

Note that there is a sample student response included in this assessment notification. In addition, **Phase 6, resource 4 – additional student work samples** provides 4 additional student samples so that there is a range of achievement, and an example of each of the possible forms for teacher and student reference, as and when appropriate.

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

## Opportunities for collaboration

The [English 7–10 programs](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/english-programs-7-10) page provides an outline of some of the ways this sample assessment notification can be used with colleagues.

# Powerful youth voices – composition and reflection

**Teacher note**: Term 1 of Year 7 can be a busy and challenging time. It is also exciting for students and a wonderful opportunity to introduce them to the world of subject English in an engaging way through a meaningful and well-supported task. The compositions called for in this task are supported through experiences with model texts and a focus on the writing process so that students have experimenting, drafting and feedback opportunities.

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

In this program, you will engage with a range of texts written by young people about ideas, issues and experiences that are important to them. You will explore well-structured and engaging memoirs, performance poetry and opinion pieces with distinctive writing voices.

In this task, you experiment with imaginative, persuasive or informative texts to write about topics which are important to you and contribute one piece to a class anthology.

## 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**** | 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 (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 (first lesson of the week – indicative only) | [Due date – state the day and date the assessment is due. The timing, frequency and nature of assessment processes should be time efficient and manageable for teachers and students. Issue the task early in the program so students can make connections and seek clarification as they progress through their learning. The NESA [Developing formal school-based assessment programs in Stage 6](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/Understanding-the-curriculum/assessment/assessment-in-practice/school-based-assessment-programs) information provides useful guidance for schools implementing formal assessment procedures in Stage 4 and Stage 5.] |
| ****Outcomes being assessed**** | **EN4-URB-01**: Argument and authority; Style  **EN4-ECA-01**: Writing; Text features; Text features: imaginative; or Text features: informative and analytical; or Text features: persuasive; Sentence-level grammar and punctuation  **EN4-ECB-01**: 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**** | **Part A – composition**  350–450 words  To be submitted as a hard copy to your classroom teacher on the due date.  **Part B – reflection**  150–250 words  Reflection guided by questions provided, submitted with your composition. | [Be specific about the process for submission and parameters for the task. This includes:   * where the task will be submitted * word and time limits * any additional information in accordance with school assessment policy.] |

[English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2024.Task description

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

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

**In** this **task, you will write a memoir, performance poem or persuasive piece for a class anthology**. **You will also submit a reflection that describes the inspiration for your piece and discusses the process of writing.**

## The context of the task

**Teacher note**: the task provides an authentic audience and purpose in the form of a class anthology. Teachers may adjust this audience and purpose as necessary to suit their context.

For the task, students may choose to develop and refine a piece composed during the term or compose a new piece of writing. It is intended that the response is developed through the term and submitted on the due date at the end of the unit. Drafting and feedback processes are included in the program to ensure that the response is authentically composed by students.

The word limit for this task could also be adjusted to suit the individual needs of students in each school context.

Your class is preparing an anthology called ‘This matters to us’, showcasing student writing from the first term of Year 7. This anthology has been inspired by the Whitlam Institute ‘What Matters?’ competition. It will include one refined piece and one reflection from each student.

**Part A – composition**

Submit one composition for a class anthology. The focus of this piece is the way ideas that are important to you can be expressed through a powerful writing ‘voice’.

Write between 350 and 450 words.

You will submit your refined and edited composition as a contribution to a class anthology and may wish to submit it to the [Whitlam Institute ‘What Matters?’ competition](https://www.whitlam.org/what-matters).

For your composition, you should:

* compose a memoir, persuasive piece or transcript of a performance poem
* use the language forms and features of the chosen form.

**Part B – reflection**

Write a short reflection on the process of composition to accompany your Part A submission.

Write between 150 and 250 words.

Organise your reflection to answer the following questions:

* What inspired you to write this response and why is it important for you?
* Explain the steps you took to develop your response. (For example, you could include any research you did or talk about different feedback you received.)
* Identify one part of your response that improved after revision and explain what changes you made.

In your reflection you should:

* include evidence from model texts and your own composition
* use the language forms and features of reflection.

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

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

**Part A – anthology composition**

The teacher is looking to see how well you:

* develop a powerful voice – create an engaging and distinctive personal writing voice to communicate ideas that are important to you and appropriate for your purpose (**EN4-URB-01**:Argument and authority; **EN4-ECA-01**:Text features)
* compose a well-organised text – use the structural and grammatical components of informative, imaginative or persuasive texts to accurately shape meaning (**EN4-ECA-01**: Writing; Text features: imaginative; Text features: informative and analytical; Text features: persuasive; Sentence-level grammar and punctuation).

**Part B – reflection**

The teacher is looking to see how well you:

* explain your inspiration and process – use evidence to explain how and why you developed and refined your piece for the anthology (**EN4-URB-01**:Style; **EN4-ECB-01**: Reflecting)
* control structure, form and language – use the structural and grammatical features of reflection appropriate to audience, purpose and context (**EN4-ECA-01**: Writing).

## 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. The list should be adjusted 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. 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. You should refer to the following resources and activities to help you prepare for the assessment task.

Table 2 – assessment preparation schedule

|  |  |
| --- | --- |
| ****Steps**** | ****What I need to do**** |
| ****Draft informative, imaginative and persuasive responses**** | Complete writing activities during the unit – you will be required to compose a range of writing tasks throughout the unit, designed to encourage you to develop your own personal writing voice. Any one of these can be used to develop the final submission, or you can compose a new piece.  Use:   * **Core formative task 2 – experimenting with poetry (and reflecting on the process)** * **Core formative task 3 – memoir and inspiration** * **Core formative task 4 – persuasive writing.** |
| ****Refine and edit chosen piece based on peer and teacher feedback**** | Engage in drafting and editing work. Keep annotated copies of the different versions of your work to assist with your reflection.  Refine your piece (either one you have composed as part of your study of ‘Powerful youth voices’, or a new piece) to show your control of structure and grammar  Use:   * the peer feedback resource from **Core formative task 2 – experimenting with poetry (and reflecting on the process)** * specific feedback on your memoir and persuasive drafts received during the composition of **Core formative task 3 – memoir and inspiration** and **Core formative task 4 – persuasive writing** * editing processes developed from the PowerPoint **Phase 6 – Writing process – 7.1.** |
| ****Write your reflection**** | Work with the models and planning activities during the unit to develop your reflection piece.  Use:   * **Phase 1, activity 3 – evaluative and reflective language** * **Core formative task 1 – letter or reflective piece** * **Phase 6, activity 1 – reflecting on process and inspiration** * your work on finding inspiration from a model text in **Core formative task 4 – persuasive writing.** |

# 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 syllabus outcomes.

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.

## Marking criteria

**Part A – anthology composition**

Table 3 – marking criteria for Part A

|  |  |
| --- | --- |
| ****Grade**** | ****Marking guideline descriptors**** |
| ****A**** | * Develops an effective and distinctive personal voice to communicate ideas that are highly appropriate for purpose, audience and context (**EN4-URB-01**: **Argument and authority; EN4-ECA-01**: **Text features)** * Demonstrates effective and consistent control of language and structure to express ideas, explore concepts or present arguments (**EN4-ECA-01**: **Writing; Text features: imaginative; Text features: informative and analytical; Text features: persuasive; Sentence-level grammar and punctuation**) |
| ****B**** | * Develops a highly competent personal voice to communicate ideas that are appropriate for purpose, audience and context (**EN4-URB-01**: **Argument and authority; EN4-ECA-01**: **Text features**) * Demonstrates thorough control of language and structure to express ideas, explore a concept or present an argument (**EN4-ECA-01**: **Writing; Text features: imaginative; Text features: informative and analytical; Text features: persuasive; Sentence-level grammar and punctuation**) |
| ****C**** | * Develops a personal voice to communicate ideas that are generally suited to purpose, audience or context (**EN4-URB-01**: **Argument and authority; EN4-ECA-01**: **Text features**) * Demonstrates sound control of language and structure to present ideas, describe a concept or make an argument (**EN4-ECA-01**: **Writing; Text features: imaginative; Text features: informative and analytical; Text features: persuasive; Sentence-level grammar and punctuation**) |
| ****D**** | * Attempts to use a personal voice to communicate some ideas (**EN4-URB-01**: **Argument and authority; EN4-ECA-01**: **Text features)** * Demonstrates basic control of language and structure to describe ideas, concepts or arguments (**EN4-ECA-01**: **Writing; Text features: imaginative; Text features: informative and analytical; Text features: persuasive; Sentence-level grammar and punctuation**) |
| ****E**** | * Demonstrates a very limited voice to create a text (**EN4-URB-01**: **Argument and authority; EN4-ECA-01**: **Text features**) * Demonstrates elementary control of language and structure in an attempt to create a text with some ideas, concepts or arguments (**EN4-ECA-01**: **Writing; Text features: imaginative; Text features: informative and analytical; Text features: persuasive; Sentence-level grammar and punctuation)** |

**Part B – reflection**

Table 4 – marking criteria for Part B

|  |  |
| --- | --- |
| Grade | Marking guideline descriptors |
| A | * Effectively explains inspiration and reflects on process to show a perceptive understanding of textual style in own and others’ texts (**EN4-URB-01**: **Style; EN4-ECB-01**: **Reflecting**) * Demonstrates effective and consistent control of structure and language appropriate to audience and purpose (**EN4-ECA-01**: **Writing**) |
| B | * Explains inspiration and reflects on process to show a well-reasoned understanding of textual style in own and others’ texts (**EN4-URB-01**: **Style; EN4-ECB-01**: **Reflecting**) * Demonstrates thorough and consistent control of structure and language appropriate to audience and purpose form (**EN4-ECA-01**: **Writing**) |
| C | * Demonstrates some explanation of inspiration and explanation of process to show a sound understanding of textual style in own and others’ texts (**EN4-URB-01**: **Style; EN4-ECB-01**: **Reflecting**) * Demonstrates sound control of structure and language appropriate to audience and purpose (**EN4-ECA-01**: **Writing**) |
| D | * Demonstrates basic description of inspiration or process to show some understanding of textual style in own or others’ texts (**EN4-URB-01**: **Style; EN4-ECB-01**: **Reflecting**) * Demonstrates basic control of structure and language (**EN4-ECA-01**: **Writing**) |
| E | * Demonstrates elementary description of an aspect of their work (**EN4-URB-01**: **Style**; **EN4-ECB-01**: **Reflecting**) * Demonstrates very limited control of structure and language (**EN4-ECA-01**: **Writing**) |

## Student-facing rubric

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

**Part A – composition**

Table 5 – student-facing rubric for Part A

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ****Criteria**** | ****Extensive**** | ****Thorough**** | ****Sound**** | ****Basic**** | ****Elementary**** |
| ****Develop a powerful voice to represent ideas that are important to you.****  You could do this by:   * ensuring that ideas are appropriate to audience, context and purpose * developing tone, register and modality to suit purpose * using language features and style that develop personal expression. | Your contribution to the anthology contains a range of stylistic features that you have intentionally used to engage your audience and effectively present an idea that matters to you.  Your writing voice is distinct and highly appropriate to the ideas you are developing.  You have sustained effective control of tone, register and modality throughout to maintain the interest of your audience in your ideas. | Your contribution to the anthology contains stylistic features that you have used to engage your audience and thoughtfully present an idea that matters to you.  Your writing voice is engaging and appropriate to the ideas you are developing.  You have demonstrated a control of tone, register and modality throughout to maintain the interest of your audience in your ideas. | Your contribution to the anthology contains some stylistic features that you have used to engage your audience and present an idea that matters to you.  Your writing voice is sound and supports ideas you are developing.  You have demonstrated some control of tone, register and modality to maintain the interest of your audience in your ideas. | Your contribution to the anthology may involve the audience in an idea.  You have attempted to develop a writing voice. | Your contribution to the anthology attempts to explore an idea.  There is a limited attempt to write with a chosen voice. |
| Create a well-organised piece of imaginative, informative or persuasive writing to communicate your ideas  You could do this by:  (Performance poetry)   * using enjambment purposefully * constructing stanzas and lines to develop ideas * controlling rhythm, pacing and rhyme choices.   (Memoir)   * using first-person language appropriately * constructing setting, character and story to develop ideas * controlling descriptive language choices.   (Persuasive piece)   * using persuasive language devices * constructing an argument with supporting evidence * controlling modality and sentence structure. | Your response is structured in a highly appropriate way so ideas are powerfully communicated.  You have effectively controlled the structural features to connect ideas and make the reader’s journey clear.  You have used a range of language features appropriate to the form you have chosen to make meaning clear and engage your reader.  You have demonstrated a highly skilled use of grammar and punctuation to make your meaning clear. | Your response is structured in an appropriate way so ideas are thoughtfully communicated.  You have controlled the structural features to connect ideas and make the reader’s journey clear.  You have used language features appropriate to the form you have chosen to make meaning clear and address your reader.  You have demonstrated a consistent use of grammar and punctuation to make your meaning clear. | Your response is structured in a sound way so ideas are communicated to the audience.  You have used the structural features to connect ideas and make the reader’s journey clear.  You have used language features that are satisfactory to the form you have chosen to address your reader.  You have demonstrated a sound use of grammar and punctuation. | Your response may use some structures to communicate ideas to the audience.  You may have included language features as part of the chosen form.  You have attempted to refine grammar and punctuation as appropriate to the form. | Your response includes limited structures to communicate ideas.  You may have attempted to include language features. |

**Part B – reflection**

Table 6 – student-facing rubric for Part B

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ****Criteria**** | ****Extensive**** | ****Thorough**** | ****Sound**** | ****Basic**** | ****Elementary**** |
| ****Explain your inspiration and reflect on your writing process.****  You could do this by:   * explaining your personal connection to your piece * including relevant information about how you developed your piece * supporting your ideas with textual evidence from model texts and your own writing * explaining how your piece improved during the processes of drafting and feedback. | Your reflection makes it clear that you engaged extensively with the planning, monitoring and revising process.  You provide a perceptive and well-supported explanation about your inspiration, your writing process and the ways you developed your writing from an idea into your final response. | Your reflection indicates that you engaged thoughtfully with the planning, monitoring and revising process.  You provide an effective explanation about your inspiration, your writing process and the ways you developed your writing from an idea into your final response. | Your reflection indicates that you engaged soundly 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 may refer to a limited engagement with the planning, monitoring and revising process.  You have attempted to explain your inspiration or describe aspects of the writing process. | Your reflection attempts to explain an aspect of the planning, monitoring and revising process.  There is a limited attempt to describe process or inspiration. |
| ****Control structure and language to compose an appropriate reflection piece.****  You could do this by:   * ensuring your structure and language choices are appropriate to the purpose * using reflective and descriptive language appropriate for an informative text. | You have effectively controlled the structural and grammatical features of reflective writing to create a well-organised and sustained piece.  You have perceptively answered the supplied questions in a highly appropriate way to audience and purpose. | You have thoughtfully controlled the structural and grammatical features of reflective writing to create a well-organised and sustained piece.  You have answered the supplied questions in an appropriate way to audience and purpose. | You have controlled the structural and grammatical features of reflective writing to create a sound piece.  You have answered the supplied questions in a satisfactory way to audience and purpose. | You have attempted to control the structural and grammatical features of reflective writing to create a basic reflection.  You may have referred to aspects of the supplied questions. | Your response includes limited structures to communicate ideas. |

## Assessment policy

**Teacher note**: assessment notifications should contain a reference to the school’s assessment policy and the relevant information or support. 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).

# Student support material

**Teacher note**: the annotations should be adjusted by the teacher to reflect the resources and materials explored with the class.

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

* student work sample, marking criteria and student-facing rubric (in this document)
* resources for engaging with and understanding the demands of the assessment task (see **Phase 6, activity 1 – reflecting on process and inspiration** and the PowerPoint **Phase 6 – Writing process – 7.1**)
* support for writing reflectively about the process and your inspiration (see **Phase 1, activity 3 – evaluative and reflective language**, **Phase 6, activity 1 – reflecting on process and inspiration** and **Core formative task 2 – experimenting with poetry (and reflecting on the process**)
* support for composing performance poetry (see **Phase 2, activity 2 – pacing in performance poetry** and **Phase 4, activity 3 – the writing voice of Solli Raphael** and the PowerPoints **Phase 2 – Pacing and sound – 7.1**, and **Phase 4 – Powerful imagery – 7.1**
* support for composing a memoir (see **Phase 3, resource 4 – the structure of a memoir**, **Phase 3, activity 6 – exploring vocabulary choices** and **Core formative task 3 – memoir and inspiration**)
* support for composing a persuasive text (see **Phase 5, activity 2 – developing a thesis**, **Phase 5, activity 4 – subjectivity in model persuasive text 2**, **Phase 5, activity 5 – writing voice in model persuasive text 2**, and **Core formative task 4 – persuasive writing**).

## Student work sample

**Teacher note**: the following annotated work sample is designed to provide one example of a completed transcript that aligns with the assessment task requirements. It is not designed to be an example of exemplary student work.

**Part A – anthology composition (persuasive)**

You can count on me like 1 … 2 … 3878 Tik Tok followers

Theres not much in the world that is important as your friends. A good friend will stand by you in good times and bad times. A good friend accepts you for who you are. A good friend is there to laugh with you. If you are crying. A good friend will dry your tears. When storm’s are raging, a good friend is the rainbow that appears afterwards. Thats why we need access to our friends all the time.

The Covid-19 Pandemic took a lot from us, it stole our freedom and our health and our opportunities to see the people that we wanted to see. I love my family but they were the only people I saw IRL for days and so the days I spent talking to them became as boring. As the press conferences that my mum watched religiously at 11:00 am every day.

I am so greatful for social media, alot of adults criticise social media and think that kids are getting up to all kinds of no good on there but without it the pandemic would have been even more difficult for us kids. My parents just say that kids always sit around in groups on their phones not talking with each other. What they don’t realise is that we are talking with each other, talking just looks different for us than it does for them. When we were doing our school work remotely (or maybe not doing it – depends on how much of a sweat you are), a funny meme or snapchat or tik tok or gif sent from our friends could be enough to make us smile and feel for a second like we were in the classroom talking and giggling like we always do.

The pandemic was one of the storms raging. It made me see the colour and the light that my friends bring to my life. We held hands through this storm (obviously only metaphorically because social distancing and all) and we found our strength in each other. Now, I appreciate every moment that I get to spend with my friends and I won’t take that time for granted again.

Friends are the family we choose. I have a big family made up of 3878.

**Part B – reflection**

**What inspired you to write this piece and why is it important for you?**

When I started thinking about what matters to me, I began to think about my friends and I decided that they are what matters most to me. When we were in lockdown, the thing I missed the most was seeing my friends every day. My mum likes my friends but she doesn’t like the way that we are always on our phones. As I started writing my piece, l realised that it’s because she doesn’t understand that friendships between kids today aren’t the same as they were when she was at school.

**Explain the steps you took to develop your response.**

When I started to plan my writing, I did a brainstorm of all the things that were important to me and some of them were going to involve too much research (like animal cruelty). My best friend read my work and she said it was really good. When I had my conference with the teacher, she suggested that I try to include some of the things we had learnt in class like imagery and figurative language.

**Identify one part of your response that improved after revision and explain what changes you made.**

In the first draft of my writing, in the first paragraph I had written ‘A good friend is with you in tough times to make things better.’ My teacher said in our conference that I should try to add some figurative language so I changed this bit to ‘When storm’s are raging, a good friend is the rainbow that appears afterwards.’ The storm and the rainbow are called metaphors.

## Annotated student work sample

**Teacher note**: the following work sample is not designed to be an example of exemplary student work. This sample is reflective of a C-grade response in the persuasive form. See **Phase 6, resource 4 – additional student work samples** for student memoir and performance poetry writing. These samples are B- and A-grade student work.

**Part A – annotated student work sample**

Table 7 – Part A – student work sample annotations

|  |  |  |
| --- | --- | --- |
| ****Student work sample**** | ****Annotations in relation to the marking criteria**** | ****Suggestions for feedforward and skill development**** |
| You can count on me like 1 ...2 ...3878 Tik Tok followers | Uses a pun to hook the reader and establish topic. Reference is appropriate to the audience and context. | There are opportunities to extend this idea further in the piece; explore cohesion and sustained structures. The writer comes back to the number in final lines but could make more of the Tik Tok, youth and parent conflict. |
| Theres not much in the world that is important as your friends. A good friend will stand by you in good times and bad times. A good friend accepts you for who you are. A good friend is there to laugh with you. If you are crying. A good friend will dry your tears. When storm’s are raging, a good friend is the rainbow that appears afterwards. Thats why we need access to our friends all the time. | Clear introduction of the perspective on the topic – that friendship is important.  Use of repetition to strengthen point ‘A good friend …’ and establish authority.  Incorporates figurative language ‘a good friend is the rainbow’ for emotional impact on the reader. | Develop more robust editing processes, especially in regard to apostrophe use.  Extend understanding of complex sentence structures and the problem of sentence fragments such as ‘If you are crying’. Look at combining sentences to form more complete complex ideas. |
| The Covid-19 Pandemic took a lot from us, it stole our freedom and our health and our opportunities to see the people that we wanted to see. I love my family but they were the only people I saw IRL for days and so the days I spent talking to them became as boring. As the press conferences that my mum watched religiously at 11:00 am every day. | Personal voice adopted through the use of first person and emotive adverb ‘… my mum watched religiously …’  Perspective on the topic, such as the importance of friendship, is developed adequately rather than competently as this second paragraph appears unrelated to the first.  Competent use of connectives to create cohesion ‘I love my family but’ and ‘… so the days …’ | Support editing processes to avoid lapses in control over sentence structure ‘… talking to them became as boring. As the press conferences …’ and comma splices ‘... took a lot from us, it stole our freedom …’  Explore understanding of independent clauses and use of a subordinating conjunctions so that a complex opening sentence could be, ‘The Covid-19 Pandemic took a lot from us when it stole our freedom and our health and our opportunities to see the people that we wanted to see.’  The writer could make the writing more engaging through including interesting noun groups, ‘my ever-devoted mum’ or ‘the mind-numbingly boring press conferences’. |
| I am so greatful for social media, alot of adults criticise social media and think that kids are getting up to all kinds of no good on there but without it the pandemic would have been even more difficult for us kids. My parents just say that kids always sit around in groups on their phones not talking with each other. What they don’t realise is that we are talking with each other, talking just looks different for us than it does for them. When we were doing our school work remotely (or maybe not doing it – depends on how much of a sweat you are), a funny meme or snapchat or tik tok or gif sent from our friends could be enough to make us smile and feel for a second like we were in the classroom talking and giggling like we always do. | Demonstrates control over tone moving between earnest ‘… talking just looks different for us …’ and flippant ‘… or maybe not doing it …’  High modality conveyed through the use of italics helps to create authority, but this is not always sustained as the style becomes more recount-like.  Idiomatic expressions create a strong writing voice ‘… depends on how much of a sweat you are’ but adjective + non combinations are infrequently used to create evocative descriptions or arguments. | Inaccuracies with spelling (‘greatful’, ‘alot’, punctuation ‘thats’) could be approached through a peer-checked spelling and vocabulary list in the planning stage.  Some effective word choice such as ‘criticise’ could be interspersed with opportunities to refine and strengthen expression through noun groups such as ‘sit around in slumpy-shouldered groups’ and variations in sentence type and length for effect. |
| The pandemic was one of the storms raging. It made me see the colour and the light that my friends bring to my life. We held hands through this storm (obviously only metaphorically because social distancing and all) and we found our strength in each other. Now, I appreciate every moment that I get to spend with my friends and I won’t take that time for granted again. | Returns to the original metaphor of the ‘storm’ which reflects competent development of the topic.  Sustains flippant tone ‘… because social distancing and all …’ The informal register is appropriate for the audience and purpose and allows the writer to develop a voice that engages the reader. | Explore connectives for more effective sentence structures to support clear perspectives:  ‘The pandemic was one of the storms raging but it made me see …’ |
| Friends are the family we choose. I have a big family made up of 3878. | Short paragraph to conclude piece helps to reinforce the perspective presented. While referring to the number used in the title creates a cohesive text structure, there is potential for expanding this idea to impact the reader intellectually or emotionally, leaving them with something to consider. | Explore a wider range of rhetorical devices such as allusion, rhetorical questions and anaphora – particularly for powerful beginnings and endings. |

**Part B – annotated student work sample**

Table 8 – Part B – student work sample annotations

|  |  |  |
| --- | --- | --- |
| ****Student work sample**** | ****Annotations in relation to the marking criteria**** | ****Suggestions for feedforward and skill development**** |
| What inspired you to write this piece and why is it important for you?  When I started thinking about what matters to me, I began to think about my friends and I decided that they are what matters most to me. When we were in lockdown, the thing I missed the most was seeing my friends every day. My mum likes my friends but she doesn’t like the way that we are always on our phones. As I started writing my piece, l realised that it’s because she doesn’t understand that friendships between kids today aren’t the same as they were when she was at school. | Identifies the source of inspiration for the response ‘… I began to think about my friends …’ and sets up a clear argument about friendship during lockdown.  Describes changes to thinking throughout the writing process ‘As I started writing my piece, I realised …’  Uses codes and conventions of the reflective form through expressions such as ‘I began to think about …’ and ‘I realised …’ | Expanded noun groups such as ‘never-ending lockdown’ and higher modality or figurative synonyms such as ‘pivotal’ for ‘important’ could refine meaning here by creating more effective evaluative language.  Inspiration is limited to personal events, but the student could explore integrating a mention of texts read, their style and aspects of writing voice. |
| Explain the steps you took to develop your response.  When I started to plan my writing, I did a brainstorm of all the things that were important to me and some of them were going to involve too much research (like animal cruelty). My best friend read my work and she said it was really good. When I had my conference with the teacher, she suggested that I try to include some of the things we had learnt in class like imagery and figurative language. | Describes the process of developing the response from planning ‘… I did a brainstorm …’ and monitoring with reference to feedback received ‘… she suggested that I try to include …’ and makes connections to the learning ‘… we had learnt in class …’  Explanation of choices limits the opportunity for the writer to demonstrate insight or thoughtfulness ‘… some of them were going to involve too much research …’  Acknowledges the process of receiving feedback without explaining the impact of this such as ‘My best friend … said it was really good.’  Effective use of prepositional phrases throughout to document process and structure complex sentences accurately ‘When I started to plan my writing …’ | Explore ways to include specific details and references to own work to support ideas (what was ‘really good’ and why?)  The ‘development’ part of the question requires understanding of the ways that specific verb choices in reflective and informative writing can signal deeper understanding. So, ‘As a result of my teacher suggesting … I **refined** my choice of adjectives (from x to y, for example) so that my perspective on the pandemic was clear and powerful.’ |
| Identify one part of your response that improved after revision and explain what changes you made.  In the first draft of my writing, in the first paragraph I had written ‘A good friend is with you in tough times to make things better.’ My teacher said in our conference that I should try to add some figurative language so I changed this bit to ‘When storm’s are raging, a good friend is the rainbow that appears afterwards.’ The storm and the rainbow are called metaphors. | Sound articulation of how the writing has been revised after engaging with feedback ‘my teacher said … I should …’ and evidence of the revision from the draft and final version of the response ‘A good friend is with you …’ and ‘When storm’s are raging …’ | To strengthen this explanation, the student could detail how the revision improves the writing with direct reference to the concepts of the program – the powerful use of language to convey ideas that matter to young people.  While there is use of the connective ‘so’, a more developed understanding of cause-and- effect structures could support the student to provide more thoughtful responses about the reasoning of both teacher and writer (What does figurative language provide?) |

**Feedback comment**

This response adopts and sustains a sound personal voice that conveys authentic youth experiences. A perspective is presented and is, at times, supported with anecdotal evidence. The response presents a sincere appreciation for friends and frustration with a perceived lack of understanding from adults. The language is appropriate to audience, purpose and form and authority is created through language choices although it is not always effectively sustained or controlled. Some figurative language is integrated and impacts the reader emotionally. The use of emotive language, figurative language and more expressive descriptions are areas for development. Paragraphs could be more logically structured and sequenced more cohesively for more effective development of the perspective. Greater synthesis between the ideas (friendship, the pandemic and social media) could lead to further development of the topic (the importance of friendship). There are lapses in the accurate use of structural and grammatical codes and conventions. While these do not hinder meaning, they reflect developing skills in editing and refining work. The response demonstrates clear engagement with the planning, monitoring and revising stages of the writing process, as well as the inspiration behind the text. It reflects on these, although there is the potential to detail to a greater extent the impact of these stages on the final submission.

# 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 program 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

**Alignment to system priorities and/or needs**: this resource is evidence-based, as outlined below and supports English curriculum leaders to advance equitable outcomes, opportunities and experiences for their students. It also provides guidance that enhances the delivery of outstanding leadership and supports the planning of [explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) 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](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) policy. 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 supports the [School Excellence Framework](https://education.nsw.gov.au/inside-the-department/directory-a-z/strategic-school-improvement/school-excellence-framework) element of assessment (formative assessment, summative assessment, student engagement).

**Alignment to Australian Professional Standards for Teachers**: this resource supports teachers to address [Proficient Teacher Standard Descriptors](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 3.1.2, 3.2.2, 3.3.2. 3.4.2, 5.1.2.

**Assessment**: further advice to support formative assessment is available on the [Planning programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Classroom assessment advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/classroom-assessment-advice-7-10-). For summative assessment tasks, the [Assessment task advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/assessment-task-advice-7-10) webpage is available.

**Consulted with**: subject matter experts from the Curriculum and Reform, and Literacy and Numeracy teams.

**Differentiation**: further advice to support Aboriginal and Torres Strait Islander students, students learning English as an additional language or dialect (EAL/D), students with a disability and/or additional needs and high potential and gifted students can be found on the [Planning programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Inclusion and differentiation 7–10 advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/inclusion-and-differentiation-advice-7-10) webpage.

**NSW Syllabus**: [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022)

**Syllabus outcomes**: EN4-RVL-01, EN4-URB-01, EN4-ECA-01 and EN4-ECB-01

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

**Publisher**: State of NSW, Department of Education

**Resource**: sample assessment notification

**Related resources**: further resources to support English Stage 4 can be found at [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10).

**Professional Learning**: relevant Professional Learning is available on the [English curriculum 7–10 professional learning](https://schoolsnsw.sharepoint.com/sites/NSWDoEEnglishCurriculumSupport/SitePages/English-curriculum-7-10-professional-learning.aspx?csf=1&web=1&e=crYzId&CID=410617d3-fe12-40ba-8d37-46e04aa11f7e) SharePoint page (DoE staff only) 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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