English Stage 4 (Year 8) – sample assessment notification

From page to stage – adaptation and pitch – Term 3

This document contains a sample assessment notification and a student work sample. This accompanies the teaching and learning program ‘From page to stage’.

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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 implemented.

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

## Purpose of resource

The sample assessment task notification and annotated student work sample are not standalone resources. They have been designed for use by teachers in connection to the program ‘From page to stage’ and the following support materials:

* Year 8 – sample scope and sequence
* Teaching and learning program – From page to stage
* Core formative tasks – from page to stage
* Core texts booklet – from page to stage
* Resource booklet part 1– from page to stage
* Phase 1, activity 9 – analysing persuasive writing forms and features – PowerPoint
* Phase 2, activity 2 – exploring intertextuality – PowerPoint
* Phase 3, activity 12 – creating a sense of place – PowerPoint
* Phase 3, activity 17 – investigating the interview – PowerPoint
* Phase 4, activity 10 – narrative structure of a scene – PowerPoint

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.

The sample notification and student work sample are intended to support teachers to develop a consistent approach to formal assessment notifications, guide interpretation of the syllabus and provide a model of syllabus-aligned assessment practice.

It is acknowledged that many schools have their own assessment templates. The content from the heading ‘From page to stage – adaptation and pitch’ to the heading ‘Student support material’ is student facing and could be copied and pasted into the school’s assessment template.

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

## Target audience

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

## When and how to use

This assessment notification has been designed for Term 3 of Year 8. In this program students will explore the ways in which a written text can be brought to life on the stage. They will explore the way representation in drama can challenge or reaffirm the values and ideas present in an original text. They will examine how a composer’s perspectives can be represented in a performed piece, expanding their understanding of the power of live performance. They experiment with writing for the stage to engage and impact the audience.

In this task, students create an imaginative text containing the key codes and conventions of the drama form. Their playscript must be an adaptation of a work of prose fiction they have read. Students develop their skills in argument by leveraging ethos, pathos and logos to write an effective persuasive letter with a strong sense of purpose, audience and context.

Students should be encouraged to choose their source material based on interest. It is also appropriate for them to work on the class novel studied in either Year 7 or Year 8.

## Opportunities for collaboration

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

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

# From page to stage – adaptation and pitch

**Teacher note**: the terminology of adaptation and persuasive cover letter are used purposefully in this task notification and the program as a whole.

Adaptation is the main type of intertextuality that is explored through the core text, *Hitler’s Daughter: The play*. It is an adaptation from one form, prose fiction, to another, drama. It is expected that at Stage 4, this will be the most accessible type of intertextuality for students planning and composing the formal task. *Hitler’s Daughter: The play* is therefore a model text, and *Hitler’s Daughter*, the prose fiction text is a core text that is used to explore the rationale and processes of adaptation.

The program makes reference to appropriation as another type of intertextuality. The distinction is explored through the resource **Phase 2, activity 2 – exploring intertextuality – PowerPoint**, and the activities on fairytales in Phase 2. While this task is explicitly an adaptation, and the student sample provides an example of a student taking this approach, it is at the teacher’s discretion whether to allow students to develop an appropriation for the formal task. The sample provided in **Phase 6, resource 5 – A-range student sample** is provided as an example of a student taking this approach.

Persuasive cover letter, persuasive writing and pitch are used to describe aspects of the persuasive writing required in the second part of the task. The form of student writing is a cover letter that accompanies the submission of the playscript for consideration. This form has certain codes and conventions that should be observed. The cover letter is a persuasive type of text which aims to convince the theatre company to produce the play. It is delivered via email, and this format will impact certain conventions such as an email subject line. The phrasing of ‘pitch’ links to student awareness of the idea that the composer is seeking a business deal to support their creative venture.

In the program, ‘From page to stage’, students explore the ways a written text can be brought to life on the stage. They examine how the new drama version can challenge or reaffirm the values and ideas present in an original text, and experiment with writing their own adaptations.

## 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 8 – English | Task details | Annotations |
| Task number | 3 | [Task number – ensure this reflects the chronological order outlined within the scope and sequence and the assessment schedule.] |
| Issue date | Term 3, Week 2, 2024 (last lesson of the week – indicative only) | [Issue and date – state the day and date the assessment is issued.] |
| Due date | Term 3, Week 9, 2024 (first lesson of the week – indicative only) | [Due date – state the day and date the assessment is due. The [timing, frequency and nature of assessment processes should be time efficient and manageable for teachers and students](https://education.nsw.gov.au/policy-library/policies/pd-2005-0290#:~:text=the%20timing%2C%20frequency%20and%20nature%20of%20the%20assessment%20processes%20are%20time%20efficient%20and%20manageable%20for%20teachers%20and%20students.). Issue the task early in the program so students can make connections and seek clarification as they progress through their learning. The NESA [Developing formal school-based assessment programs in Stage 6](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/Understanding-the-curriculum/assessment/assessment-in-practice/school-based-assessment-programs) information provides useful guidance for schools implementing formal assessment procedures in Stage 4 and Stage 5.] |
| Outcomes being assessed | **EN4-URA-01:** code and convention  **EN4-URC-01**: intertextuality  **EN4-ECA-01:** writing; text features; **text features: imaginative; text features: persuasive** | [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 | * Adaptation (playscript based on source material): 400 to 500 words. * Persuasive cover letter (in email format): 300 to 400 words. | [Be specific about the process for submission and parameters for the task. This includes:   * where the task will be submitted * word and time limits * any additional information in accordance with school assessment policy.] |

# Task description

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

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

**In this task, you will write a scene from a playscript of** 400 to 500 words. You will **adapt a significant moment from a prose fiction text of your choosing. You will also write a persuasive cover letter to** The Waratah Players **explaining why they should stage your play.**

## The context of the task

**Teacher note**: the theatre production company is fictitious. Students will submit their persuasive cover letter as a hard copy in email format. Teachers may be able to organise an actual email submission to a school account if appropriate.

The Australian theatre production company, The Waratah Players, is planning for its annual program of performances. Its next season is called ‘Adaptations’ and will focus on stage versions of popular novels.

As a theatre company, The Waratah Players is also a business, and it needs to be profitable. They want to put on a performance that will appeal to the live audience of young Australians aged between 12 and 17 years old.

The Waratah Playershave invited writers to submit a scene from a play accompanied by a persuasive cover letter. This letter will explain why their idea deserves to be produced as part of this production.

**Part A – adaptation**

Write a playscript excerpt of 400 to 500 words. For your playscript, you should:

* create an imaginative piece of writing that adapts a significant moment in the plot of a novel that you have read or studied using elements of the original text
* create an engaging and relevant playscript that is suitable for The Waratah Players and the audience of the production
* use the codes and conventions of a playscript.

**Part B – persuasive cover letter**

Write a persuasive cover letter of 300 to 400 words to The Waratah Players explaining the inspiration behind your playscript and why it would be a successful production. The persuasive cover letter should:

* construct an argument explaining why your adaptation is appropriate for The Waratah Players and why it will engage their audience
* support your argument with textual references that show how you have adapted the original prose fiction text for this audience, purpose and context
* use the conventions of persuasive writing and the codes and conventions of a persuasive cover letter.

## 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 – adaptation**

The teacher is looking to see how well you:

* create an imaginative text – create a playscript that adapts a significant moment from a novel, representing the action, characterisation and setting (**EN4-ECA-01**: Text features: imaginative)
* create a playscript appropriate for the audience, purpose and context – create an effective playscript for the purpose and topic, that is appropriate for audience and context (**EN4-ECA-01**: Text features)
* control structure and form – use the codes and conventions of a playscript (**EN4-URA-01**: Code and convention and **EN4-ECA-01**: Writing).

**Part B – persuasive cover letter**

The teacher is looking to see how well you:

* construct an argument – use a range of persuasive language features in your explanation showing why your play should be produced (**EN4-ECA-01**: Text features: persuasive)
* explain intertextuality – use textual evidence to explain how and why you have adapted or appropriated elements of a novel (**EN4-URC-01**: Intertextuality)
* control structure and form – use the structures and conventions of a cover letter appropriate to audience, purpose and context (**EN4-URA-01**: Code and convention and **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. 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 2 – assessment preparation schedule

|  |  |
| --- | --- |
| Steps | What I need to do |
| Choose and prepare your source material from a novel you have read in the past year. | Use the planning stages in **Phase 6, activity 2 – developing your novel choice** to prepare your chosen novel for adapting or appropriating. Participate in activities in **Phase 3, activity 17 – investigating the interview – PowerPoint** to refine understanding of how and why composers chose their source material. |
| Plan and write the draft of your playscript based on the novel. | Develop your draft playscript through a series of activities that unpack the core drama text. Use the model scenes and the activities to refine your idea and write your playscript through a process of drafting and redrafting. Use:   * **Phase 3, activity 13 – developing and annotating a sense of place in a playscript** * **Phase 4, resource 2 – writing realistic dialogue** * **Phase 4, activity 10 – narrative structure of a scene – PowerPoint** * **Phase 6, activity 2 – developing your novel choice**. |
| Seek feedback on your playscript and refine it to be ready for submission. | Show your developing playscript to your peers and get feedback in **Phase 4, activity 11 – peer feedback on playscript**, and **Phase 6, activity 3 – peer feedback.** |
| Plan and write the first draft of your cover letter. | Use the 2 Phase 6 support resources to guide your drafting of the persuasive cover letter (in email format): **Phase 6, activity 1 – structure and features of the email format**, and **Phase 6, resource 3 – exploring hybrid texts**.  Your teacher will take you through various activities that support you to understand the style of writing required and the codes and conventions of the persuasive cover letter. These include:   * **Phase 1, activity 9 – analysing persuasive writing forms and features – PowerPoint** * **Core formative task 1, 2 and 4** * **Phase 2, resource 3 – What is a cover letter?** * **Phase 2, activity 9 – analysing the structure of a cover letter.** |
| Seek feedback on your pitch and refine it to be ready for submission. | Show your developing cover letter and get feedback from your peers in **Phase 6, activity 1 – structure and features of the email format** and **Phase 6, activity 3 – peer feedback.** |

# 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 – adaptation**

Table 3 – marking criteria for part A

|  |  |
| --- | --- |
| Grade | Marking guideline descriptors |
| A | * Creates an engaging playscript that effectively represents action, characterisation and setting (**EN4-ECA-01**: text features: imaginative) * Creates a playscript that is effectively structured for the purpose and is appropriate for the audience and context (**EN4-ECA-01**: text features) * Uses the codes and conventions of a playscript showing effective control of structure and form (**EN4-URA-01**: code and convention and **EN4-ECA-01**: writing) |
| B | * Creates an engaging playscript that consistently represents action, characterisation and setting (**EN4-ECA-01**: text features: imaginative) * Creates a playscript that is clearly structured for the purpose and appropriate for the audience and context (**EN4-ECA-01**: text features) * Uses the codes and conventions of a playscript showing consistent control of structure and form (**EN4-URA-01**: code and convention and **EN4-ECA-01**: writing) |
| C | * Creates a playscript that represents action, characterisation and setting (**EN4-ECA-01**: text features: imaginative) * Creates a playscript that has a sound structure for the purpose, and is appropriate for the audience and context (**EN4-ECA-01**: text features) * Uses the codes and conventions of a playscript showing control of structure and form (**EN4-URA-01**: code and convention and **EN4-ECA-01**: writing) |
| D | * Creates a playscript that attempts to represent action, characterisation and setting (**EN4-ECA-01**: text features: imaginative) * Creates a playscript with some appropriateness for the audience, purpose or context (**EN4-ECA-01**: text features) * Attempts to use the codes and conventions of a playscript showing varying control of structure or form (**EN4-URA-01**: code and convention and **EN4-ECA-01**: writing) |
| E | * Attempts to compose a playscript (**EN4-ECA-01**: text features: imaginative) * Demonstrates some awareness of audience, purpose or context (**EN4-ECA-01**: text features) * Attempts to use the codes and conventions of a playscript (**EN4-URA-01**: code and convention and **EN4-ECA-01**: writing) |

**Part B – persuasive cover letter**

Table 4 – marking criteria for part B

|  |  |
| --- | --- |
| Grade | Marking guideline descriptors |
| A | * Constructs a cohesive and sustained argument using a range of persuasive language devices to explain why the play should be produced (**EN4-ECA-01**: text features: persuasive) * Uses carefully selected textual evidence to demonstrate a perceptive understanding of how and why the prose fiction text has been appropriated for the audience, purpose and context (**EN4-URC-01**: intertextuality) * Uses the structures and conventions of a persuasive cover letter in an effective way demonstrating understanding of audience, purpose and context (**EN4-URA-01**: code and convention and **EN4-ECA-01**: writing) |
| B | * Constructs a cohesive argument using persuasive language devices to explain why the play should be produced (**EN4-ECA-01**: text features: persuasive) * Uses textual evidence to demonstrate a well-reasoned understanding of how and why the prose fiction text has been appropriated for the audience, purpose and context (**EN4-URC-01**: intertextuality) * Uses the structures and conventions of a persuasive cover letter in a consistent way demonstrating understanding of audience, purpose and context (**EN4-URA-01**: code and convention and **EN4-ECA-01**: writing) |
| C | * Constructs an argument using some persuasive language devices to explain why the play should be produced (**EN4-ECA-01**: text features: persuasive) * Uses textual evidence to demonstrate an understanding of how and why the prose fiction text has been appropriated for the audience, purpose and context (**EN4-URC-01**: intertextuality) * Uses the structures and conventions of a persuasive cover letter demonstrating understanding of audience, purpose and context (**EN4-URA-01**: code and convention and **EN4-ECA-01**: writing) |
| D | * Attempts to construct an argument using a limited range of persuasive devices to explain why the play should be produced (**EN4-ECA-01**: text features: persuasive) * Attempts to use some textual evidence to demonstrate an understanding of how and why the prose fiction text has been appropriated for the audience, purpose and context (**EN4-URC-01**: intertextuality) * Attempts to use the structures and conventions of a persuasive cover letter demonstrating limited understanding of audience, purpose and context (**EN4-URA-01**: code and convention and **EN4-ECA-01**: writing) |
| E | * Attempts to construct an argument (**EN4-ECA-01**: text features: persuasive) * May make reference to their own text or the prose fiction (**EN4-URC-01**: intertextuality) * Attempts to construct a persuasive cover letter (**EN4-URA-01**: code and convention and **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, skills and understanding required when composing each component of the assessment. When teachers are providing feedback, they may make comments on the specific knowledge, skill or understanding that needs further development and methods for improvement.

Table 5 – student-facing rubric for part A

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Criteria | Extensive | Thorough | Sound | Basic | Elementary |
| Create a playscript that adapts a significant moment from a novel, representing the plot, characterisation and setting. You could do this by:   * using a mixture of stage directions and dialogue * using descriptive and evocative language in character dialogue * providing information in stage directions about what emotions should be communicated through dialogue * using idiomatic expressions and colloquialism to create character voices * using descriptive imagery and symbolism in stage directions to create a sense of place and *mise en scene*. | You have effectively adapted a significant moment from a novel of your own choosing to create a powerful and engaging sense of place, character and story. You have used a wide range of language features in your stage directions and character dialogue. This creates authentic characters and communicates a clear and applicable *mise en scene*. | You have adapted a significant moment from a novel of your own choosing to create an engaging sense of place, character and story. You have used a range of language features in your stage directions and character dialogue. This creates authentic characters and communicates a clear mise en scene. | You have adapted a moment from a novel of your own choosing to create a sense of place, character and story. You have used language features in your stage directions and character dialogue. This creates characters and communicates sound mise en scene. | You have attempted to adapt a moment from a novel of your own choosing to create a playscript. You have used some basic language features in your stage directions and character dialogue. | You have attempted to create a playscript. You have used a very limited range of language features. |
| Create a playscript that is appropriate to purpose and audience.  You could do this by:   * including ideas that make your purpose clear in a way that is engaging for a youth audience * setting the scene with opening stage directions that orient the audience to the characters and setting * including a complication that is meaningful and clear to the youth audience * writing character dialogue that is targeted at a youth audience and progresses the action * writing stage directions that help the actor know what to do on stage * creating a logical conclusion to your scene (which may then lead into the following scene). | You have written a scene that has a clear and effective narrative structure related to your purpose.  You have set the scene effectively in the opening part of your playscript.  The action, dialogue and setting are constructed to enhance your ideas and effectively appeal to the youth audience. You have used a wide range of structures that effectively support your audience to engage with ideas, characters and plot events in your scene. | You have written a scene that has a clear narrative structure related to your purpose.  You have competently set the scene in the opening part of your playscript.  The action, dialogue and setting are constructed to develop your ideas and appeal to the youth audience.  You have used a range of structures that thoughtfully support your audience to engage with ideas, characters and plot events in your scene. | You have written a scene that has a sound narrative structure related to your purpose.  You have set the scene in the opening part of your playscript.  The action, dialogue and setting present ideas and relate to the youth audience.  You have used structures that support your audience to understand the ideas, characters and plot events in your scene. | You have written a scene that has a basic narrative structure.  You have attempted to set the scene with some relevant information in the opening part of your playscript.  You attempt to progress the action in your scene using dialogue and/or stage directions. | You have attempted to write a scene that has an elementary narrative structure.  You have attempted to use dialogue and/or stage directions. |
| Use the codes and conventions of a playscript including:   * layout conventions, such as indents, italics and capitalisation * stage directions * information about lighting and sound design * a range of punctuation marks and word choices to inform line delivery. | Your playscript demonstrates effective use of the codes and conventions and textual features of a playscript. You have intentionally used a range of layout features to direct the reading pathway of your playscript. You have provided a wide range of stage directions to inform the production. Your punctuation and word choice is carefully selected to effectively inform the delivery of dialogue. | Your playscript demonstrates thorough use of the codes and conventions and textual features of a playscript. You have used a range of layout features to direct the reading pathway of your playscript. You have provided a range of stage directions to inform the production. Your punctuation and word choice effectively informs the delivery of dialogue. | Your playscript demonstrates sound use of the codes and conventions and textual features of a playscript. You have used layout features to direct the reading pathway of your playscript. You have provided sound stage directions to inform the production. Your punctuation and word choice informs the delivery of dialogue. | Your playscript demonstrates basic use of the codes and conventions and textual features of a playscript. You have used a limited range of layout features. You have provided some stage directions to inform the production. Your punctuation and word choice provides some information for the delivery of dialogue. | Your playscript demonstrates very limited use of the codes and conventions and textual features of a playscript. You have used a very limited range of layout features and stage directions to inform the production. |

**Part 2 – persuasive cover letter**

Table 6 – student-facing rubric for part B

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Criteria | Extensive | Thorough | Sound | Basic | Elementary |
| Use a range of persuasive language features in your explanation showing why your play should be produced. You could do this by:   * presenting a range of reasons explaining why your play should be produced * using appeals to ethos, pathos and logos * using high modality language * using emotive language and rhetorical questions * communicating a combination of subjective and objective opinions. | Your persuasive cover letter includes an extensive explanation about why your play should be produced. You have effectively discussed a range of logical and relevant reasons that support your argument. You have used a wide range of persuasive language features to communicate these reasons. | Your persuasive cover letter includes a thorough explanation about why your play should be produced. You have competently discussed a range of relevant reasons to support your argument. You have used a range of persuasive language features to communicate these reasons. | Your persuasive cover letter includes a sound explanation about why your play should be produced. You have discussed reasons that support your argument. You have used persuasive language features to communicate these reasons. | Your persuasive cover letter includes a basic explanation about why your play should be produced. You have provided some reasons to support your argument. You have used some persuasive language features. | You have attempted to explain why your play should be produced. You have used a very limited range of persuasive language features. |
| Explain how and why you have adapted or appropriated elements of a novel. You could do this by:   * explaining why you have chosen to adapt this novel * explaining why you have chosen to adapt this specific part of the novel * explaining what you have kept the same from the novel and what changes you have made * using examples from the novel and from your own playscript. | You have effectively explained what inspired you to choose the novel and the part that you have adapted in your playscript. You provide a well-reasoned explanation of what changes you have made to the original text and justify these changes. You include a wide range of carefully selected examples from both the novel and your own playscript to make authentic connections between the texts. | You have competently explained what inspired you to choose the novel and the part that you have adapted in your playscript. You provide a reasoned explanation of what changes you have made to the original text and explain these changes. You include a range of examples from both the novel and your own playscript to make clear connections between the texts. | You have explained what inspired you to choose the novel and the part that you have adapted in your playscript. You provide an explanation of what changes you have made to the original text and describe these changes. You include examples from both the novel and your own playscript to make connections between the texts. | You have described some reasons for why you chose the novel and the part that you have adapted in your playscript. You describe some of your composition decisions. You include some examples from the novel and/or your own playscript. | You have identified something about a novel and/or your own playscript. You have attempted to describe your composition decisions. |
| Use the structures and conventions of a cover letter appropriate to audience, purpose and context. This includes:   * writing an introduction that outlines the purpose of the letter * using paragraphs to separate your ideas * using formal language appropriate to audience, context and purpose * using connectives to create cohesion throughout your letter * concluding with an appropriate sign-off. | You have structured your persuasive cover letter in a purposeful and logical manner. You effectively orient your reader to the purpose of your letter in the introduction and use a series of paragraphs to develop your argument. You sustain a formal register appropriate to audience, purpose and form. You use a wide range of cohesive devices to direct your reader’s journey through your persuasive letter. | You have structured your persuasive cover letter in a logical manner. You orient your reader to the purpose of your letter in the introduction and use a series of paragraphs to develop your argument. You use a formal register appropriate to audience, purpose and form. You use a range of cohesive devices to direct your reader’s journey through your persuasive letter. | You have structured your persuasive cover letter in a sound manner. You identify the purpose of your letter in the introduction and use paragraphs to support your argument. You use some formal language appropriate to audience, purpose and form. You use sound cohesive devices to direct your reader’s journey through your persuasive letter. | You have structured your persuasive cover letter in a basic manner. You use paragraphs to support your point of view. You attempt to use some formal language. You have used some cohesive devices. | You have attempted to write a letter using paragraphs. You demonstrate very limited control of language. |

## Assessment policy

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

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

Assessment notifications should contain a reference to the school’s assessment policy and the relevant information or support.

# Student support material

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

## Student work sample

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

The sample is based on the opening chapter of the source text and, if the teacher has access, a comparison would be a valuable class activity. Note that Across the Risen Sea (MacDibble 2020) is the core text of the sample program **Escape into the world of the novel – Year 7, Term 3**. In this sample the student has adapted the prose fiction to a different form and remained faithful to plot, character and themes. Note that other options exist, including the possibilities of ‘drawing on’ and ‘appropriating’ the original source novel.

**Student work sample – part 1 – adaptation**

Table 7 – student work sample part 1 ‘adaptation’ (499 words)

|  |
| --- |
| Student work sample – part 1, adaptation of *Across the Risen Sea* by Bren MacDibble |
| ***The lights turn on. The backdrop is a painting of old yellow bus. There are some bunks beds at the back of the stage***  Neoma: Come on Jag (she says getting out of one of the bunk beds). Let’s get out of here and go for swim. It’s so hot here in the bus.  *Jag gets up out his bunk and follows Neoma off the bus.*  Jag: It’s so early  Neoma: You’re on Croc watch Jag.  Jag: Why me first?  Neoma**:** Well. We are a team and it was my idea to come for a swim – so you are on first croc watch.  Jag watches Neoma make her way to the water and begins to madly swat mozzies.  Jag: I’m getting in Neoma before I become breakfast for these mosquitos  *Jag runs passed Neoma towards the front of the stage and then stops. Neoma keeps running towards the audience*.  Jag: Neoma! (yelling)  Neoma: What (yelling back)  Jag: Don’t get in.  Neoma: (looking back towards Jag who is pointing) Why?  Jag: Croc!!! (pointing towards the audience)  Jag and Neoma both turn and run towards the back of the stage away from the water. They both stop to catch their breath on the beach.  Neoma: That’s not a Croc! (walking slowly back towards the water)  Jag: What is It then? (walking behind Neoma)  Neoma: It’s a baby!  They walk closer to the object. Neoma picks something up. She throws it at Jag.  Neoma: (laughs) It’s not a real babyhead, it’s a doll’s head. One of the dolls that looks like a real baby. A crab’s found it in a drowned house somewhere in the risen sea.  Both laugh.  Neoma: You are always afraid Jag. We’re going to be the best fisherpeople and salvagers on the whole inland sea one day so you better get used to the see and all the things in it otherwise I might just need to find a new partner.  *The children suddenly see a small boat coming. Jag starts running for cover behind a rock.*  Neoma: Jag! Wait for me!  *Three tall people enter stage right. Enter stage 3 tall strangers with* *shiny bands of gold around their heads with a big gold sun on the front.*  Stranger 1: Grab the bags.  *All 3 grab big black bags from the boat and begin to walk towards the huts.*  Elder 1: Hey! (coming from one of the painted huts on the back drop) Hey you there! Who do you think you are sailing straight up to our island like you own the place?  Elder 2: What do you think you’re doing here?  *The strangers ignore them and walk towards the trees.*  Neoma: What have they got in their bags do you reckon? (whispering to Jag)  Jag: I don’t know. But I’m scared (whispering back)  *Each of the strangers pulls out a large axe.*  Neoma: Oh no!. They’re going to cut down the trees.  We only take the fallen wood or cut the lower branches !  Lights out. |

**Student work sample – part 2 – persuasive cover letter**

Table 8 – student work sample part 2 (315 words)

|  |
| --- |
| Student work sample – part 2, pitch |
| **Dear Waratah Players theatre production company,**  **Are you looking for an exciting new play with a strong message of mental health for young people?**  **We all know what the media is saying about research around young people and their addiction to technology and how that is causing huge mental health problems for us. I believe that this can be overcome by young people reconnecting live with their friends and comminating less on phones.**  **Bren MacDibble’s book ‘Across the risen sea’ is about this and because she makes you care about the characters and worry for them when they are in danger I think it would be the perfect book to turn into a play. I especially love the way she is describes and shows Jag and Neoma’s friendship to the reader, like when she hassles him about maybe getting ‘a new partner’. While the theme of friendship in this book is really important at any time, I have updated Jag’s character to have more anxiety about climate change and friendships so I can remind the audience to spend time with their friends in person not just chatting on phones.**  **So … have I got an offer for you?! I’m attaching an excerpt from my playscript to show you how it is powerful and very relevant The excerpt is actually the opening scene. It is designed to build tension for the audience and engage them right from the start. My stage directions show the boat ‘suddenly’ appearing and the strangers being threatening in their dialogue, saying ‘grab the bags’ I know this scene will show you that this is the gith play at the right time for your season of Adaptations.**  **Many young people have read the book. Now they will see my adaption and improve their mental health by improving their friendship connections.**  **Can’t wait to hear from you about this exciting project.**  **[student name]** |

## 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-range response.

**Annotated student work sample – part 1 – adaptation**

Table 9 – student work sample annotations part 1 adaptation

|  |  |  |
| --- | --- | --- |
| Student work sample | Annotations in relation to the marking criteria | Suggestions for feedforward and skill development |
| ***The lights turn on. The backdrop is a painting of old yellow bus. There are some bunks beds at the back of the stage***  Neoma: Come on Jag (she says getting out of one of the bunk beds). Let’s get out of here and go for swim. It’s so hot here in the bus.  *Jag gets up out his bunk and follows Neoma off the bus.*  Jag: It’s so early | Layout and key textual features of a playscript – stage directions and lighting effects. Metalanguage of ‘backdrop’ used. Codes and conventions appropriately used, such as character named and in bold with dialogue appropriate to scene.  Setting directions thoughtfully use specific nouns/objects to create sense of place. | Explore less conversational or descriptive setting directions: ‘Lights up’ is more appropriate to playscript conventions.  Refine verbs for stage directions to be more active (swinging her legs, for example). Deepen engagement with verbs and verb groups to develop character.  Explore word choice to suggest character and mood: ‘sweltering’ instead of the plain ‘hot’. |
| Neoma: You’re on Croc watch Jag.  Jag: Why me first?  **Neoma:** Well. We are a team and it was my idea to come for a swim – so you are on first croc watch.  Jag watches Neoma make her way to the water and begins to madly swat mozzies. | Establishes an engaging situation in the orientation of the scene through dialogue.  Dialogue is not naturalistic (we’re) or specific to character. Dialogue marker (‘well’) used to develop character.  Conventions not consistently used (indent and italics for stage directions needed). | Explore drawing on elements of the source novel more effectively: non-standard dialect – ‘we’s’ (we is) and you’s (you is) to emphasise characterisation.  Engage in more extensive planning for the orientation segment of the scene: what groundwork for later complications could be laid here? |
| Jag: I’m getting in Neoma before I become breakfast for these mosquitos  *Jag runs passed Neoma towards the front of the stage and then stops. Neoma keeps running towards the audience*.  Jag: Neoma! (yelling)  Neoma: What (yelling back)  Jag: Don’t get in.  Neoma: (looking back towards Jag who is pointing) Why?  Jag: Croc!!! (pointing towards the audience)  Jag and Neoma both turn and run towards the back of the stage away from the water. They both stop to catch their breath on the beach. | Indicates the physicality of the stage space.  Correct use of indented and italicised stage directions.  Development of narrative to first complication.  Punctuation inconsistent (no question mark).  Effectively uses a truncated sentence (‘don’t get in’ – the water).  Effective use of stage directions to drive action, but inconsistent use of conventions (indent but no italics). | Expand word awareness to consider idiom and slang (mozzies for mosquitos).  Extend revising and monitoring as well as peer feedback practices to support editing for punctuation and codes and conventions.  Explore verb choice (‘freezes’ instead of ‘stops’ for example, to impact on the audience by suggesting how the actors can create tension). |
| Neoma: That’s not a Croc! (walking slowly back towards the water)  Jag: What is It then? (walking behind Neoma)  Neoma: It’s a baby!  They walk closer to the object. Neoma picks something up. She throws it at Jag.  Neoma: (laughs) It’s not a real babyhead, it’s a doll’s head. One of the dolls that looks like a real baby. A crab’s found it in a drowned house somewhere in the risen sea.  Both laugh. | Effective use of narrative conventions (develops a resolution for the complication then a surprise to create rising tension).  Dialogue (for Jag) is formulaic and does not develop character.  Use of events from the source novel is accurate. | Explore descriptive and emotive language in dialogue and stage directions (‘giggling’ instead of ‘laughs’?) to reveal themes, values and perspectives and move characterisation beyond mere interaction (What is it then?).  Engage in further planning to explore choices in adaptation beyond using story elements faithfully. |
| Neoma: You are always afraid Jag. We’re going to be the best fisherpeople and salvagers on the whole inland sea one day so you better get used to the see and all the things in it otherwise I might just need to find a new partner.  *The children suddenly see a small boat coming. Jag starts running for cover behind a rock.*  Neoma: Jag! Wait for me!  *Three tall people enter stage right. Enter stage 3 tall strangers with* *shiny bands of gold around their heads with a big gold sun on the front.*  Stranger 1: Grab the bags.  *All 3 grab big black bags from the boat and begin to walk towards the huts.* | Effective longer dialogue to develop character and story. Strong word-level choices to shape meaning (salvagers).  Run-on sentences and errors in editing (‘see’ instead of ‘sea’).  Basic use of nouns (‘things’) to describe.  Setting description is undeveloped (detail about boat and where it is could develop mood, story and values).  Stage directions are confusing and repetitive, though there is an attempt to use codes (‘enter stage right’). | Develop word choice (adjectives or expressions instead of ‘afraid’) to impact on how responders view character and relationships between characters.  Explore interweaving dialogue and action. Juxtaposition of dialogue and action can establish character.  Establish drafting processes for sentence-level review.  Explore choices in dialogue (the stranger could say more to hint at their objectives and establish themes. Dialogue continues to revert to the prosaic).  Explore interaction of dialogue and action (stranger refers to bags then stage directions reveal the same aspect of story). |
| Elder 1: Hey! (coming from one of the painted huts on the back drop) Hey you there! Who do you think you are sailing straight up to our island like you own the place?  Elder 2: What do you think you’re doing here?  *The strangers ignore them and walk towards the trees.*  Neoma: What have they got in their bags do you reckon? (whispering to Jag)  Jag: I don’t know. But I’m scared (whispering back)  *Each of the strangers pulls out a large axe.*  Neoma: Oh no!. They’re going to cut down the trees.  We only take the fallen wood or cut the lower branches !  Lights out. | Codes and convention used to expand setting: stage directions clarify movement and location. Dialogue includes hints of setting.  Effective use of dialogue to suggest character of Elder.  Choice of stage directions at end of each line of dialogue is limiting.  Effective use of narrative conventions to construct a dramatic climax for this scene. | Explore making tone implicit in dialogue (‘What on earth do you think you are doing here?!’).  Extend planning time on purpose and application of intertextuality. Cover letter refers to mental health but ‘But I’m scared’ is the only implied reference in the playscript. |

**Annotated student work sample – part 2 – persuasive cover letter**

Table 10 – student work sample annotations part 2 persuasive cover letter

|  |  |  |
| --- | --- | --- |
| Student work sample | Annotations in relation to the marking criteria | Suggestions for feedforward |
| Dear Waratah Players theatre production company,  Are you looking for an exciting new play with a strong message of mental health for young people? | Formal letter code and convention of salutation or greeting.  Rhetorical question used to begin letter in persuasive way. | Explore formal letter codes and conventions throughout in the context of field, tenor and mode. Consider, for example, the relationship (tenor) being constructed and whether ‘dear’ is the best form of address. |
| We all know what the media is saying about research around young people and their addiction to technology and how that is causing huge mental health problems for us. I believe that this can be overcome by young people reconnecting live with their friends and comminating less on phones. | Effective appeal to logos.  Inclusive language used as appeal to ethos.  Some inconsistencies of control in spelling and punctuation (multiple ‘and’).  Selective use of the first-person singular (‘I’) versus the plural form (‘we’). | Explore the use of the personal pronoun – how much and when in formal letter writing? Extend language work on how to be formally personal. |
| Bren MacDibble’s book ‘Across the risen sea’ is about this and because she makes you care about the characters and worry for them when they are in danger I think it would be the perfect book to turn into a play. I especially love the way she is describes and shows Jag and Neoma’s friendship to the reader, like when she hassles him about maybe getting ‘a new partner’. While the theme of friendship in this book is really important at any time, I have updated Jag’s character to have more anxiety about climate change and friendships so I can remind the audience to spend time with their friends in person not just chatting on phones. | Includes detail from source text to support argument and explain inspiration.  Personal language (‘I especially love’) detracts from impersonal cover letter tone required.  Effective use of complex sentence structure to elaborate on key ideas.  Describes intertextuality (‘updated’) but this could have been more technical (‘transformed’ or ‘adapted’) and elaborate on inspiration for the choice.  Climate change idea is brought in for relevance but not effectively developed. | This largely descriptive and reflective paragraph could benefit from work on embedding analysis related to the specific task instructions. The line ‘I have updated’ could have been extended through the terminology of ‘transformed’ and the deepening of analysis of how climate change and anxiety have been brought out in the new version. |
| So … have I got an offer for you?! I’m attaching an excerpt from my playscript to show you how it is powerful and very relevant The excerpt is actually the opening scene. It is designed to build tension for the audience and engage them right from the start. My stage directions show the boat ‘suddenly’ appearing on the set and the strangers being threatening in their dialogue, saying ‘grab the bags’. I know this scene will show you that this is the right play at the right time for your season of Adaptations. | Rhetorical question for effect.  Follows cover letter conventions (‘I’m attaching’) though register is informal with contraction.  Sound references to conventions of theatre to illustrate ideas.  High modality and direct address to the theatre company. | Further work on the balance of ethos, pathos and logos in this type of formal written communication (mode) could support the student with the development of clear and evidence-based reasoning to support claims such as ‘I know this scene will show you’. |
| Many young people have read the book. Now they will see my adaption and improve their mental health by improving their friendship connections.  Can’t wait to hear from you about this exciting project.  [student name] | Sound reference to the task context.  Attempts to use convention of formal writing (the complimentary close) but personal voice is not appropriate to cover letter. | Explore how an understanding of tenor (how words position us in relation to others) could help this student understand the importance of an appropriate closing line. |

# 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. All curriculum resources are prepared through a rigorous process. Resources are periodically reviewed as part of our ongoing evaluation plan to ensure currency, relevance and effectiveness. 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:Englishcurriculum@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 Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468). It is designed to support school and curriculum leaders as they plan syllabus implementation. It can be used during the design and delivery of collaborative curriculum planning, monitoring and evaluation.

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/about-us/strategies-and-reports/school-excellence-and-accountability/school-excellence/about-sef) 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, 5.1.2, 5.3.2.

**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 Curriculum and Reform, Writing in Secondary and Literacy and Numeracy teams.

**Differentiation**: further advice to support Aboriginal and Torres Strait Islander students, EAL/D students, 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 advice 7–10](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.

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

**Author**: English curriculum 7–12 team, NSW Department of Education

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

**Resource**: assessment task notification

**Related resources**: there is an assessment task, core formative tasks booklet, core texts booklet, teaching and learning program, resource booklet and 5 PowerPoints aligned with this program. Further resources to support Stage 4 English can be found on the [English K–12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) webpage.

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

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