English Stage 4 (Year 8) – sample assessment notification

Transport me to the ‘real’ – podcast transcript – Term 2

This document contains a sample assessment notification and a student work sample. This accompanies the teaching and learning program Transport me to the ‘real’.

Contents

[About this resource 3](#_Toc172122213)

[Purpose of resource 3](#_Toc172122214)

[Target audience 4](#_Toc172122215)

[When and how to use 4](#_Toc172122216)

[Opportunities for collaboration 4](#_Toc172122217)

[*Transport me to the ‘real’* – podcast transcript 6](#_Toc172122218)

[Task overview 6](#_Toc172122219)

[Task description 9](#_Toc172122220)

[The context of the task 9](#_Toc172122221)

[What is the teacher looking for in this assessment task? 11](#_Toc172122222)

[Steps to success 11](#_Toc172122223)

[Marking guidelines 15](#_Toc172122224)

[Marking criteria 15](#_Toc172122225)

[Student-facing rubric 18](#_Toc172122226)

[Assessment policy 24](#_Toc172122227)

[Student support material 25](#_Toc172122228)

[Student work sample 27](#_Toc172122229)

[Annotated student work sample 29](#_Toc172122230)

[The English curriculum 7–12 team 34](#_Toc172122231)

[Share your experiences 34](#_Toc172122232)

[Support and alignment 34](#_Toc172122233)

[References 36](#_Toc172122234)

**Updating the table of contents**

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

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

# 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 notification and student work sample are not standalone resources. It has been designed for use by teachers in connection to the following resources:

* Year 8 – scope and sequence
* English Stage 4 (Year 8) – teaching and learning program – Transport me to the ‘real’
* Resource booklet – Transport me to the ‘real’
* Core formative tasks booklet
* Core texts booklet
* Phase 1, activity 1 – what does ‘rea’l mean? – PowerPoint
* Phase 1, Core text 1 – Short & Curly podcast – BITE – Family Sacrifices transcript – PowerPoint
* Phase 3, activity 8 – examining point of view in Parvana – PowerPoint
* Phase 4, Core formative task 4 – Jennifer Wong podcast – PowerPoint
* Phase 6, activity 1 – structure and features of a podcast – PowerPoint

This resource is intended to support teachers to provide a model of syllabus-aligned programming and assessment practice.

It is acknowledged that many schools have their own resource and assessment templates. The content in activities is student facing and the content in resources is usually teacher facing, however, this can be modified for students.

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

**Teacher note**: the text in the blue feature boxes are instructions 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 designed to support the teacher 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 sample assessment notification has been designed for Term 2 of Year 8. It provides opportunities for students to engage critically and creatively with the core texts. Students are guided to express an informed analytical response to the novel that explores diverse and complex perspectives and experiences. The task and sample provide an opportunity for modelled and guided co-construction of informative and analytical writing.

In the program Transport me to the ‘real’, students will deepen their understanding of how authors use a range of stylistic and language conventions to achieve a particular purpose. Students will explore the ways in which both fiction and non-fiction texts represent the real world in dynamic and engaging ways. They will demonstrate an understanding of the constructed nature of representations and how these reflect the composers’ worlds and values in a podcast transcript. Students develop their skills in expressing their ideas in informative and analytical modes through the core formative tasks in the teaching and learning program.

## Opportunities for collaboration

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

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

# *Transport me to the ‘real’* – podcast transcript

**Teacher note**: teachers and students would benefit from exploring [The Student Podcaster](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-podcaster.html) website. This website contains a range of modules designed to support teachers in teaching structural conventions of a podcast. There is also an alternate range of resources, activities and templates which may be useful for differentiation purposes.

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 explore the ways in which both fiction and non-fiction texts represent the ‘real’ world in dynamic and engaging ways. You will become critically aware of the constructed nature of representations and how these reflect the composers’ worlds and values.

You will write a transcript for a podcast in which you interview the author, Deborah Ellis. You will explore how she represents the real world to achieve a specific purpose and to reflect her personal values.

## 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 sample 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 | 2 | [Task number – ensure this reflects the chronological order outlined within the scope and sequence and the assessment schedule.] |
| Issue date | Term 2, Week 1, 2024 (last lesson of the week – indicative only) | [Issue and date – state the day and date the assessment is issued.] |
| Due date | Term 2, 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-RVL-01: reading, viewing and listening for meaning**  **EN4-URA-01: representation; code and convention**  **EN4-ECA-01:** text features: informative and analytical; sentence-levelgrammar and punctuation | [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 | Podcast transcript (600–800 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**: provide a short description of the task. Clarify that the Booklit podcast competition is only pretend and that students will not actually be entering a competition or interviewing the author. 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 NESA’s [Assessment principles](https://curriculum.nsw.edu.au/assessment-and-reporting/assessment-principles) and provide clear opportunities for teachers to gather evidence about student achievement in relation to syllabus outcomes.

If suitable to a particular cohort, this task can be completed as a group task. Suggestions for managing group work may be to require group collaboration of transcript content construction and indications of the creator of particular content through colour coding. The word length should be adjusted as required.

Teachers of EAL/D learners should consider procedural, linguistic and visual complexity when adapting this task. These concepts in task design comes from [Designing out barriers to student access and participation in secondary school assessment](https://eprints.qut.edu.au/223748/) (Graham et al. 2018).

## The context of the task

**Teacher note**: students will have studied a novel that explores the representation of a particular context. They will have also explored a text that represents the perspective of someone who has real life experiences with the novel’s context. Students will have engaged with the podcast form and podcasts which use scripted and question-and-answer podcast formats. In preparation for the assessment, review research and note-taking skills developed in earlier Year 7 programs. Additional support for [Evaluating sources teaching strategies for Years 7 to 8](https://resources.education.nsw.gov.au/detail/C-34) is also available. Teachers may also like to use [Audience and purpose teaching strategies for Years 7 to 8](https://resources.education.nsw.gov.au/detail/C-28) to support student understanding of audience.

The podcast, Booklit, is running a competition for students aged 11 to 14 years old. They want young people to write a podcast transcript for teenagers exploring how authors represent the real world to communicate their purpose.

For this assessment task, you will write the transcript of a podcast in which you interview Deborah Ellis, the author of *Parvana*. You should explore how she represents Afghanistan in the 1990s in her novel *Parvana* and why she has chosen this context. The podcast transcript should be between 600 to 800 words.

**In your podcast transcript you must:**

* use your own research to demonstrate an informed understanding of Deborah Ellis’s understanding of the context of the novel’s setting in Afghanistan in the 1990s
* demonstrate an understanding of the novel by including a discussion that analyses *Parvana*’s setting and characters, and how they represent people and places in the real world
* compose a discussion that includes 2 different people – the interviewer and Deborah Ellis – and alternates between them as they converse about the text
* use the structural features of a podcast, including
* an opening introduction that includes some background information about the novel and author to introduce and orient podcast listeners to the focus of the episode
* a series of open-ended questions and answers that allow for an authentic discussion about the representations of the real world contained in the novel
* a conclusion that effectively ends the podcast
* use language appropriate to the audience of the podcast – young listeners between 11 to 14 years of age.

## 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.

The teacher is looking to see how well you:

* understand the world of the text and the author’s purpose – include an informed discussion that explores Ellis’s purpose for composing a novel that is set in Afghanistan (**EN4-RVL-01: reading, viewing and listening for meaning)**
* analyse the ways the text has been constructed – demonstrate understanding of how Ellis has represented the real world in *Parvana* (**EN4-URA-01:** representation)
* compose a cohesive podcast transcript – create a dialogue between the interviewer and Ellis that is reflective of a cohesive conversation, using strategies such as open-ended questions, interjections and transitions between question and answer including structural features such as an introduction and conclusion (**EN4-URA-01:** code and convention)
* control language appropriate to audience, context and purpose – use sentence-level features including appropriate grammar and punctuation (**EN4-ECA-01**: sentence-level grammar and punctuation)

## Steps to success

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

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

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

Table 2 – assessment preparation schedule

|  |  |
| --- | --- |
| Steps | What I need to do |
| Research Deborah Ellis and the real-world contextual setting | Research Deborah Ellis and her connection to the novel’s setting using **Phase 2, activity 5 – investigating the author, Phase 6, resource 2 – avoiding plagiarism** and **Core formative task 2 – *About the author*** to develop your knowledge of Ellis and the novel’s context. |
| Write background material for the novel and Ellis | Use your research, **Phase 6, activity 1 – structure and features of a podcast**, **Phase 6, resource 3 – structure and features of a podcast answers, Phase 6, activity 1 – structures and features of a podcast – PowerPoint** and **Phase 6, activity 3 – creating engagement** to write introductions for the novel and Deborah Ellis for your podcast transcript. |
| Planning your podcast transcript | Use **Phase 6, resource 3 – structure and features of a podcast answers, Phase 6, activity 1 – structures and features of a podcast – PowerPoint** and **Phase 6, resource 6 – support for drafting the podcast transcript** to plan your ideas for your podcast transcript. This should include:   * a consideration of your intended audience * your ideas and observations on Ellis’s purpose for writing the novel * analysis of the language forms and features Ellis uses to represent the real world. |
| Write open-ended interview questions to ask Ellis | Construct questions aimed at drawing out information from Ellis. Get her thoughts on why she wrote the novel and how she has represented the real world through the language features used. You should:   * use a variety of closed and open-ended questions (**Phase 1, resource 3 – open-ended questions** and **Phase 6, resource 7 – using rhetorical questions**) * refer to the text and its contextual setting using your research * ask Ellis to provide textual evidence (or examples) from the novel to help explain how she has represented the real world. |
| Write the responses to the questions you have asked Ellis | Using knowledge and skills developed in **Phase 2, resource 1 – representation, perspective and purpose**, **Phase 2, activity 1 – representation, perspective and purpose, Phase 3, activity 11 – letter from Parvana to her father** and **Core formative task 4 – writing a podcast interview response from the perspective of the author** to write as though you are Ellis.  Use your understanding developed in **Phase 3, activity 7 – understanding author purpose and values**, **Phase 3, activity 9 – exploring setting and how it represents real events**, **Phase 3, activity 10 – how Ellis builds authenticity in *Parvana* through integration of Pashtu language** and **Phase 3, activity 13 – writing emotive descriptions** to:   * write responses to your questions from Deborah Ellis’s perspective * use thoughtful reflection to discuss the context of the novel’s setting * include textual evidence from the novel to support what you are saying. |
| Incorporate your research, open-ended questions and Ellis’s responses to draft a podcast transcript. | * Use the modelled podcast transcript, **Phase 6, resource 4 – A grade sample response, Phase 6, resource 3 – structure and features of a podcast answers** and **Phase 6, resource 6 – support for drafting the podcast transcript** to create your podcast transcript. |
| Seek feedback on your podcast transcript | Seek feedback from:   * a peer to support the revision of your transcript using **Phase 6, activity 4 – peer feedback** * your teacher on your draft using **Phase 6, activity 6 – student-teacher conference.** |
| Act on feedback to refine your final copy of your podcast transcript for submission | Revise your draft transcript using provided feedback and **Phase 6, activity 5 – actioning feedback.**  Refine your final copy of your transcript including conventions of the podcast transcript form. |

# Marking guidelines

The structure of the marking criteria depends on the requirements of the assessment task. Two marking criteria templates have been provided. This demonstrates the various approaches to marking criteria.

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

Table 3 – marking criteria

|  |  |
| --- | --- |
| Grade | Marking guideline descriptors |
| A | * demonstrates an informed and perceptive understanding about Ellis’s purpose for writing *Parvana* (**EN4-RVL-01: reading, viewing and listening for meaning)** * effectively analyses the ways that Ellis has represented the real world in *Parvana* (**EN4-URA-01:** representation) * applies the structural features of a podcast transcript effectively to compose an engaging interview (**EN4-URA-01:** code and convention) * demonstrates highly effective control of language and structure appropriate to audience, context and purpose **(EN4-ECA-01**: text features: informative and analytical; sentence-level grammar and punctuation). |
| B | * demonstrates an informed understanding about Ellis’s purpose for writing Parvana (**EN4-RVL-01**: reading, viewing and listening for meaning) * analyses the ways that Ellis has represented the real world in Parvana  (**EN4-URA-01**: representation) * applies the structural features of a podcast transcript to compose an effective interview (**EN4-URA-01:** code and convention) * demonstrates effective control of language and structure appropriate to audience, context and purpose (**EN4-ECA-01**: text features: informative and analytical; sentence-level grammar and punctuation). |
| C | * demonstrates an understanding about Ellis’ purpose for writing Parvana (**EN4-RVL-01:** reading, viewing and listening for meaning) * explains the ways that Ellis has represented the real world in Parvana (**EN4-URA-01:** representation) * uses the structural features of a podcast transcript to compose an interview (**EN4-URA-01**: code and convention) * demonstrates sound control of language and structure appropriate to audience, context and purpose (**EN4-ECA-01:** text features: informative and analytical; sentence-level grammar and punctuation). |
| D | * demonstrates some understanding about Ellis’ purpose for writing Parvana (**EN4-RVL-01:** reading, viewing and listening for meaning) * describes some ways that Ellis has represented the real world in Parvana  (**EN4-URA-01**: representation) * applies some structural features of a podcast transcript to compose an interview (**EN4-URA-01**: code and convention) * demonstrates some control of language and structure (**EN4-ECA-01:** text features: informative and analytical; sentence-level grammar and punctuation). |
| E | * demonstrates elementary understanding about Ellis’ purpose for writing Parvana (**EN4-RVL-01**: reading, viewing and listening for meaning) * attempts to identify the ways that Ellis has represented the real world in Parvana (**EN4-URA-01**: representation) * applies very limited structural features of a podcast transcript (**EN4-URA-01:** code and convention) * demonstrates very limited control of language and structure (**EN4-ECA-01**: text features: informative and analytical; sentence-level grammar and punctuation). |

## 

## Student-facing rubric

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

Table 4 – student-facing rubric

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Criteria | Extensive | Thorough | Sound | Basic | Elementary |
| You have used research to discuss the context of the setting and Ellis’s main purpose for writing the novel in your podcast transcript. You have included information about:   * Afghanistan * life under the Taliban’s rules * Ellis’s personal background * Ellis’s experiences with refugees * Ellis’s reasons for writing the novel. | You have demonstrated an informed understanding of the context of the setting and Deborah Ellis’ connection to it. It is clear that you have engaged in extensive research and have used that research to guide the creation of your podcast transcript and the interview questions. Your answers, from Ellis’s perspective, demonstrate a well-researched and insightful understanding of what inspired her to write a novel set in Afghanistan. You include accurate information that demonstrates a well-developed understanding of Ellis’s personal background. | You have demonstrated a developed understanding of the context of the setting and Deborah Ellis’ connection to it. It is clear that you have engaged in thorough research and have used that research to guide the creation of your podcast transcript and the interview questions. Your answers, from Ellis’s perspective, demonstrate a well-researched understanding of what inspired her to write a novel set in Afghanistan. You include accurate information that demonstrates a developed understanding of Ellis’s personal background. | You have demonstrated an understanding of the context of the setting and Deborah Ellis’ connection to it. You have shown you have engaged in some research and have used that research to guide the creation of your podcast transcript and the interview questions. Your answers, from Ellis’s perspective, demonstrate a good understanding of what inspired her to write a novel set in Afghanistan. You include information that demonstrates a sound understanding of Ellis’ personal background. | You have demonstrated a basic understanding of the context of the setting and Deborah Ellis’s connection to it. You have shown little, if any, evidence of research to create your podcast transcript. Your answers, from Ellis’ perspective, demonstrate a basic understanding of what inspired her to write a novel set in Afghanistan. | You have attempted to describe the context of the setting and Deborah Ellis’s connection to it. Your podcast transcript demonstrates no supporting research. You have included very few references to Ellis’s reasons for writing the novel. |
| You have identified language forms and features that have been used in the novel by the author such as:   * third-person limited point of view * integration of Pashtu language * emotive language * figurative language * anaphora.   You have discussed how they have been used to represent the real world using:   * examples from the text * examples from the real setting of Afghanistan. | Your podcast transcript makes reference to Parvana in a way that demonstrates an extensive understanding of the text. The dialogue in your transcript includes a highly-effective discussion of how Ellis has transported her audience to a different time and place through her representations of a real-life setting. You have explored an extensive range of the text’s features and have included a discussion of many well-chosen textual examples. | Your podcast transcript makes reference to Parvana in a way that demonstrates a thorough understanding of the text. The dialogue in your transcript includes an effective discussion of how Ellis has transported her audience to a different time and place through her representations of a real-life setting. You have explored a range of the text’s features and have included a discussion of well-chosen textual examples. | Your podcast transcript makes reference to Parvana in a way that demonstrates a sound understanding of the text. The dialogue in your transcript includes a sound discussion of how Ellis has transported her audience to a different time and place through her representations of a real-life setting. You have explored some of the text’s features and have included a discussion of textual examples. | Your podcast transcript makes reference to Parvana in a way that demonstrates some understanding of the text. The dialogue in your transcript includes a basic discussion of how Ellis has transported her audience to a different time and place. You have identified some of the text’s features. | Your podcast transcript attempts to make reference to Parvana. You have included very limited dialogue in your transcript. You have identified very few features from the text. |
| You have written an interview that uses the codes and conventions appropriate to a podcast transcript such as:   * an engaging introduction * closed, open-ended and rhetorical questions * a conclusion that summarises Ellis’s purpose of writing the novel and how well she represented the real setting. | You have effectively used a wide range of structural conventions of a podcast transcript. You have composed a podcast interview transcript using a highly effective introduction to engage the audience. You have effectively used a wide variety of question types to prompt Ellis’s responses. The transition of discussion between interview and author effectively captures the conversational tone of a podcast and there is clear cohesion between the dialogue of both speakers. | You have used a range of structural conventions of a podcast transcript. You have composed a podcast interview transcript using an effective introduction to engage the audience. You have used a wide variety of question types to prompt Ellis’s responses. The transition of discussion between interview and author captures the conversational tone of a podcast and there is cohesion between the dialogue of both speakers. | You have used some structural conventions of a podcast transcript. You have composed a podcast interview transcript using a sound introduction to inform the audience. You have used a variety of question types to prompt Ellis’s responses. The transition of discussion between interview and author attempts to capture the conversational tone of a podcast and there is some cohesion between the dialogue of both speakers. | You have attempted to use some structural conventions of a podcast transcript. You have composed a podcast interview transcript using a basic introduction. You have used some questions to prompt Ellis’s responses. There is an attempt to create cohesion between the dialogue of both speakers. | Your transcript uses elementary structural conventions of a podcast transcript. Your podcast interview transcript has a very limited introduction. You have used very few questions. |
| You have written an informative and analytical podcast transcript using appropriate language features such as:   * a variety of sentence structures and types * descriptive language * sequential connectives * relevant punctuation. | You have effectively used a wide range of language features appropriate to an informative and analytical podcast transcript. You have demonstrated an insightful awareness of audience, purpose and context. You have demonstrated highly effective control of sentence-level grammar and punctuation. | You have used a range of language features appropriate to an informative and analytical podcast transcript. You have demonstrated effective awareness of audience, purpose and context. You have demonstrated effective control of sentence-level grammar and punctuation. | You have used language features appropriate to an informative and analytical podcast transcript. You have demonstrated an awareness of audience, purpose and context. You have demonstrated sound control of sentence-level grammar and punctuation. | You have used some language features appropriate to an informative and analytical podcast transcript. You have demonstrated basic awareness of audience, purpose and context. You have demonstrated basic control of sentence-level grammar and punctuation. | You have used limited language features appropriate to an informative and analytical podcast transcript. You have demonstrated limited awareness of audience, purpose and context. You have demonstrated limited control of sentence-level grammar and punctuation. |

## Assessment policy

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

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

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

# Student support material

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

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

* student work samples, marking criteria and student facing rubric
* **assessment notification – Transport me to the ‘real’ – podcast transcript**
* **Phase 6, resource 4 – A grade sample response**
* **Phase 6, resource 5 – D grade sample response**
* researching the setting, author and purpose for writing
* **Phase 2, activity 5 – investigating the author**
* **Phase 6, resource 2 – avoiding plagiarism**
* **Core formative task 2 – About the author**
* **Phase 3, activity 7 – understanding author purpose and values**
* **Phase 3, activity 9 – exploring setting and how it represents real events**
* identifying language forms and features used to represent the real world
* **Phase 3, activity 6 – examining the plot and structure of *Parvana***
* **Phase 3, resource 3 – defining key terms about plot and structure**
* **Phase 3, activity 8 – examining point of view in *Parvana***
* **Phase 3, activity 10 – how Ellis builds authenticity in Parvana through integration of Pashtu language**
* writing the podcast transcript
* **Phase 1, activity 1 – What does real mean? – PowerPoint**
* **Phase 1, activity 4 – understanding host-to-listener interaction**
* **Phase 1, resource 3 – open-ended questions**
* **Phase 6, activity 1 – structure and features of a podcast**
* **Phase 6, activity 1 – structure and features of a podcast – PowerPoint**
* **Phase 6, resource 3 – structure and features of a podcast answers**
* **Phase 6, activity 3 – creating engagement**
* **Phase 6, resource 6 – support for drafting the podcast transcript**
* **Phase 6, resource 7 – using rhetorical questions**
* **Core formative task 1 – using open-ended-questions**
* **Core formative task 4 – writing a podcast interview response from the perspective of the author**
* monitoring and revising the podcast transcript
* **Phase 1, resource 5 – punctuation development (sentence punctuation)**
* **Phase 1, Core text 1 – Short & Curly podcast – BITE – Family Sacrifices transcript – PowerPoint**
* **Phase 2, resource 3 – punctuation development (using commas)**
* **Phase 3, resource 8 – punctuation development (using ellipsis)**
* **Phase 3, activity 14 – using ellipses**
* **Phase 4, resource 6 – punctuation development (using dashes and parentheses)**
* **Phase 6, activity 4 – peer feedback**
* **Phase 6, activity 5 – actioning feedback**
* **Phase 6, activity 6 – student-teacher conference**

## Student work sample

The following work sample is designed to provide one example of a completed podcast transcript that aligns with the assessment task requirements.

Table 5 – student work sample

|  |
| --- |
| Student work sample |
| ****Interviewer****: **Hello and welcome to the weekly podcast of** Booklit. Today we are going to look at the novel *Parvana* written by Deborah Ellis and how it reflects real life. This book follows the story of a young girl named Parvana who lives in Afghanistan when the Taliban were in power. At that time, girls were stopped from going to school and had to wear a chador when they went outside. A chador is like a long scarf that Muslim women wear that covers their head, but you can still see their face. There is a war going on and Parvana’s father is taken away. Parvana has to pretend to be a boy so she can go out into the town and make money to buy food to keep the family alive. She found out lots of things about herself and the world she lives in.  Today, we are going to have a chat with the woman who wrote this book – Deborah Ellis and we are going to find out why she wrote it. But first, let me tell you a bit about Deb. Deb is a Canadian author who doesn’t just write about different worlds – she has visited them too. This is because she is a peace activist. She has visited heaps of places like Pakistan, Israel and Tanzania. She has been writing books since she was twelve. She says “Books can help us remember what we have in common.” So Deb, what do you mean by this quote?  Deborah Ellis: This quote means that when we read books about different people or places, it makes us realise that we are all the same no matter where we come from. That’s why I write books about different people, so people can see what other people are like and maybe they won’t be so close minded about other people.  Interviewer: Your book follows the jurney of a young gurl called Parvana. Why did you choose a girl as the main character of your story?  Deborah Ellis: In the 1990s I went to Pakistan to help in an Afghan refugee camp. I spoke with the women there – what they told me about what happened to them made me realise that people needed to know about what was happening. I based my character Parvana on the stories that I was told about how the women had to escape Afghanistan. It was very sad and scary. I had to let people know what was going on, so I wrote this book based on what I saw.  ****Interviewer:**** So do you think your book is a good representation of the real world and what is it about it that makes it a good representation?  Deborah Ellis: I think it is a good representation of what life was like in Afghanistan. I think my book shows how girls were treated and how bad it was to be a girl then. I think I showed this in chapter 5 in the second paragraph when I explained what women did to go shopping. The last sentence in that paragraph uses high modal language to show how hard it was for everyone – not just women. I wrote, Parvana had seen shopkeepers beaten for serving women inside their shops.’ (p56) I also wanted to let people know that girls could not go to school. I wrote this on the first page of my book using strong emotive language to make it clear. I wrote, ‘They even forbade girls to go to school.’ I don’t think young people realise how important school is.  Interviewer: Thank you Deborah for sharing your thoughts about your book. I think that sums things up nicely and you have explained why you write the book. Thank you to my guest today – Deborah Ellis.  ****[635 words]**** |

## Annotated student work sample

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

Table 6 – student work sample annotations

|  |  |  |
| --- | --- | --- |
| Student work sample | Annotations | Features of podcast transcript used to shape meaning |
| ****Interviewer:**** Hello and welcome to the weekly podcast of Booklit. Today we are going to look at the novel ‘Parvana’ written by Deborah Ellis and how it reflects real life. This book follows the story of a young girl named Parvana who lives in Afghanistan when the Taliban were in power. At that time, girls were stopped from going to school and had to wear a chador when they went outside. A chador is like a long scarf that Muslim women wear that covers their head, but you can still see their face. There is a war going on and Parvana’s father is taken away. Parvana has to pretend to be a boy so she can go out into the town and make money to buy food to keep the family alive. She found out lots of things about herself and the world she lives in. | Appropriate background information provided. However, the order of information should be considered as not being able to go to school is a more important fact than wearing a chador.  Greater specificity could be demonstrated when talking about the learning Parvana experiences as the final sentence ‘she found out lots of things about herself and the world she lives in’ is quite vague. There is also a missed opportunity here to consider what the audience learns about themselves and the world they live in. | Title of podcast provided  Layout conventions used – the introduction makes it clear it is a script by indicating that it is the 'interviewer' who is talking. This indication of speakers is maintained throughout the rest of the script.  Correct use of simple punctuation for proper nouns such as ‘Afghanistan’ and ‘Parvana’.  Opens with and then continues with short declarative sentences which make a series of statements. These sentences provide facts and contextually orient the audience, consistent with the required style of an informative text. |
| Today, we are going to have a chat with the woman who wrote this book – Deborah Ellis Deborah Ellis and we are going to find out why she wrote it. But first, let me tell you a bit about Deb. Deb is a Canadian author who doesn’t just write about different worlds – she has visited them too. This is because she is a peace activist. She has visited heaps of places like Pakistan, Israel and Tanzania. She has been writing books since she was twelve. She says “Books can help us remember what we have in common.” So Deb, what do you mean by this quote? | Collective pronouns used to add a personal voice to the dialogue.  Use of shortened first name indicates a familiarity with the interviewee.  Use of contextual background information and the inclusion of a quote from the author demonstrates evidence of research. However, stronger links could have been made between the context of the author and Parvana’s specific Afghanistan setting. | Use of a hyphen to indicate a pause in spoken language.  Use of quotation marks to indicate quoted direct speech.  An open-ended question is used to welcome the author and initiate their contributions to the podcast. |
| Deborah Ellis: This quote means that when we read books about different people or places, it makes us realise that we are all the same no matter where we come from. That’s why I write books about different people, so people can see what other people are like and maybe they won’t be so close minded about other people. | Use of conversational tone and informal register has been created through the use of contractions – that’s and ‘won’t. However, this conversational tone could have been enhanced by some initial acknowledgements such as ‘Good morning and thank you for having me on your podcast’ or something similar. | Some use of conjunctions and complex sentences to show cause and effect of ideas – ‘that when’, ‘That’s why’, ‘so people can’ and ‘maybe they won’t’.  The final sentence provides a clear response to the idea of why Ellis has written her novel. |
| Interviewer: Your book follows the jurney of a young gurl called Parvana. Why did you choose a girl as the main character of your story? | Misspelling of ‘journey’.  The misspelling of ‘gurl’ in the first sentence, and spelled correctly in the next sentence, indicates that closer proofreading and editing of work is required. | Open-ended question used to prompt information from the interviewee.  The open-ended question used here addresses the purpose (the how and why) of the choice of protagonist. |
| Deborah Ellis: In the 1990s I went to Pakistan to help in an Afghan refugee camp. I spoke with the women there – what they told me about what happened to them made me realise that people needed to know about what was happening. I based my character Parvana on the stories that I was told about how the women had to escape Afghanistan. It was very sad and scary. I had to let people know what was going on, so I wrote this book based on what I saw. | Contextual information has been included demonstrating evidence of research.  Addresses why Ellis wrote the book. The last sentence explains that the novel is written based on the author’s own experiences in Pakistan.  Use of more descriptive and emotive language required – sad and scary lacks depth. | Use of hyphen to show pause in the spoken text.  Use of ‘I’ allows for the individual perspective of the author. |
| Interviewer: So do you think your book is a good representation of the real world and what is it about it that makes it a good representation? | The first part of this question is a closed question.  The second part is an open-ended question that has been used to draw more information from Deborah Ellis and prompt her to give a specific example from the novel. | Question types are varied. |
| Deborah Ellis: I think it is a good representation of what life was like in Afghanistan. I think my book shows how girls were treated and how bad it was to be a girl then. I think I showed this in chapter 5 in the second paragraph when I explained what women did to go shopping. The last sentence in that paragraph uses high modal language to show how hard it was for everyone – not just women. I wrote, Parvana had seen shopkeepers beaten for serving women inside their shops.’ (p56) I also wanted to let people know that girls could not go to school. I wrote this on the first page of my book using strong emotive language to make it clear. I wrote, ‘They even forbade girls to go to school.’ I don’t think young people realise how important school is. | Use of textual evidence to support ideas used in the reference to the sentence on Page 56, however, greater use of textual evidence could have been included, for example when referencing ‘They even forbade girls to go to school’, the student could have discussed the impact on the reader of the use of the word ‘forbade’. It is unnecessary to have the page number in brackets in the transcript.  Repetitive use of ‘I think’ – use a variety of sentence starters to add depth to the response.  A reflection is made about what Ellis witnessed in Afghanistan, but a direct link to the ‘real' isn't made.  Writing style needs to be more conversational to add an authentic voice to Ellis’s response. | Factual evidence used to support ideas.  Some use of descriptive language to add meaning to the response.  Spoken from the correct perspective.  The last sentence demonstrates some awareness of the novel's audience, but could have been expanded to explore Ellis' purpose – did she write this book so that children in the Western world, who have the privilege of not living in an active warzone, could reflect on their privilege? |
| Interviewer: Thank you Deborah for sharing your thoughts about your book. think that sums things up nicely and you have explained why you write the book. Thank you to my guest today - Deborah Ellis. | The conclusion is limited and should sum up why Ellis wrote the novel. Instead, only a generalised statement about her purpose is provided.  Inconsistent tense – use of ‘write’ instead of ‘wrote’. | Conclusion is given.  Guest thanked for participating in the podcast.  A possible reference to the next podcast episode would have made this more realistic. |

# 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.

## Share your experiences

If you use the sample assessment in your faculty and school context, reach out to the English curriculum team. We would love English teams form across NSW to share snapshots of their practice and how this resource has been used in their unique context as part of our ‘Voices from the Classroom’ section of the English 7–12 newsletter. Send submissions to [English.curriculum@det.nsw.edu.au](mailto:english.curriculum@det.nsw.edu.au).

## Support and alignment

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

**Alignment to system priorities and/or needs**: this resource is evidence-based, as outlined below and supports English curriculum leaders to advance equitable outcomes, opportunities and experiences for their students. It also provides guidance that enhances the delivery of outstanding leadership and supports the planning of explicit teaching practices as per the goals of the [Plan for Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education). It is an example of [Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning) and aligns to the [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468). It is designed to support school and curriculum leaders as they plan syllabus implementation. It can be used during the design and delivery of collaborative curriculum planning, monitoring and evaluation.

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

**Alignment to Australian Professional Standards for Teachers:** this resource supports teachers to address [Australian Professional Standards for Teachers](https://www.nsw.gov.au/education-and-training/nesa/teacher-accreditation/proficient-teacher/standard-descriptors) 5.1.2, 5.2.2, 5.3.2.

**Consulted with:** Curriculum and Reform subject matter experts from Explicit Teaching, Literacy and Numeracy, and Strategic Delivery, and teachers and head teachers from across NSW.

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

**Syllabus outcomes**: EN4-RVL-01, EN4-URA-01, EN4-ECA-01.

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

**Resource**: assessment task notification

**Related resources**: further resources to support English Stage 4 can be found on the NSW Department of Education [English K–12 curriculum page](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) and the Stage 4 [Teaching and learning support](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/teaching-and-learning) section in the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) from the NSW Education Standards Authority.

**Creation date**:3 July 2024

**Review date**:3 July 2027

**Rights**: © State of New South Wales, (Department of Education), 2024

# References

This resource contains NSW Curriculum and syllabus content. The NSW Curriculum is developed by the NSW Education Standards Authority. This content is prepared by NESA for and on behalf of the Crown in right of the State of New South Wales. The material is protected by Crown copyright.

Please refer to the NESA Copyright Disclaimer for more information <https://educationstandards.nsw.edu.au/wps/portal/nesa/mini-footer/copyright>.

NESA holds the only official and up-to-date versions of the NSW Curriculum and syllabus documents. Please visit the NSW Education Standards Authority (NESA) website <https://educationstandards.nsw.edu.au> and the NSW Curriculum website <https://curriculum.nsw.edu.au>.

[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, 2023.

[National Literacy Learning Progression](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) © Australian Curriculum, Assessment and Reporting Authority (ACARA) 2010 to present, unless otherwise indicated. This material was downloaded from the [Australian Curriculum](http://www.australiancurriculum.edu.au/) website (National Literacy Learning Progression) (accessed 12 December 2022) and was not modified.

Graham L, Tancredi H, Willis J and McGraw K (2018) ‘[Designing out barriers to student access and participation in secondary school assessment](https://eprints.qut.edu.au/223748/)’, *Australian Educational Researcher*, 45(1): 103–124.

Gyenes T and McWilliam J (2023) ‘[Lesson design just doesn’t phase me – programming for deep learning (Part 1)](https://issuu.com/scannswdoe/docs/scan_42-3_term3_2023)’,Scan, 42(3):30–38, accessed 23 August 2023.

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

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

Smith C, Daniels M and Beard M (hosts) and Lee J (series producer) (6 December 2022) ‘[BITE – Family Sacrifices](https://www.abc.net.au/listen/programs/shortandcurly/bite-family-sacrifices/101707300)’ [podcast], *Short & Curly*, ABC Listen, accessed 4 April 2024.

State of New South Wales (Department of Education) (n.d.) ‘[The Student Podcaster](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-podcaster.html#:~:text=The%20Student%20Podcaster-,The%20Student%20Podcaster,-The%20Student%20Podcaster)’, Teaching and Learning Resources, Technology 4 Learning website, accessed 5 October 2023.

State of New South Wales (Department of Education) (2022) ‘[Digital and multimodal texts](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-k-6/digital-and-multimodal-texts#:~:text=Multimodal%20texts%20%E2%80%93%20A%20multimodal%20text,in%20film%20or%20computer%20presentations.)’, Planning, programming and assessing English K–6, NSW Department of Education website, accessed 19 July 2023.

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

State of New South Wales (Department of Education) (2023) ‘[Curriculum planning and programming, assessing and reporting to parents K-12](https://education.nsw.gov.au/policy-library/policies/pd-2005-0290)’, *Policy library*, NSW Department of Education website, accessed 16 June 2023.

State of New South Wales (Department of Education) (2024) [*Evaluating sources teaching strategies for Years 7 to 8*](https://resources.education.nsw.gov.au/detail/C-34), Universal Resources Hub, accessed 1 May 2024.

State of New South Wales (Department of Education) (2024) [*Explicit teaching*](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching), NSW Department of Education website, accessed 1 May 2024.

State of New South Wales (Department of Education) (2024) [*My Professional Learning*](https://mypl.education.nsw.gov.au/auth/login), NSW Department of Education website, accessed 1 May 2024.

State of New South Wales (Department of Education) (2024) [*Our Plan for NSW Public Education*](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education), NSW Department of Education website, accessed 10 April 2024.

State of New South Wales (Department of Education) (2024) ‘[Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)’, *English K–12*, NSW Department of Education website, accessed 16 June 2023.

**© State of New South Wales (Department of Education), 2024**

The copyright material published in this resource is subject to the *Copyright Act 1968* (Cth) and is owned by the NSW Department of Education or, where indicated, by a party other than the NSW Department of Education (third-party material).

Copyright material available in this resource and owned by the NSW Department of Education is licensed under a [Creative Commons Attribution 4.0 International (CC BY 4.0) license](https://creativecommons.org/licenses/by/4.0/).

[](https://creativecommons.org/licenses/by/4.0/)

This license allows you to share and adapt the material for any purpose, even commercially.

Attribution should be given to © State of New South Wales (Department of Education), 2024.

Material in this resource not available under a Creative Commons license:

* the NSW Department of Education logo, other logos and trademark-protected material
* material owned by a third party that has been reproduced with permission. You will need to obtain permission from the third party to reuse its material.

**Links to third-party material and websites**

Please note that the provided (reading/viewing material/list/links/texts) are a suggestion only and implies no endorsement, by the New South Wales Department of Education, of any author, publisher, or book title. School principals and teachers are best placed to assess the suitability of resources that would complement the curriculum and reflect the needs and interests of their students.

If you use the links provided in this document to access a third-party's website, you acknowledge that the terms of use, including licence terms set out on the third-party's website apply to the use which may be made of the materials on that third-party website or where permitted by the *Copyright Act 1968* (Cth). The department accepts no responsibility for content on third-party websites.