English Stage 4 (Year 8) – sample assessment notification

Knowing the rules to break the rules – poetry composition and reflection – Term 1

This document contains a sample assessment notification and a student work sample. This accompanies the teaching and learning program ‘Knowing the rules to break the rules’.

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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

This sample assessment task notification and student work sample are not a standalone resource. They have been designed for use by teachers in connection to the program ‘Knowing the rules to break the rules’ and the accompanying resources, including the teaching and learning program and resource booklet. The sample notification and student work sample are intended to support teachers to develop a consistent approach to formal assessment notifications, guide interpretation of the syllabus and provide a model of syllabus-aligned assessment practice.

It is acknowledged that many schools have their own assessment templates. The content from the heading ‘Knowing the rules to break the rules – poetry composition and reflection – Term 1’ to the heading ‘Student support material’ is student facing and could be copied and pasted into the school’s assessment template.

**Teacher note**: the text in the blue feature boxes includes 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 intended 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 assessment notification has been designed for Term 1 of Year 8. In the program ‘Knowing the rules to break the rules’, students will experiment with a range of stylistic and language conventions to achieve a particular purpose, and communicate complex ideas, views, perspectives, and experiences which are informed by their perspective(s) and context(s). Students will deepen their understanding of how poetry allows composers to experiment with a range of stylistic and language conventions to achieve a particular purpose.

The task provides opportunities for students to engage critically and creatively with a range of poetry. Students draw inspiration from one of the core texts to compose an imaginative poem. They then compose an informed and personal reflection on their creative composition with reference to influences from a particular poem studied in the program. The task and samples provide an opportunity for modelled and guided co-construction of creative, informative and analytical writing.

Students may present their work in a gallery walk to add authenticity to their creative processes.

## Opportunities for collaboration

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

* The task and student samples provide an opportunity for modelled and guided co-construction of faculty assessment documents.
* 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.
* 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 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.

# Knowing the rules to break the rules – poetry composition and reflection

**Teacher note**: this task involves the option to display student work in a gallery walk. Teachers and students would benefit from exploring advice on how to create a [gallery walk](https://education.nsw.gov.au/teaching-and-learning/learning-remotely/teaching-at-home/expectations/contemporary-learning-and-teaching-from-home/learning-from-home--teaching-strategies/gallery-walk) on the department website. This website contains advice on how to run a successful public display of work followed by a reflection process known as a gallery walk. Students should be given the choice to exhibit anonymously – or to take an alternative display option – if they choose, acknowledging that students can find the process of public display confronting or challenging.

In this program, you will engage with poetry composed by traditional poets from the Victorian and Romantic periods, as well as the contemporary performance poet, Kae Tempest. You will explore the ways in which complex ideas and multiple meanings are expressed through these texts, and through the interactions between them. You will also explore the way that context influences poetic forms and features, and how understanding the basics of poetry is necessary to be able to subvert or change ‘the rules’.

By writing and reflecting on poetry, you will show that you understand how texts, language and contexts are related. You will demonstrate your ability to draw on or appropriate language features or structures from a pre-20th century poem. You will have the choice to follow the rules or break them, but only after you are sure you ‘know’ them. You will then reflect on how that poem has influenced your creative construction.

**Teacher note**: change the tense of these instructions if you are issuing the assessment later in the program when students have engaged in this learning. Adjust the language to suit the class context.

## 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**** | 1 | [Task number – ensure this reflects the chronological order outlined within the scope and sequence and the assessment schedule.] |
| ****Issue date**** | Term 1, Week 1, 2025 (last lesson of the week – indicative only) | [Issue and date – state the day and date the assessment is issued.] |
| ****Due date**** | Term 1, Week 9, 2025 (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-ECA-01**: writing; text features: imaginative; text features: informative and analytical; word-level language  **EN4-URC-01**: **intertextuality**  **EN4-ECB-01**: **reflecting** | [Ensure details align with the scope and sequence, assessment schedule and any details that have been provided to students in the school’s assessment handbook.] |
| ****Weighting**** | 25% (indicative only) | [Where applicable, ensure details align with the scope and sequence, assessment schedule and any details that have been provided to students in the school’s assessment handbook.] |
| ****Submission details**** | **Part A – poetry composition**  Submitted as a hard copy for display in gallery walk (150 to 300 words)  **Part B – reflective explanation**  **Guided by the provided questions and submitted as a hard copy with the poetry composition** (400 to 500 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. This description should be written in plain language. 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://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/assessment/assessment-principles) and provide clear opportunities for teachers to gather evidence about student achievement in relation to syllabus outcomes.

## The context of the task

**Teacher note**: students will have explored a range of poems and experimented with the ‘rules’ of poetry, both in their own and others’ writing. This will help them decide how to structure their own poem to draw on, adapt, appropriate or transform ideas or language forms and features from the older poems. Students will reflect on the process, and the poetic structures and language features that influenced them. Also note that in this task, students are assessed on their writing skills, not the display aspect. The ‘Public Education Week’ community display provides a context and audience for composing. Students do not have to display poems. The class teacher can adapt this display aspect to a digital setting such as Sway or Google Classroom or even a live reading of poems, followed by discussion in the form of the reflection delivered as a spoken word text to the class. If the display option is used, reflections can be displayed beneath the poem or students can read them via a QR code link.

Your school is hosting a ‘Public Education Week’ community display to highlight how students have been using poetry to express ideas that are important to them. Your teacher has decided to display your class’s poetry compositions and reflections in a gallery walk so that the community can read and understand your work.

**Your task**

**Part A – poetry composition**

1. Write a poem of 150 to 300 words that is inspired by a poem studied in this program. Your poem will:
2. draw on, adapt, appropriate or transform the poem
3. be inspired by the ideas and language forms and features of the poem
4. relate to one of the following topics that we have explored in our study of poetry in this program: familial love, romantic love, growing up, or a subject negotiated with your teacher that you believe is explored in the poems you have studied.
5. Submit the refined copy of your poem as a hard copy to be displayed at the ‘Public Education Week’ gallery walk.

**In your poem you must**:

* explicitly ‘use’ or ‘break’ the rules of poetry as demonstrated in the codes and conventions of the poem
* make a clear intertextual connection with the poem by drawing on, adapting, appropriating, or transforming the poem
* compose the poem in relation to the set topics
* include an appropriate title.

**Poems that can be used as inspiration**.

Table 2 – poems that can be drawn on (to be adjusted by the teacher)

|  |  |
| --- | --- |
| Poem title | Author (date) |
| ‘How Do I Love Thee? (Sonnet 43)’ | Elizabeth Barrett Browning (1850) |
| ‘The Ecchoing Green’ | William Blake (1789) |
| ‘For my Niece’ | Kae Tempest (2014) |
| ‘On Clapton Pond at Dawn’ | Kae Tempest (2014) |
| ‘Thirteen’ | Kae Tempest (2014) |
| ‘The boy Tiresias’ | Kae Tempest (2014) |

**Teacher note**: in the reflection component of this task, students should demonstrate their understanding of intertextuality. Students will need to reflect on one of the poems explored in this program. They should reflect on how their composition was influenced by the studied poems and their use of the ‘rules’.

**Part B – reflective explanation**

1. Write a 400- to 500-word reflection about how your compositional process was influenced by a poem explored in this program. Use the guiding questions to reflect and explain. You may answer these separately or combine them into a single extended response:
2. What have you chosen to write about and why?
3. Which poem studied in this program has inspired your composition? Explain the intertextual connection of the poem to your own composition in detail – how and why have you drawn on, adapted, appropriated or transformed the features of the studied poem in your own composition?
4. How does your own poetic composition reflect these influences? Use textual evidence to explain how you have ‘broken the rules’ or maintained the rules of poetry through your choice of language forms and features.
5. Submit your refined copy of your reflection as a hard copy to be displayed at the ‘Public Education Week’ gallery walk.

**In your reflection you must**:

* use the guiding reflective questions to construct your response
* use the structural and language features of reflective and informative writing to organise your response
* use the structural and language features of analytical writing to explain your inspiration and choices
* include textual evidence from the poem that has influenced your own composition
* make direct reference (including textual evidence) to your own composition
* clearly explain the intertextual connections between the poem and your own.

## 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 – poetry composition**

The teacher is looking to see how well you:

* compose an imaginative text – plan and compose a poem on a provided topic, expressing ideas that are important to you (**EN4-ECA-01**: writing; text features: imaginative; and word-level language)
* experiment with intertextuality – draw on, adapt, appropriate or transform the ideas and language forms and features of a core text to influence your own composition (**EN4-URA-01**: code and convention; **EN4-URC-01**: intertextuality)

**Part B – reflective explanation**

The teacher is looking to see how well you:

* compose a reflective explanation – control the structure and features of informative, analytical and reflective writing to compose an explanation of influences that includes your reflection on the process (**EN4-ECA-01**: text features: informative and analytical;   
  **EN4-ECB-01**: reflecting)
* explain the intertextuality between your poem and the inspirational poem – which codes and conventions of the older poem have you kept and which have you broken and why? (**EN4-URA-01**: code and convention; **EN4-URC-01**: intertextuality)

## What are your personal goals for this assessment task?

An important part of your success in this task is to learn from previous assessment experiences in English. Fill in the table below after you have reflected on the previous assessment task, or your experiences through the previous year of school. You may refer to your preparation, processes, writing and editing, or any other aspect that was important for how you did in previous tasks.

Table 3 – student reflection on previous assessment successes and challenges

|  |  |
| --- | --- |
| What is one thing that worked well for you that you want to keep doing this time? | What one specific thing would you like to improve this time? |
|  |  |

## 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 4 – assessment preparation schedule

|  |  |
| --- | --- |
| ****Steps**** | What I need to do |
| ****Select a poem you have studied that you would like to draw inspiration from**** | Choose one of the poems studied in this program and ensure you are clear on why it has inspired you. |
| ****Prepare the inspiration poem**** | Annotate any structural or language features on the original poem that you would like to draw on, adapt, appropriate or transform in your own composition. You may have completed this already in:   * **Phase 1, activity 4 – glossary of poetic terms** * **Phase 5, activity 1 – rules of poetry** |
| ****Compose your own poem**** | Decide on the ‘idea’ or topic your poem will be about from the list provided in the task description.  Use the identified structure and language features from the original poem to create the first draft of your own composition. |
| ****Construct your reflection**** | Use **Core formative task 5 – annotating student-composed poem t**o identify components that have been adapted from the original poem.  Use the reflective writing resources listed below and the guiding reflective questions provided in the task description to construct your reflection:   * **Phase 5, resource 2 – reflective writing** * **Phase 5, activity 6 – identifying structural features of a reflection** * **Phase 5, activity 7 – embedding textual evidence practice**   For support with the hybrid form of writing (elements of explanation, analysis, reflection and information in one piece) see paragraph response activities through **Phase 4**, **especially Phase 4, activity 16 – independent hybrid paragraph**. |
| ****Seek feedback**** | In a practice gallery walk, display your poem and use peer feedback techniques to give and get feedback. You may re-use the table provided in **Core formative task 4 – poem appropriation and peer feedback** or checklists from previous work in Year 7. |
| ****Act on feedback**** | Revise your draft poem and reflection using peer feedback. Advice about effective peer feedback is provided as part of **Core formative task 4 – poem appropriation and peer feedback**. |
| ****Prepare your gallery walk display**** | Your gallery walk display will require you to display your poem and your reflection. Use **Phase 6, resource 9 – creating a gallery walk** and the following steps as a guide to prepare your display material:   1. Create a final display draft of your poem and reflection. This can be either handwritten or word processed in a way appropriate for submission or display. 2. Submit your work to your teacher for display. Your teacher may allow you to organise your display yourself. |

# 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. Teachers may find the language helpful when composing their own marking criteria.

## Marking criteria

Table 5 – marking criteria

|  |  |
| --- | --- |
| Grade | Marking guideline descriptors |
| A | * Effectively composes an imaginative text about an identified topic using carefully chosen and sustained codes and conventions (**EN4-ECA-01**: writing; text features: imaginative and word-level language, and **EN4-URA-01**: code and convention). * Effectively draws on, adapts, appropriates or transforms a poem in own composition (**EN4-URC-01**: intertextuality). * Effectively composes a reflective explanation that controls the structure and forms of hybrid informative, analytical and reflective writing (**EN4-ECA-01**: text features: informative and analytical; and **EN4-ECB-01**: reflecting). * Effectively explains how and why the codes and conventions of a poem have been drawn on, adapted, appropriated or transformed for the student composition (**EN4-URA-01**: code and convention; and **EN4-URC-01**: intertextuality). |
| B | * Competently composes an imaginative text about an identified topic using appropriate codes and conventions (**EN4-ECA-01**: writing; text features: imaginative and word-level language; and **EN4-URA-01**: code and convention). * Competently draws on, adapts, appropriates or transforms a poem in own composition (**EN4-URC-01**: intertextuality). * Competently composes a reflective explanation that controls the structure and forms of hybrid informative, analytical and reflective writing (**EN4-ECA-01**: text features: informative and analytical; and **EN4-ECB-01**: reflecting) * Competently explains how and why the codes and conventions of a poem have been drawn on, adapted, appropriated or transformed for the student composition (**EN4-URA-01**: code and convention; and **EN4-URC-01**: intertextuality). |
| C | * Composes an imaginative text about an identified topic using codes and conventions (**EN4-ECA-01**: writing; text features: imaginative and word-level language and **EN4-URA-01**: code and convention) * Draws on, adapts, appropriates or transforms a poem in own composition  (**EN4-URC-01**: intertextuality). * Composes a reflective explanation that uses the structure and forms of hybrid informative, analytical and reflective writing (**EN4-ECA-01**: text features: informative and analytical; and **EN4-ECB-01**: reflecting) * Describes how and why the codes and conventions of a poem have been drawn on, adapted, appropriated or transformed for the student composition  (**EN4-URA-01**: code and convention; and **EN4-URC-01**: intertextuality). |
| D | * Creates an imaginative text about an identified topic with some use or reference to codes and conventions (**EN4-ECA-01**: writing; text features: imaginative and word-level language and **EN4-URA-01**: code and convention). * Attempts to draw on, adapt, appropriate or transform a poem in own composition (**EN4-URC-01**: intertextuality). * Creates a reflective explanation that may have inconsistent use of the structure and forms of hybrid informative, analytical and reflective writing (**EN4-ECA-01**: text features: informative and analytical; and **EN4-ECB-01**: reflecting) * Refers to the codes and conventions of a pre-20th century poem that has been drawn on, adapted, appropriated or transformed for the student composition (**EN4-URA-01**: code and convention; and **EN4-URC-01**: intertextuality). |
| E | * Attempts to create an imaginative text about a topic (**EN4-ECA-01**: writing; text features: imaginative and word-level language; and **EN4-URA-01**: code and convention). * May include features of a poem (**EN4-URC-01**: intertextuality). * Attempts to reflect on the poem’s creation (**EN4-ECA-01**: text features: informative and analytical; and **EN4-ECB-01**: reflecting) * May include some references to a pre-20th century poem that has been drawn on, adapted, appropriated or transformed for the student composition  (**EN4-URA-01**: code and convention; and **EN4-URC-01**: intertextuality). |

## 

## 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 6 – student-facing rubric

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Criteria | Extensive | Thorough | Sound | Basic | Elementary |
| Creative composition of an imaginative text – you have planned and composed a poem on a provided topic that uses codes and conventions to express ideas that are important to you.  Composition is evident through use of:   * codes and conventions of a poem such as stanzas and punctuation * figurative language * emotive and descriptive language * sound devices. | You have effectively used the codes and conventions of poetry to construct a refined piece that clearly expresses an idea of importance related to the chosen topic.  You express ideas using carefully chosen and sustained word-level vocabulary that enhances the power and clarity of your ideas. | You have used the codes and conventions of poetry to construct a piece that expresses an idea of importance related to the chosen topic.  You express ideas based on thoughtful choices in word-level vocabulary to establish the power and clarity of your ideas. | You have made some use of the codes and conventions of poetry to write about an idea of importance related to the chosen topic.  You express ideas with satisfactory choices in word-level vocabulary. | You have attempted to use some codes and conventions of poetry to write about an idea of importance related to the chosen topic.  Some word-level vocabulary may support your ideas. | You have attempted to compose a poem. |
| Experiment with intertextuality – you have drawn on the ideas and language forms and features of a studied pre-20th century poem to influence your own composition.  Experimenting with intertextuality may include:   * drawing on ideas, forms, features or devices * appropriating in order to create new meanings * transforming, subverting or reaffirming * adapting, reworking. | You have effectively experimented with the ideas and language forms and features of a studied pre-20th century poem to influence your own composition.  Your poem demonstrates a sustained and perceptive interaction with the pre-20th century poem. | You have experimented with the ideas and language forms and features of a studied pre-20th century poem to influence your own composition.  Your poem demonstrates a thoughtful interaction with the pre-20th century poem. | You have included ideas and language forms and features drawn from a studied pre-20th century poem to influence your own composition.  Your poem demonstrates an interaction with the pre-20th century poem. | You have attempted to include ideas and language forms and features of a studied pre-20th century poem to influence your own composition.  Your poem demonstrates a basic interaction with the pre-20th century poem. | You have attempted to respond to an earlier poem. |
| Compose a reflective explanation – you have controlled the structure and forms of hybrid informative, analytical and reflective writing to compose an explanation of influences that includes your reflection on the process.  The reflective explanation may include:   * the metalanguage related to the poetic form, for example, enjambment * features of reflective writing when exploring choices, personal impacts and influences * features of analytical writing when examining cause and effect or the implications of the composer’s (including your) choices in structure and language. | You have effectively structured and composed an explanation that clearly articulates how the chosen poem has influenced your composition.  Your use of language and structure is controlled, consistent and sustained throughout.  Your response effectively combines explanation, analysis and reflection as appropriate. | You have thoughtfully structured and composed an explanation that articulates how the chosen poem has influenced your composition.  Your use of language and structure is appropriate and controlled.  Your response combines explanation, analysis and reflection as appropriate. | You have structured and composed an explanation that articulates how the chosen poem has influenced your composition.  Your use of language and structure is appropriate with some inconsistencies.  Your response may combine aspects of explanation, analysis and reflection in a satisfactory way. | You have attempted to compose an explanation that describes aspects of the chosen poem.  Your use of language and structure is, at times, basic or limited with some features of explanation or analysis or reflection included. | You have attempted to compose a limited description of some aspects of the chosen poem. |
| Explain the intertextuality between your poem and the pre-20th century one – you discuss how and why the codes and conventions of a pre-20th century poem have been drawn on, adapted, appropriated or transformed.  The explanation of intertextuality includes:   * textual evidence drawn from your composition to support explanation and analysis * analysis of how language features have been used to achieve the aims of your composition * explanation of the decision to draw on, adapt, appropriate or transform the pre-20th century poem. | You have clearly, consistently and thoughtfully explained the aspects of the pre-20th century poem which have influenced the way you wrote your own poem.  Your response is sustained and well-supported with textual evidence.  Your explanation thoughtfully explores how and why codes and conventions you have used were drawn, adapted, appropriated or transformed from the pre-20th century poem. | You have clearly explained the aspects of the pre-20th century poem which have influenced the way you wrote your own poem.  Your response is well-supported with textual evidence.  Your explanation explores how and why codes and conventions you have used were drawn, adapted, appropriated or transformed from the pre-20th century poem. | You have explained the aspects of the pre-20th-century poem which have influenced the way you wrote your own poem.  Your response includes satisfactory textual evidence.  Your explanation describes how and why codes and conventions you have used were drawn, adapted, appropriated or transformed from the pre-20th century poem. | You have attempted to describe some aspects of the pre-20th century poem which have influenced the way you wrote your own poem.  Your response may make reference to textual evidence.  Your explanation includes a basic outline of some codes and conventions that were drawn, adapted, appropriated or transformed from the pre-20th century poem. | You have attempted to identify how the pre-20th century poem helped you write your own poem. |

## 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.

# 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 sample, marking criteria and student-facing rubric (**in this document)**
* composing poetry (**Core formative task 4 – poem appropriation and peer feedback**)
* support for the codes and conventions, as well as the metalanguage related to poetry **(Phase 1, activity 4 – glossary of poetic terms; Phase 5, activity 1 – rules of poetry)**
* scaffolds for completing the task (**Phase 5, resource 2 – reflective writing; Phase 5, activity 6 – identifying structural features of a reflection)**
* informative, analytical and reflective writing development to support student composition (**Phase 5, activity 7 – embedding textual evidence practice)**
* hybrid informative, reflective and analytical writing developed through the paragraph templates in Phase 4, culminating in **Phase 4, activity 16 – independent hybrid paragraph**.
* support for the development and analysis of your poem in **Core formative task 5 – annotating student-composed poem**
* an explanation of hybrid writing including a list of activities and resources that support informative, analytical and reflective writing, with a focus on blended options in **Phase 6 resource 5 – hybrid writing**.

## Student work sample

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

Table 7 – poem student work sample

|  |
| --- |
| Student work sample |
| ****Brother****  **So here’s to you, my brother dear,**  **In this poem, my love for you is clear.**  **May our bond endure, strong and true,**  **For brothers like you, there are only a few.**  **Seven years older you were always with me**  **Guiding, teasing, pushing and prodding,**  **You were like a warm Sun to me,**  **Warm, constant and golden.**  **Everything learned in those young years,**  **Came out of your loving embrace**  **The bike, the board, the river, the tree**  **All of these you taught to me**  **The day you drove down our dabbled drive,**  **To start your new life,**  **I cried**  **I cried like a little child I was no longer**  **You said to me that you would always be there**  **Even when you went away**  **But I can’t help but feel so alone**  **Now that you have gone.** |

Table 8 – reflection student work sample

|  |
| --- |
| Reflection |
| After studying the poems, Barrett Browning’s ‘How do I love thee? (Sonnet 43)’ and ‘For my Niece’ by Kae Tempest, I have a greater understanding of how poets use poetry forms and features to express and explore the same idea but in different ways as well as borrow from existing work to do so.  That’s why I have drawn on this common idea of love to inspire my own poem ‘Brother’ and adapted some of the forms and features of Barrett Browning’s poems to express my love for my older brother who was my idol in many ways and how I felt when he recently left home to travel overseas. I chose to appropriate the romantic profound love idea in Barrett Browning’s poem to familial love in my poem.  I have learnt that poets try to control language through sound and image devices to get across what they want to say. In Barrett-Browning’s ‘How do I love thee?’ she uses assonance, the strongest one appears in lines 3-4, when the speaker makes repeated use of the long /e/ sound in ‘My soul can reach, when feeling out of sight/ For the ends of being and ideal grace’. This means that the sound device matches the action. I have used sound devices in my poem. These are alliteration to express my sense of loss in the line ‘The day you drove down our dappled drive’.  Metaphors are also used by Barrett Browning “By sun and candle-light” to talk about the passage of time of her love. I have used a simile with the same symbol of the sun for the same purpose and to reinforce this idea showing how my love for my brother was really my guide over time. ‘You were like a warm Sun to me/ Warm, constant and golden’.  I have also learnt that poetry does not have to always rhyme but it should always be an expression of ‘powerful feeling’. Barret Browning’s poem in the form of a sonnet is a ridged verse pattern. I decided to appropriate and then contrast this in my own poem ‘Brother’ by choosing to begin with a very traditional rhyming couplet such as ‘my brother dear/In this poem, my love for you is clear’. I then changed the traditional form of rhyming, such as in the repetition of ‘I cried/I cried like a little child I no longer was’.  In this way, I have learnt a lot from studying poetry and I am really happy with the work I have done. |

## 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 9 – poem student work sample annotations

|  |  |  |
| --- | --- | --- |
| Student work sample | Annotations | Features used to shape meaning |
| Brother  So here’s to you, my brother dear,  In this poem, my love for you is clear.  May our bond endure, strong and true,  For brothers like you, there are only a few. | Student attempts to make connection with the intensity of love evident in Barrett-Browning’s ‘How do I love thee?’ and the Tempest poem ‘For my Niece’ which clearly links to the concept of familial love. Using rhyming couplets suggests a return to what the student knows as there are no examples of this in the core texts.  Repetition of the simplistic rhyme structure continues; however, the student is making some conscious decisions around word choice such as ‘endure’ that is revealing deeper thought about the subject. | Idiom – ‘So here’s to you’ is used to show admiration for the subject. This is expanded upon using possessive adjectives which denote ownership or proximity such as ‘my brother’ and ‘my love’.  Thoughtful use of some variations in syntax, starting with ‘In this poem’ for example. |
| Seven years older you were always with me  Guiding, teasing, pushing and prodding,  You were like a warm Sun to me,  Warm, constant and golden. | Student has connected with some of the imagery and symbolism utilised in the core texts. Dawn is seen as a symbol of renewal in ‘On Clapton pond’ and daylight is an enduring symbol of love within ‘How do I love thee?’. The image of the Sun being ‘Warm, constant and golden’ conveys a satisfactory level of emotion.  There is the need for further editing through the awkward phrasing of ‘like a warm’ and the repetition of ‘warm’ | Use of alliteration – ‘pushing and prodding’.  Simile ‘like a warm Sun’ supports the image and makes a clear connection towards the positive relationship they both possess. Imagery is linked to the Barrett Browning poem through the line ‘by sun and candle-light’. Simplistic colour imagery evident in ‘constant and golden’, yet it does reinforce the message. |
| Everything learned in those young years,  Came out of your loving embrace  The bike, the board, the river, the tree  All of these you taught to me | Again, student returns to the rhyming couplet in the last 2 lines of the stanza. The opening lines break from rhyming couplets without any real effect on the reader which suggests a simplistic understanding of the expectations of poetic structures.  The informal phrasing of ‘came out of’ suggests a need for further refinement of word-level vocabulary to position the reader. | Utilises simple repetition of ‘the’ for dramatic effect and connects images to typical pursuits of brothers. In a short sentence, the poet makes some deeper connection to the bond the boys hold. |
| The day you drove down our dabbled drive,  To start your life anew,  I cried  I cried like a little child I no longer was | Student could have developed figurative language, even tactile imagery to creatively convey the depth of emotion that they are feeling. The short sentence and repetition has some impact. The breaking of rhyming structure could suggest an attempt to ‘break the rules’; however, the end line of the stanza could have had greater impact by exploring word order. | Alliteration – while the student uses a sound device, it does not fully develop or extend our understanding of the poem’s meaning. Rather, it makes commentary about leaving and where the shadows fell on the road. Clear error in word usage ‘dabbled’ instead of ‘dappled’.  Short sentence and repetition gives the poem some form of emotive pause. The simplistic simile is reduced in impact by the ending to the line which requires further control of rhythm and syntax. |
| You said to me that you would always be there  Even when you went away  But I can’t help but feel so alone  Now that you have gone. | The opening line of the stanza is awkward and not reflective of the lyricism or musicality of the related core text. The meaning is literal and student could have ended the poem with further figurative language to leave the reader with more emotional resonance. | Apart from the rhyming couplet in the last 2 lines, few language features are used in this stanza. The student has missed an opportunity to finish by making a deeper emotional connection. |

Please note that the reflection paragraph has been divided into separate rows to make it clear what parts of the response the annotations relate to.

Table 10 – reflection student work sample annotations

|  |  |  |
| --- | --- | --- |
| Student work sample | Annotations | Features used to shape meaning |
| After studying the poems, Barrett Browning’s ‘How do I love thee? (Sonnet 43)’ and ‘For my Niece’ by Kae Tempest, I have a greater understanding of how poets use poetic forms and features to express and explore the same idea but in different ways as well as borrow from existing work to do so. | Student has clearly outlined the intent and inspiration behind their creative composition; however, a deeper reflective explanation – in line with the hybrid form – could have started the reflection with more direction.  Student reflection of the form of their text with reference to the core text is undeveloped. Student could have been more specific about the use of Petrarchan sonnet in ‘How do I love thee?’ and how this creates lyricism and musicality in the poem. | The student has clearly linked core texts to their own work; however, once again, a little more explanation is needed in unpacking exactly what is meant by ‘profound love’ and ‘realistic affection’. |
| That’s why I have drawn on this common idea of love to inspire my own poem ‘Brother’ and adapted some of the forms and features of Barrett Browning’s poems to express my love for my older brother who was my idol in many ways and how I felt when he recently left home to travel overseas. I chose to appropriate the romantic profound love idea in Barrett Browning’s poem to familial love in my poem. | Student has made a thematic link between the texts that they have studied and their own composition. Explanation of the shift from ‘the romantic profound love idea in Barrett Browning’s poem to familial love’ is sound.  The connection back to the writer’s experience is characteristic of hybrid forms | The student has utilised a sound personal voice that links to the purpose of the text and why they wrote it. |
| I have learnt that poets try to control language through sound and image devices to get across what they want to say. In Barrett-Browning’s ‘How do I love thee?’ she uses assonance, the strongest one appears in lines 3-4, when the speaker makes repeated use of the long /e/ sound in ‘My soul can reach, when feeling out of sight/ For the ends of being and ideal grace’. This means that the sound device matches the action. I have used sound devices in my poem. These are alliteration to express my sense of loss in the line ‘The day you drove down our dappled drive’ | Some solid blending of reflection on learning and analysis of the Barrett Browning poem, especially how assonance is used for poetic effect.  While there is bit of growth in the depth of reflection here, the student once again reverts to applying this in a less developed way. The analysis of their own use of alliteration in ‘The day you drove down our dabbled drive’ shows limited impact, as the sound device does not extend any emotional resonance with the reader. Rather, it simply describes the actions of leaving and the fact that there were shadows on the road. | The student is making a link between language devices and how meaning is enhanced but the response is weakened by some inconsistency in the control of sentence structures.  The examples given could be developed through clearer analysis of the impact of devices on the meaning of the poem. The contrast between the use of assonance and alliteration is clear. Barrett-Browning uses assonance to give the poem sonic resonance that reflects the unity and harmony she feels towards her husband. The alliteration used is literal and does not enhance meaning.  The student correctly refers to ‘dappled’ in this explanation, but this is inconsistent with the ‘dabbled’ that remains unedited in the poem. |
| Metaphors are also used by Barrett Browning “By sun and candle-light” to talk about the passage of time of her love. I have used a simile with the same symbol of the sun for the same purpose and to reinforce this idea showing how my love for my brother was really my guide over time. ‘You were like a warm Sun to me/ Warm, constant and golden’. | Student is using analysis of language forms and features to reflect upon both their own poetry and the core text. This shows growth through the core formative tasks where the student is transferring knowledge about figurative language into their own creative composition. | The student could have extended the reflection explanation here by broadening their discussion to ‘figurative language’. The informal ‘talk about’ and the limited analysis of the impact of Barrett Browning’s choices is characteristic of this response.  The comparison to the student’s poem is made but not developed to explain or reflect on the impacts of intertextuality. |
| I have also learnt that poetry does not have to always rhyme but it should always be an expression of ‘powerful feeling’. Barret Browning’s poem in the form of a sonnet, has a ridged verse pattern. I decided to appropriate and then contrast this in my own poem ‘Brother’ by choosing to begin with a very traditional rhyming couplet such as ‘my brother dear/In this poem, my love for you is clear’. I then changed the traditional form of rhyming, such as in the repetition of ‘I cried/I cried like a little child I no longer was’. | The student has utilised the wording of the question and reflected on their own creative composition.  Student has utilised vocabulary of the program in terms such as ‘ridged verse pattern’ and ‘appropriate’ with some explanation of form, but again some inconsistency in the control of language.  There was a missed opportunity to discuss the deliberate usage of a short sentence and the repetition of ‘I cried’ which does have some emotional resonance with the reader.  While there is an attempt to blend in reflection with analysis, there is no explanation of the reason for adapting the rhyme structures. | The student has used a personal reflective voice in the discussion on form, acknowledging that ‘poetry does not have to always rhyme’. The student gives evidence of their own work and the selection to use rhyming couplets such as ‘my brother dear/In this poem, my love for you is clear’. |
| In this way, I have learnt a lot from studying poetry and I am really happy with the work I have done. | Student ends with a short generalisation that could have benefitted from an understanding of the importance of a thorough and specific conclusion. | Personal response is evident; however, the concluding sentence could benefit from specific detail about the student’s experience. |

### Feedback comment

The imaginative part of this response makes use of several conventions and poetic features, demonstrating an awareness of the ‘rules’ of poetry. The student makes links to the Barrett-Browning poem ‘How do I love thee?’ and explains why they have shifted from romantic love to the idea of familial love. The construction of the poem is sound; however, at times, relies on clichéd imagery, such as ‘warm, constant and golden’. While the student does build on the previous stanzas as the poem progresses, to elevate this poem to a higher grade the student could expand word choice to more emotive and nuanced words and, especially in the final stanza, explore the addition of figurative language or tactile images to deepen the literal description.

In the reflection, the student has outlined the intent and inspiration behind their creative composition. However, a deeper analysis could have provided a clearer direction for the task. There was a missed opportunity to discuss the deliberate usage of a short sentence and the repetition of ‘I cried’ which does have some emotional resonance with the reader. A satisfactory overall grasp of the conventions of reflective writing has been demonstrated through the personal voice and the connection to the ‘powerful feelings’ felt with the brother moving overseas. However, the student could be advised to be careful that this voice does not become too colloquial such as in the conclusion ‘In this way, I have learnt a lot from studying poetry and I am really happy with the work I have done’.

This is an important feature of hybrid writing, and the student could be supported to explore vocabulary and sentence stems further when blending subjective experience with informative and analytical writing. The student could have expressed the colloquial sentence above as ‘The study of ‘How do I love thee?’ gave me a strong understanding of the way language forms and features are used to create lyricism, meaning and express ‘powerful feelings’. I have worked hard to ensure my poem “Brother’ reflects what I have learned.” The student could be advised to come back to the wording of the question and try to elevate sentence- and word-level language, as well as thoroughly edit so that sentence structures are used to consistently connect ideas, evidence and language features. While there are elements of a B-grade response in the creative part of the task, the limitations of the reflection hold this response to a final overall C grade.

# 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, teaching and learning 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 with 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/policy-library/policies/pd-2016-0468) element of assessment (formative assessment, summative assessment, student engagement).

**Alignment to Australian Professional Standards for Teachers**: this resource supports teachers to address [Australian Professional Standards for Teachers](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 5.1.2, 5.2.2, 5.3.2.

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

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

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