English Stage 5 (Year 10) –assessment task notification

Digital stories – interactive multimodal digital text (group composition) and individual reflection – Term 4

This document contains a sample assessment notification and a student work sample. This accompanies the teaching and learning program ‘Digital stories’.

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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 is not a standalone resource and aligns with the following support materials:

* Assessment task stimulus texts – Digital stories
* Core formative tasks booklet – Digital stories
* Teaching and learning program – part 1 – Digital stories – Phases 1, 2, 5 and 6
* Teaching and learning program – part 2 – Digital stories – Phases 3 and 4
* Resource booklet – part 1 – Digital stories – Phases 1, 2, 5 and 6
* Resource booklet – part 2 – Digital stories – Phases 3 and 4
* Phase 2 – simple and complex ideas – PowerPoint
* Phase 3 – types of narrative structures – PowerPoint
* Phase 4 – exploring authority in the core text – PowerPoint
* Phase 5 – how to use Canva for Education – PowerPoint
* Phase 5 – reflective writing – PowerPoint
* Year 10 scope and sequence.

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

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 assessment templates. The content from the heading ‘Digital stories – interactive multimodal digital text composition (group task) and individual reflection’ to the heading ‘Student support material’ is student facing and could be copied and pasted into the school’s assessment template.

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

## 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 4 of Year 10. It provides opportunities for students to experiment in their own composition with the language forms features and structures they have analysed in the core texts.

In the program ‘Digital stories’, students engage with a range of multimodal digital texts to explore innovative ways to tell stories. Students will deepen their appreciation of how authority over meaning is negotiated through acts of authorship, publication and interpretation in digital texts. Students analyse a range of texts that manipulate digital technology to construct narratives. These texts tell nonlinear or interactive stories about historical, social, cultural or ethical issues to communicate ideas and influence viewpoints. Students will apply the codes and conventions of multimodal texts to shape meaning in their own compositions.

The assessment task stimulus texts should be distributed with this sample assessment notification. These can be downloaded in a separate booklet from [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10).

## 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, such as marking criteria or steps-to-success.
* Use the student response as an example and model of how to achieve success. Make modifications to the model to reflect contextual needs. This can take place prior to students beginning their own compositional process and as a feedback opportunity, to refine compositions as they engage with the task.
* Examine the sample assessment and student sample – [*Nomads*](https://www.canva.com/design/DAGUKEt9T-c/Sux86DRTlzaFJnLmZfZldQ/view?utm_content=DAGUKEt9T-c&utm_campaign=designshare&utm_medium=link&utm_source=editor) – 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.
* Work together with colleagues to develop a sample assessment task to understand the skills and knowledge that students will need to be explicitly taught to successfully complete the task.

# Digital stories – interactive multimodal digital text composition (group task) and individual reflection

**Teacher note**: this assessment task requires students to create a digital multimodal text using [Canva for Education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653). Depending on your students’ access to technology at home, it is advisable that teachers secure regular access to the technology required to complete this task during class time. Work with your colleagues to ensure equitable access to these resources from the early stages of this program. Teachers who are confident or have students who are confident users of other digital platforms may adapt this task to incorporate choice about the platform, application or program that can be used to compose the text. Suitable learning tools that are available on the [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Browser?clearCache=a7d9ed1e-1db2-907d-2f4d-8897b56a3c7) and are free for department teachers and students to use include:

* [TouchCast Studio](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/590)
* [PowToon Edu](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/115)
* [Adobe Express](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/10)
* [Google Slides](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/70)
* [Google Sites](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/71)
* [Microsoft PowerPoint Online](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/116).

This task is scheduled for submission for Week 5. This should allow sufficient time to collect data to inform reports and Record of School Achievement (RoSA) grades.

In this program, you will engage with a range of multimodal texts to explore how contemporary composers experiment with innovative forms of representation.

This assessment task requires you to work with a group to transform a written text into an interactive multimodal digital text that allows readers to navigate their own pathway through the text. You will individually reflect on the transformation of the written text and how the new text uses interactive features to enhance a reader’s experience of the text.

**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.

## 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 10 –English**** | ****Task details**** | ****Annotations**** |
| ****Task number**** | 4 | [Task number – ensure this reflects the chronological order outlined within the scope and sequence and the assessment schedule.] |
| ****Issue date**** | Term 4, Week 1, 2024 (first lesson of the week – indicative only) | [Issue and date – state the day and date the assessment is issued.] |
| ****Due date**** | Term 4, Week 5, 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**** | **EN5-URA-01**: Code and convention  **EN5-URB-01**: Argument and authority  **EN5-ECA-01**: Representing  **EN5-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** – 3 to 5 minutes (navigation time) interactive multimodal digital text (group composition) to be submitted on Canva for Education.  **Part B** – individual reflection (500 to 600-word response) to be submitted on the due date. | [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.] |

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**Teacher note**: when transferring this task into your school’s assessment template, provide a short description of the task. This description should be written in plain 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 the Department of Education’s [Effective assessment practice](https://education.nsw.gov.au/teaching-and-learning/assessment/strengthening-assessment/effective-assessment-practice) advice as well as NESA’s [Assessment Principles](https://curriculum.nsw.edu.au/assessment-and-reporting/assessment-principles). It should provide clear opportunities for teachers to gather evidence about student achievement in relation to syllabus outcomes.

# Task description

In Part A of this task, you will work in a group to transform an existing text into an interactive multimodal digital text.

In Part B of this task, you will submit an individual reflection about the transformation of the written text, how your group used model texts, and how the new text allows readers to make their own way through the text.

## The context of the task

Your school is hosting an Open Day in Term 1 2026. An ‘Open Day’ is an event where students from local primary schools and other visitors from the community visit the school. By engaging with displays and work samples, visitors develop an understanding of the student experience at the school and the learning that happens there. Students will be required to create a display that showcases the learning experiences in each subject.

For the English display, you will be required to work in a group to produce an interactive multimodal digital text. Your composition will be a transformation of an existing text taken from the provided stimulus texts. You will need to apply your understanding of the codes and conventions of interactive multimodal digital texts to express your ideas and allow the responder to interact with your transformed text.

You will also use the prompts provided to individually complete a reflection about your creative choices and evaluate your group’s work.

Your group’s interactive multimodal digital text will be included in the 2026 Open Day display where future students and members of the community will interact with the work.

**Part A – interactive multimodal digital text (group composition)**

In a group, transform one of the stimulus texts into an interactive multimodal digital text. You should use Canva for Education to create this digital text. Your text should:

* include 2 or more modes of communication (such as audio, visual and text)
* be composed using Canva for Education
* allow the responder at least one opportunity for interactive control. This could include
* audience-selected reading pathways
* allowing your audience to move objects around in response to a prompt
* providing a platform for audience response, such as a survey or comment box
* use language forms, features and structures appropriate to audience, purpose and context
* demonstrate your understanding of the codes and conventions of interactive multimodal digital texts
* take the audience 3 to 5 minutes to navigate.

**Part B – individual reflection**

**Teacher note**: before distributing the sample assessment notification, decide how students should submit Part B – individual reflection. This should be clearly indicated in the instructions. If students are required to submit using a method other than presenting a hard copy to the teacher, such as uploading an electronic file to the Canva for Education classroom, this process should be explicitly taught.

Write a 500-to 600-word response reflecting on:

* how and why your group has used the codes and conventions of a multimodal text to transform a written text
* what impact the interactive elements have on the responder’s ownership of their reading journey
* how effectively have you used multimodal elements inspired by a model text studied in class in your own composition

In your responses you should:

* use the language of reflective writing
* make reference to your own text to support your reflection
* provide examples from model texts to show how they have influenced your own composition.

The table below provides suggestions for model texts that could be explored to develop understanding of the codes and conventions used in interactive multimodal digital texts.

Table 2 – core texts

|  |  |
| --- | --- |
| ****Text**** | ****Composer(s)**** |
| [*Ravi and Emma: an interactive documentary in Southern Dialect Auslan*](https://raviandemma.sbs.com.au/) (2021) | **Special Broadcasting Service (SBS) Australia**  Executive producer/director: Kylie Boltin |
| [*K’gari: the real story of a true fake*](https://www.sbs.com.au/kgari/)(2017) | **Special Broadcasting Service (SBS) Australia**  Director: Boris Etingof |
| [*My Grandmother’s Lingo*](https://www.sbs.com.au/mygrandmotherslingo/) (2016) | **Special Broadcasting Service (SBS) Australia**  Producers: Gina McKeon, Boris Etingof and John-Paul Marin |
| [*The Last Generation*](http://apps.frontline.org/the-last-generation/?utm_source=Partner&utm_campaign=TheGroundTruth) (2018) | **FRONTLINE and The GroundTruth Project**  Writers: Michelle Mizner and Katie Worth  Producers: Amy Gaines, Beth Murphy, Charles M. Sennott, Katie Worth, Michelle Mizner and Raney Aronson-Rath |

## 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.

In Part A – interactive multimodal digital text (group composition), the teacher is looking to see how well you:

* craft a multimodal digital text – use 2 or more modes of communication to craft a multimodal digital text (**EN5-ECA-01**: Representing; **EN5-URA-01**: Code and convention)
* express complex ideas – craft a text that communicates ideas that can engage a responder (**EN5-ECA-01**: Representing)
* embed interactive elements – provide your audience with opportunities for interactive control (**EN5-ECA-01**: Argument and authority)

In Part B – individual reflection, the teacher is looking to see how well you:

* reflect on the codes and conventions used in your composition – use the language of reflection and technical vocabulary to explain and evaluate the authorial decisions in your group’s composition (**EN5-URA-01**: Code and convention; **EN5-ECB-01**: Reflecting)
* reflect on your experimentation – explain how your use of interactive elements enhances the responder’s experience of your text (**EN5-URB-01**: Argument and authority; **EN5-ECB-01**: Reflecting)
* make connections to model texts – evaluate the effectiveness of compositional choices that were inspired by model text(s) (**EN5-URA-01**: Code and convention; **EN5-ECB-01**: Reflecting)

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## Steps to success

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

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

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

Table 3 – assessment preparation schedule

|  |  |
| --- | --- |
| ****Steps**** | ****What I need to do**** |
| ****Establish effective ways to collaborate with your peers**** | **Develop effective strategies and practices for managing group work with your peers. Phase 6, activity 3 – collaborating with your peers is designed to support your skills in collaboration.** |
| ****Plan your interactive multimodal digital composition**** | With your group, complete **Core formative task 1 – proposal and plan (group task)**. Use Canva for Education to create a mood board proposal and storyboard template. |
| ****Reflect on and action feedback on your plan and proposal**** | Use the feedback provided in **Phase 5, activity 4 – self assessment of plan** and in **Phase 5, activity 5 – peer feedback on proposal and plan to guide the development of your group’s interactive multimodal digital text.** |
| ****Engage personally, critically and analytically with model interactive multimodal digital texts**** | Revisit **Phase 2, activity 2 – exploring digital texts and interactivity** to consider the kinds of interactive and multimodal features you could include in your own composition. |
| ****Familiarise yourself with and experiment in Canva for Education**** | **Explore the features and functions of Canva for Education and develop confidenc**e **using this web-based tool.** |
| ****Create a plan to complete your group task**** | Use the table provided in **Phase 6, activity 4 – creating an assessment plan** to create a checklist and timeline for completion of the task. |
| ****Collaborate with your group to create your interactive multimodal digital text**** | Use the design features of Canva for Education to compose your interactive digital text. |
| ****Check that your digital text includes all the features outlined in the task description for Part A – interactive multimodal digital text (group composition)**** | Use the list of bullet points in the task description for Part A – interactive multimodal digital text (group composition) as a checklist to ensure you have met the requirements of the task. |
| ****Complete Part B – individual reflection**** | Write Part B – individual reflection. As you draft your response, apply your understanding of the reflection and the features of reflective writing developed in **Phase 5, activity 6 – What is reflective writing?, Phase 5, activity 7 – comparing reflective writing responses, Phase 6, activity 6 – reflective writing checklist and Phase 5, resource 2 – what a good reflection looks like.** |
| ****Submit Part A and Part B.**** | Nominate one group member to share with your teacher the Canva for Education link to the group’s interactive multimodal digital text (group composition) (Part A). Submit your individually completed reflection questions for Part B in the format outlined by your teacher. |

# Marking guidelines

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

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

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

## Marking criteria

**Part A – interactive multimodal digital text (group composition) marking criteria**

**Teacher note**:as Part A is a group composition, all group members should be awarded the same grade for this part of the task.

Table 4 – Part A – interactive multimodal digital text (group composition) marking criteria

|  |  |
| --- | --- |
| ****Grade**** | ****Marking guideline descriptors**** |
| ****A**** | * Crafts an engaging digital text that includes purposefully selected codes and conventions from a range of modes (**EN5-ECA-01**: Representing; **EN5-URA-01**: Code and convention) * Crafts a text that effectively represents complex ideas to engage responders (**EN5-ECA-01**: Representing) * Effectively selects and embeds a range of interactive elements that make the responder an active participant in the text (**EN5-ECA-01**: Argument and authority) |
| ****B**** | * Crafts a digital text that includes codes and conventions from a range of modes (**EN5-ECA-01**: Representing; **EN5-URA-01**: Code and convention) * Crafts a text that represents complex ideas to engage responders (**EN5-ECA-01**: Representing) * Selects and embeds interactive elements that make the responder an active participant in the text (**EN5-ECA-01**: Argument and authority) |
| ****C**** | * Composes a digital text that includes codes and conventions from at least 2 modes (**EN5-ECA-01**: Representing; **EN5-URA-01**: Code and convention) * Composes a text that represents ideas to engage responders (**EN5-ECA-01**: Representing) * Includes interactive elements that make the responder a participant in the text (**EN5-ECA-01**: Argument and authority) |
| ****D**** | * Attempts to compose a digital text using one or more modes (**EN5-ECA-01**: Representing; **EN5-URA-01**: Code and convention) * Composes a text that attempts to communicates ideas (**EN5-ECA-01**: Representing) * Attempts to include at least one interactive element (**EN5-ECA-01**: Argument and authority) |
| ****E**** | * Attempts to compose a text (**EN5-ECA-01**: Representing; **EN5-URA-01**: Code and convention) * Attempts to communicate an idea (**EN5-ECA-01**: Representing) * Demonstrates limited understanding of how to use interactive elements in a digital text (**EN5-ECA-01**: Argument and authority |

**Part B – individual reflection**

Table 5 –Part B – individual reflection marking criteria

|  |  |
| --- | --- |
| ****Grade**** | ****Marking guideline descriptors**** |
| ****A**** | * Effectively uses reflective language and technical vocabulary to explain and evaluate the group’s authorial decisions (**EN5-URA-01**: Code and convention; **EN5-ECB-01**: Reflecting) * Reflects perceptively on how the use of interactive elements enhances the reader’s journey through Part A (**EN5-URB-01**: Argument and authority; **EN5-ECB-01**: Reflecting) * Effectively evaluates the compositional choices that were inspired by model texts(s) using well-chosen textual references from the group composition and the model text(s) (**EN5-URA-01**: Code and convention; **EN5-ECB-01**: Reflecting) |
| ****B**** | * Uses reflective language and technical vocabulary to explain and evaluate the group’s authorial decisions (**EN5-URA-01**: Code and convention; **EN5-ECB-01**: Reflecting) * Reflects on how the use of interactive elements enhance the reader’s journey through Part A (**EN5-URB-01**: Argument and authority; **EN5-ECB-01**: Reflecting) * Evaluates the compositional choices that were inspired by model texts(s) using relevant textual references from the group composition and the model text(s) (**EN5-URA-01**: Code and convention; **EN5-ECB-01**: Reflecting) |
| ****C**** | * Uses reflective language explain the group’s authorial decisions (**EN5-URA-01**: Code and convention; **EN5-ECB-01**: Reflecting) * Describes how the use of interactive elements shapes the reader’s journey through Part A (**EN5-URB-01**: Argument and authority; **EN5-ECB-01**: Reflecting) * Explains the compositional choices that were inspired by model texts(s) using some textual references from the group composition and the model text(s) (**EN5-URA-01**: Code and convention; **EN5-ECB-01**: Reflecting) |
| ****D**** | * Attempts to use reflective language to describe the group’s authorial decisions (**EN5-URA-01**: Code and convention; **EN5-ECB-01**: Reflecting) * Describes a strategy used for reader interactivity (**EN5-URB-01**: Argument and authority; **EN5-ECB-01**: Reflecting) * Attempts to explain the compositional choices that were inspired by model texts(s) (**EN5-URA-01**: Code and convention; **EN5-ECB-01**: Reflecting) |
| ****E**** | * Attempts to describe the group’s composition (**EN5-URA-01**: Code and convention; **EN5-ECB-01**: Reflecting) * Attempts to describe how a reader can interact with the text (**EN5-URB-01**: Argument and authority; **EN5-ECB-01**: Reflecting) * Attempts to make a connection between a model text and the group composition (**EN5-URA-01**: Code and convention; **EN5-ECB-01**: Reflecting) |

## Student-facing rubric

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

**Part A –** **interactive multimodal digital text (group composition) marking criteria**

**Teacher note**:as Part A is a group composition, all group members should be awarded the same grade for this part of the task.

The following table provides the student-facing rubric for the group composition.

Table 6 – Part A – interactive multimodal digital text (group composition) – student facing rubric

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ****Criteria**** | ****Extensive**** | ****Thorough**** | ****Sound**** | ****Basic**** | ****Elementary**** |
| ****Craft a multimodal text that transforms an existing text.****  ****You could do this by including:****   * ****a range of visual features such as photographs, images or videos**** * ****a range of audio features such as music, voiceover, sound effects**** * ****a range of written features such as quotations and extracts from the original written text.**** | Your group has crafted a text that demonstrates effective and consistent control of codes and conventions of multiple modes.  The modes you have used are well-selected and enhance the original text.  The combination of modes is highly engaging for the responder as they navigate through your text. | Your group has crafted a text that demonstrates control of codes and conventions of multiple modes.  The modes you have used enhance the original text.  The combination of modes is engaging for the responder as they navigate through your text. | Your group has crafted a text that demonstrates understanding of codes and conventions of multiple modes.  The modes you have used reflect the original text.  The combination of modes is sometimes engaging for the responder as they navigate through your text. | Your group has crafted a text that demonstrates some understanding of codes and conventions of multiple modes.  The combination of modes allows limited engagement for the responder as they navigate through your text. | Your group has attempted to craft a text that demonstrates limited understanding of codes and conventions of one or more modes. |
| ****Express complex ideas in your texts. These may be ideas that:****   * ****explore multiple points of view**** * ****challenge the thinking of responders**** * ****inspire responders to take actions**** * ****are represented through metaphor or symbol**** * ****are philosophical.**** | Your group composition effectively explores complex ideas from the original text.  A range of strategies are used effectively to add layers of meaning to the ideas explored in the text. | Your group composition explores complex ideas from the original text.  A range of strategies are used to add layers of meaning to the ideas explored in the text | Your group composition explores an idea from the original text.  Some strategies are used to illustrate the ideas explored in the text. | Your group composition explores an idea in a limited manner.  There is an attempt to create a literal representation of ideas in the text. | Your group composition attempts to explore an idea. |
| ****Embed interactive elements to provide responders with opportunities to control the navigation through the text.****  ****You could do this by:****   * ****including strategies for self-paced navigation**** * ****providing multiple pathways through the text**** * ****embedding forms or opportunities for responder comments through the text**** * ****including instructions for responders such as ‘click here’.**** | Your group composition presents a range of opportunities for meaningful responder interaction.  The use of interactive elements in your text effectively engages the responder and allows them to actively participate in and control elements of your text. | Your group composition presents opportunities for meaningful responder interaction.  The use of interactive elements in your text engages the responder and allows them to actively participate in your text. | Your group composition presents opportunities for responder interaction.  The use of interactive elements in your text allows for some audience participation in your text. | Your group composition may present an opportunity for responder interaction. | Your group composition presents minimal opportunities for responder interaction. |

**Part B – individual reflection**

The following table provides the student-facing rubric for the individual reflection.

Table 7 – Part B – individual reflection – student-facing rubric

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ****Criteria**** | ****Extensive**** | ****Thorough**** | ****Sound**** | ****Basic**** | ****Elementary**** |
| ****Use the language of reflection and technical vocabulary to explain and evaluate the authorial decisions in your group’s composition You could do this by:****   * ****explaining how your group transformed the written text to craft the interactive multimodal digital text**** * ****using technical vocabulary that is relevant to the selected codes and conventions**** * ****using evaluative verbs and adverbs to assess your group’s choices**** * ****using first-person reflective language to discuss the composition of your text.**** | Your response uses the given prompts to guide a perceptive evaluation of your group’s text.  You effectively explain how the written text has been transformed into a multimodal digital text.  You use technical vocabulary effectively to explain the codes and conventions that impact the responder’s engagement with the group composition.  The language of reflection is used consistently and effectively. | Your response uses the given prompts to guide the evaluation of your group’s text.  You clearly explain how the written text has been transformed into a multimodal digital text.  You use technical vocabulary to explain the codes and conventions that impact the responder’s engagement with the group composition.  The language of reflection is used effectively. | Your response uses the given prompts to guide the discussion of your group’s text.  You explain how the written text has been transformed into a multimodal digital text.  You explain the codes and conventions that impact the responder’s engagement with the group composition.  The language of reflection is used in a sound manner. | Your response addresses the given prompts.  You have made reference to or described the transformation process.  You attempt to explain the codes and conventions that have been used in the group composition.  The language of reflection is used in a variable manner. | You have attempted to compose a reflection.  You have made reference to at least one aspect of the transformation process.  You have identified code(s) and convention(s) used in the group composition.  There is some awareness of the language of reflection. |
| ****Reflect on the way that you have experimented with interactivity to enhance the reader’s journey.****  ****You could do this by:****   * ****identifying the interactive strategies used in the group composition**** * ****explaining how the interactive strategies allowed responders to control an aspect of the text**** * ****explaining the effectiveness of the use of the interactive strategies**** | Your response clearly explains how interactive strategies have been used to allow responders to control elements of the group composition.  You reflect perceptively on how the interactive elements transfer some authority over and control of the text to the responder.  You justify your interactive inclusions by effectively explaining why you have chosen the specific strategies present in your text. | Your response explains how interactive strategies have been used to allow responders to control elements of the group composition.  You reflect thoughtfully on how the interactive elements transfer some authority over and control of the text to the responder.  You justify your interactive inclusions by explaining why you have chosen the specific strategies present in your text. | Your response describes how interactive strategies have been used in your group composition.  You reflect on how the interactive elements transfer some authority over and control of the text to the responder.  You describe why you have chosen the specific strategies present in your text. | Your response describes interactive strategies used in your group composition.  You attempt to explain how the interactive elements transfer some control of the text to the responder.  You describe the strategies present in your text. | Your response attempts to describe interactive strategies used in your group composition.  You identify an interactive element used in the group composition. |
| ****Evaluate the effectiveness of compositional choices that were inspired by the model text(s). You could do this by:****   * ****identifying specific codes and conventions from the model texts used in the group composition**** * ****providing examples of codes and conventions from the model text(s) that have inspired your own composition**** * ****providing examples from your own composition that have been inspired by the model text(s)**** * ****identifying specific strategies for interaction from the model texts used in the group composition**** * ****using evaluative language to compare the successes of your compositional choices to the model text(s).**** | Your reflection effectively evaluates the aspects of the compositional choices made in Part A that have been influenced by the model text(s).  You effectively acknowledge how the elements adapted from the model text(s) cater to your responders.  You have included well-chosen examples from both the model text(s) and the group composition to support perceptive reflection. | Your reflection evaluates the compositional choices made in Part A that have been influenced by aspects of the model text(s).  You acknowledge how the elements adapted from the model text(s) cater to your responders.  You have included relevant examples from the model text(s) and the group composition to support your thoughtful reflection. | Your reflection explains the compositional choices made in Part A that have been influenced by the model text(s).  You acknowledge the elements adapted from the model text.  You have included examples from the model text(s) and the group composition to support your reflection. | Your reflection attempts to explain compositional choices made in Part A with some reference to the model text(s).  You have attempted to describe aspects of the model text(s) and the group composition. | Your reflection attempts to make a connection between the model text(s) and the group composition. |

## Assessment policy

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

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

Consult [NESA’s summative assessment principles](https://curriculum.nsw.edu.au/assessment-and-reporting/summative-assessment) for an overview of summative assessment best-practice.

# Student support material

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

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
* scaffolds for planning the task (see **Core formative task 1 – proposal and plan (group task)**
* activities that explore the codes and conventions of model texts (see **Phase 2, activity 2 – exploring digital texts and interactivity, Phase 2, activity 3 – parts, perspective, me, Phase 2, activity 5 – How can digital texts create authority? and Phase 5, activity 3 – reflecting on how choices shape meaning)**
* **resources and activities for developing reflective writing skills (see Core formative task 2 – reflection, Phase 5, activity 6 – What is reflective writing?, Phase 5, activity 7 – comparing reflective writing responses and Phase 5, resource 2 – what a good reflection looks like**)
* applying feedback to improve work (see **Phase 5, activity 4 – self-assessment of plan, Phase 5, activity 5 – peer feedback on proposal and plan and Phase 6, activity 7 – peer feedback template for reflective writing**)
* assessment task preparation (see **Phase 6, activity 1 – understanding and deconstructing the assessment notification, Phase 6, activity 2 – applying marking guidelines, Phase 6, activity 4 – creating an assessment plan and Phase 6, activity 6 – reflective writing checklist**).

## Student work sample

**Teacher note**: the following work samples are designed to provide an example of a completed multimodal and reflection that align with the assessment task requirements. They are not designed to be an example of exemplary student work. They are reflective of C grade responses.

**Part A – interactive multimodal digital text (group composition)**

The student sample interactive multimodal digital text (group composition), [*Nomads*](https://www.canva.com/design/DAGUKNoWjYg/09roQT-wKy7HiQU-LzCGPw/view?utm_content=DAGUKNoWjYg&utm_campaign=designshare&utm_medium=link&utm_source=editor), can be accessed on Canva for Education.

**Part B – individual reflection**

Our original text was from the What Matters? writing competition that we studied in Year 9. The text is called ‘Nomad’ and it’s about writing a persuasive essay. We chose this text because we read it last year and we all know what it’s like to have to sit an exam, so that was something we could choose to transform. We made it into a digital multimodal text *Nomads* by breaking the story up into different slides and adding as many different visual and audio elements as possible. We tried to find visual and audio elements that matched the sentences on the screen, and I believe we did this well. For example, I included an animation of x-ray glasses with the text ‘we all shuffle nervously trying to involve x-ray vision to see the question on the other side’ and a teacher with a chalkboard for ‘Your Exam Begins… Now’ and again for ‘pens down please Your time is up.’ Jamie also included sound effects such as pages turning and writing, a clock ticking and a bell ringing to create the sound of an exam. The point of including these codes and conventions of a multimodal digital text was to transform the written text to be more interesting and make it feel more real, like an exam.

We used a range of interactive elements to shape the reader’s journey and make the person feel like they were in control. We wanted the responder to be able to move forwards or backwards, so the text wasn’t too fast or slow. We set the presentation up so that the reader could go to the next slide or previous slide by clicking the mouse or using the arrows on the keyboard. We also used hyperlinks to create a branching story so the responder could choose whether they would like to read Jamie or Eleanor’s story. Each story gives a different point of view on the exam question, ‘write a persuasive essay on what political issue matters to you.’ which is what the original ‘Nomad’ story from Year 9 was about.

I really liked the model text, *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*. It had a branching storyline to show their 2 points of view and we got to use the webcam to learn sign language as well. We tried to use a branching story in our own digital text by creating the two stories which gave a different point of view on the same event – sitting an exam. This was similar to *Ravi & Emma* because we gave readers the option to read either story – Eleanor or Jamie like how you could choose to out of Ravi or Emma. The only difference between our composition and *Ravi & Emma* was that we didn’t know how to get the audience to interact using their webcam. In *Ravi & Emma* you can choose whose story goes first. People can do that in our presentation too, so that’s the same.

Overall I think our group did a good job of changing the written ‘Nomad’ into an interactive text *Nomads*. We used lots of multimodal elements that we learnt in class and saw used in other texts and we tried to give the reader some control as well. It was pretty good working in a group and I hope you liked what we made.

## Annotated student work samples

**Teacher note**: the following work samples are not designed to be an example of exemplary student work. These samples are reflective of a C grade response. The material below has been created by the English curriculum team using Canva for Education.

**Part A – interactive multimodal digital text (group composition)**

The following work sample includes screenshots of the sample interactive multimodal digital text (group composition). Please visit [Canva for Education](https://www.canva.com/design/DAGOWOZE3Vw/F6sZgwkcXwdUWIJg5_7C1Q/edit?utm_content=DAGOWOZE3Vw&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton) to access the sample in full.

Table 8 – student work sample annotations – interactive multimodal digital text (group composition)

|  |  |  |
| --- | --- | --- |
| ****Student work sample – interactive multimodal digital text (group composition)**** | ****Annotations in relation to the marking criteria**** | ****Suggestions for feedforward and skill development**** |
| Figure 1 – extract 1 from Part A student sample  Title slide with text in the centre that reads: 'Nomads - A Digital Story'.   The bottom of the slide has text that reads: ‘Original Text - Nomad By Eleanor Swan’.  Figure 2 – extract 2 from Part A student sample  Screenshot of a slide with text and x-ray glasses.   Slide 2 of Nomads – A Digital Story. Text reads: Ms. Jackson hands the papers out to each student face down. We all shuffle nervously trying to invoke x- ray vision to see the question on the other side. As if one minute sooner than everyone else would give us even a slight advantage.  Figure 3 – extract 3 from Part A student sample  Slide 3 of Nomads - A Digital Story. There is a teacher pointing to a chalkboard that has text that reads 'Your Exam Begins...Now'. | The title slide draws on multiple modes – images and animated graphics are combined with music. The choice of music demonstrates sound understanding of the purpose of the text – to present a reflection on the writing experience.  Sound control of multimodal elements isdemonstrated – the positioning of ‘Original Text ‘Nomad by Eleanor Swan’ is obscured by the animated image of the globe. The audio track cuts abruptly creating a jarring experience for the responder.  The selection of the image of the glasses reflects the text’s reference to ‘x-ray vision’. Voiceover is used and aligned with the text on the slide. | During the revision and editing process, students should be encouraged to refine the use of combining different textual modes to create a more seamless responder journey through the text.  Students could deepen their understanding of symbolism and metaphor so that the inclusion of images enhances the meaning of the text by moving beyond literal illustration of the content. |
| Figure 4 – extract 4 from Part A student sample  Slide 4 of Nomads – A Digital Story with text at the top that reads: 'Write a persuasive essay on what political issue matters to you'.  There are students sitting an exam and with text that reads  'Eleanor's Story' and 'Jamie's Story'.  Figure 5 – extract 5 from Part A student sample  Screenshot of a slide with text and graphics including a brain, a witch's cauldron, a dragon and a robot.   Slide 8 of Nomads – A Digital Story.   Text reads: It wants to go places.  Places other than the ones I am forced to stay in. My hand feels like a teenager who is fidgeting in their seat for a chance to explore the world.   I have a nomadic mind.  It wants identity.  It wants to express itself.  It wants to tell a story. A story that hasn't been told yet. A crazy story. It could have dragons, witches, robots...who knows! | One strategy for responder interaction is used – the responder can control the navigation through the text with multiple reading pathways provided.  Images are used to complement the written text. | Students could have experimented with a wider range of interactive strategies. These could be used in a more purposeful way. For example, students could have allowed responders the opportunity to choose to explore a story about ‘dragons, witches, robots’ to share the journey of the persona’s imagination. |
| Figure 6 – extract 6 from Part A student sample  Screenshot of a slide with text and graphics of a band dancing and four clocks.  Slide 10 of Nomads – A Digital Story.   Text reads: We grew up as creative beings.   In preschool we made artworks out of pasta and glitter paint.   In primary school we dressed up in tiaras and capes and pretended to be the ruler of a kingdom, conversing with our multiple imaginary friends on what magical plans we had for the day.   We starred as trees in our school plays and sang songs about the alphabet and albino kangaroos with the biggest smiles on our faces.  We didn't need to be taught to do those things. We just needed the time. | Animated text is used in conjunction with the sound effect of a ticking clock and appropriately cheerful music. The speed with which the text appears makes it difficult for the responder to read.  The sound effects of the ticking clock and the writing is sustained across slides and connects ‘Eleanor’s story’ with ‘Jamie’s story’. This reflects the ideas about time and the impact of growing up that are explored in the text.  Although the responder is given the opportunity to choose whose story with which to engage, both stories follow a linear structure. | During the feedback process, students could focus on the responder experience and refine work to support effective engagement.  There are further opportunities for experimentation with structure that may result in a more engaging responder experience. |
| Figure 7 – extract 7 from Part A student sample  Screenshot of a slide with the text 'Eleanor's story'.  Slide 5 of Nomads – A Digital Story with text that reads 'Eleanor's Story'. | A non-linear structure is established by providing 2 possible reading pathways through the text, allowing the responder to experience authority over the text by controlling the navigation through it.  The plain white slide with the black text indicates a missed opportunity to use visual language, such as colour and image, to enhance the meaning of the text. | Deepening understanding of the codes and conventions of visual texts could support confidence in the purposeful selection of language forms and features. |
| Figure 8 – extract 8 from Part A student sample  Slide 2 of Nomads – A Digital Story. There is a graphic of a brain 'loading' in the centre of the slide.  Text reads: I half-heartedly begin to write some wishy-washy essay on sexism and the glass ceiling, but the words are coming as slow as a YouTube video with bad internet.   My hand twitches whilst holding the pen, dying to fill the page with different words. | Responder interaction is required to progress through the text through using the arrows or mouse clicks. This self-paced aspect of the text demonstrates sound understanding of the connection between the narrative and how authority can be established and distributed in a digital text. | Incorporating multimodal features such as a ticking countdown timer that reflects the pressure the student in the text feels in an exam, could enhance the connection between the narrative and the interactive strategies used in the text. |
| Figure 9 – extract 9 from Part A student sample  Slide 12 of Nomads – A Digital Story. The word ‘isn’t’ in the text is written in red for emphasis.  Text reads: Only $100 million dollars allocated to the Arts.  No government department dedicated to the Arts but instead to 'communication, transport and infrastructure'.  COVID 19 putting the arts industry in a position of life or death.  This isn't what art was supposed to be. | The animation used allows text to drift onto the screen from different directions to reflect the progression of thoughts. Reading the text on this slide is difficult because there is not enough time allocated to this slide. The use of colour draws the responder’s eye to the word ‘isn’t’ for emphasis. Audio is used although the selection could be more purposeful. | Developing understanding of the appropriate amount of time to allow for slides with dense text could improve the reader experience.  Experimenting with animations and slide duration could support the reader’s journey through the text, allowing them sufficient time to digest information in smaller ‘chunks’. |
| Figure 10 – extract 10 from Part A student sample  Screenshot of white slide with black text.  Slide 14 of Nomads – A Digital Story with text written in black presented on a white background.  Text reads: My name is Eleanor.  I have things that I want to say.  A vision of my world.  A world where colours are so bright that they startle me.  A world where music is my heartbeat.  I want to tell you who I am.  I want you to hear my silly stories.  I want to sing as loud as I can.  I want to dance from my heart, not from Tik Tok.  I want to watch plays and movies, listen to music and look at artworks.  But I can't do that without art. | The audio is maintained from previous slide. The animated typewriter-style text reflects the ideas of creativity explored in the text. A reliance on black text on white background limits responder engagement. | Students could have experimented with a wider range of visual-language devices to enhance meaning and responder engagement. |
| Figure 11 – extract 11 from Part A student sample  Slide 21 of Nomads - A Digital Story. There is a teacher pointing to a chalkboard that has text that reads 'Pens down please Your time is up'. | Repetition of slide creates a satisfying conclusion to the narrative. | A teacher voiceover added here could have strengthened this connection to the first time this slide is used and demonstrated greater control of multimodal codes and conventions. |
| Figure 12 – extract 12 from Part A student sample  Slide 22 of Nomads – A Digital Story with text that reads 'Jamie's Story'.  Figure 13 – extract 13 from Part A student sample  Slide 23 of Nomads – A Digital Story with a black outline graphic of a person running.  Text reads: I’ve always loved the challenge of exams. None of this spend five weeks working on your assignment at home and turn it in. I like the pressure, the time crunch, ‘write as much as you can...now!’   I guess that is the athlete in me. Geared up and ready... set... go. | Sound understanding of purpose is evident – student explores 2 different points of view. Creative choices could have more effectively enhanced meaning by creating more distinctive aesthetic qualities for each story.  Control of multimodal elements is evident through the animated graphic of running, the audio clip of the countdown timer and ticking clock to create the metaphor of a race. | Students could have used code and conventions such as colour, font or motif to more thoughtfully reflect the different stories presented in the text. For example, the metaphor of the race established in Jamie’s story could have been further enhanced by including the animated runner progressing through the slides as readers accompany the runner in the ‘race’. |

**Feedback comment**

This sample response clearly sits within the C range for Part A – interactive multimodal digital text (group composition). The text demonstrates understanding of the codes and conventions of multimodal texts, and draws on visual and auditory modes to shape meaning. Most images provide a literal illustration of the ideas explored, such as the image of the eyes with the map of the world to accompany the text ‘It wants to express how I see the world’. This response could be elevated by more purposeful selection of the codes and conventions used. The symbolic and metaphoric use of images and sound could increase responder engagement and increase the complexity of the text.

The sample response establishes a dual narrative, allowing the responder the opportunity to control the narrative path by choosing to read either ‘Eleanor’s story’ or ‘Jamie’s story’. This demonstrates a sound understanding of how ideas can be represented in texts to engage responders. The complexity of the ideas could be increased with greater distinction between the 2 points of view explored – ‘Jamie’s’ and ‘Eleanor’s’. There is limited variation in aesthetic qualities in both stories – black text on white slides with illustrative images and accompanying audio clips – using a wider variety of the codes and conventions available could improve responder engagement and represent more complex ideas.

**The text is structured to allow for self-paced navigation which distributes authority to the responder, inviting them to be an active participant in the text. Providing 2 alternate pathways through the text also indicates a sound understanding of the strategies used in texts to promote interaction. More purposeful use of these strategies that are clearly connected to the ideas explored in the text could improve this composition. For example, including a pathway that leads the responder to the same point at the end of both stories could effectively convey the idea of the restrictive conformity enforced by traditional schools that the text seeks to explore.**

**Part B – individual reflection**

The following work sample responds to the reflection questions provided for Part B.

Table 9 – student work sample annotations – individual reflection

|  |  |  |
| --- | --- | --- |
| ****Student work sample – individual reflection**** | ****Annotations in relation to the marking criteria**** | ****Suggestions for feedforward and skill development**** |
| Our original text was from the What Matters? writing competition that we studied in Year 9. The text is called *Nomad* and it’s about writing a persuasive essay. We chose this text because we read it last year and we all know what it’s like to have to sit an exam, so that was something we could choose to transform. We made it into a digital multimodal text *Nomads* by breaking the story up into different slides and adding as many different visual and audio elements as possible. We tried to find visual and audio elements that matched the sentences on the screen, and I believe we did this well. For example, I included an animation of x-ray glasses with the text ‘we all shuffle nervously trying to involve x-ray vision to see the question on the other side’ and a teacher with a chalkboard for ‘Your Exam Begins… Now’ and again for ‘pens down please Your time is up.’ Jamie also included sound effects such as pages turning and writing, a clock ticking and a bell ringing to create the sound of an exam. The point of including these codes and conventions of a multimodal digital text was to transform the written text to be more interesting and make it feel more real, like an exam. | The student begins with an explanation of the original text chosen and why, with some evaluation included towards the end of the paragraph, ‘I believe we did this well’.  The inclusion of collective pronouns, ‘our’ and ‘we’, is an effective reflective feature.  The student outlines some of the modes of communication used in their digital multimodal text. They explain their process of transformation and include why these codes and conventions have been used such as ‘The point … was to transform the written text to be more interesting and make it feel more real …’.  The student effectively uses specific written, visual and audio examples from the text, such as ‘an animation of x-ray glasses with the text “we all shuffle nervously trying to invoke x-ray vision to see the question on the other side” and “… sound effects such as pages turning and writing …”. | The use of more evaluative language throughout the response may further improve the student’s discussion of the effectiveness of their creative choices. For example, ‘I believe we did this well’ could be better expressed as ‘We were successful in making strong connections between the visual and audio elements’.  The student could develop their use of technical language through specific references to the different types of visual and audio features used in the group composition. This could include references to graphics, animations, background music and sound effects. Including a discussion of the impact of these features on the audience could have strengthened the reflection. |
| We used a range of interactive elements to shape the reader’s journey and make the person feel like they were in control. We wanted the responder to be able to move forwards or backwards, so the text wasn’t too fast or slow. We set the presentation up so that the reader could go to the next slide or previous slide by clicking the mouse or using the arrows on the keyboard. We also used hyperlinks to create a branching story so the responder could choose whether they would like to read Jamie or Eleanor’s story. Each story gives a different point of view on the exam question, ‘write a persuasive essay on what political issue matters to you.’ which is what the original ‘Nomad’ story from Year 9 was about. | This student has included a description of the interactive elements used in their group composition, including hyperlinks, branching scenario and ‘clicking the mouse’. These elements are connected to some description of the reader’s journey, though at times this is superficial.  Some explanation of why choices were made, ‘so the responder could choose’, which was sound. More detailed reflection on how these interactive elements inform authority was necessary. | Demonstrate greater insight into the compositional choices. For example, the branching story does more than allowing the responders to ‘choose whether they would like to read Jamie or Eleanor’s story’ – it gives the responders a sense of freedom and autonomy that the characters in the narrative lack.  While the use of the collective pronoun ‘we’ is appropriate for the context of the task, the student could increase the variation in sentence beginnings throughout the response. |
| I really liked the model text, Ravi & Emma: an interactive documentary in Southern Dialect Auslan. It had a branching storyline to show their 2 points of view, and we got to use the webcam to learn sign language as well. We tried to use a branching story in our own digital text by creating the 2 stories which gave a different points of view on the same event – sitting an exam. This was similar to Ravi & Emma because we gave readers the option to read either story – Eleanor or Jamie like how you could choose to out of Ravi or Emma. The only difference between our composition and *Ravi & Emma* was that we didn’t know how to get the audience to interact using their webcam. In *Ravi & Emma* you can choose whose story goes first. People can do that in our presentation too, so that’s the same. | The student uses features of reflective writing, including first person pronouns and past tense to reflect on the influence of Ravi & Emma: an interactive documentary in Southern Dialect Auslan.  The student connects the codes and conventions of the model text with their own composition in a sound but superficial way. They discuss the influence of the model text, Ravi & Emma: an interactive documentary in Southern Dialect Auslan and use anecdotal references to identify some of its key features such as a branching storyline and using the webcam to sign. The student demonstrates some self-awareness and explains that they ‘didn’t know how to get the audience to interact using their webcam,’ but they do not discuss how this feature influenced their composition in any other way. | Further discussion of how the adaptation of the branching story structure from the model text impacts the audience could improve the reflection. The student could include an explanation of why the group chose to adapt this structure. This would support the student to ‘explain’ the influence of the model texts rather than ‘describe’. |
| Overall I think our group did a good job of changing the written *Nomad* into an interactive text *Nomads*. We used lots of multimodal elements that we learned in class and saw used in other texts and we tried to give the reader some control as well. It was pretty good working in a group and I hope you liked what we made. | The student concludes their reflection using a personal voice and an attempt at evaluation, ‘I think our group did a good job’. The use of low modality in ‘I think …’ is appropriate for the context of the reflection.  Some punctuation and expression errors could have been refined with closer editing. | This student can improve this reflection by drawing on a wider range of reflective language features, such as evaluative verbs (modifies, acknowledges, questions) and evaluative adverbs (clearly, surprisingly, obviously). |

**Feedback comment**

**This student sample demonstrates features indicative of a C grade. The student discusses the group’s composition and explains how some interactive strategies were used in the text. The explanation is sound – the student explains that the self-paced narrative structure would allow the responder to ‘move forwards or backwards at their own pace, so the text was not too fast or slow for them to read’. Further discussion of the impact that the interactive elements have on the responder’s experience of autonomy could have strengthened the reflection. The response demonstrates control of reflective and evaluative language in a personal voice with ‘I believe we did this well’ and ‘… we used interactive elements effectively’.**

**The response describes how the model text, *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* has inspired the group composition, using appropriate metalanguage – ‘branching storyline’. Incorporating further discussion about how the branching structure impacted the responder in the model text and why the group chose to use this beyond the reference to exploring 2 different points of view may have elevated the reflection. The discussion could have been developed further by exploring the codes and conventions used in the model text that were adopted in the group composition, such as the use of sound effects to enhance meaning.**

**The response makes reference to the animations and images used; however, the literal nature of these prevents authentic evaluation and this discussion is descriptive such as ‘a teacher with a chalkboard’ to reflect the text ‘Your Exam Begins…Now’. Referring to more purposeful selection of animations used, such as the concentric circles to accompany the text ‘… take a breathe [sic]’ that slow the pace of the narrative and enhance the message of the slide, would allow a stronger evaluation of the authorial choices made.**

# 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 e-news 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](https://education.nsw.gov.au/teaching-and-learning/curriculum/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 supports the [School Excellence Framework](https://education.nsw.gov.au/about-us/strategies-and-reports/school-excellence-and-accountability/school-excellence/about-sef) element of assessment (formative assessment, summative assessment, student engagement).

**Alignment to Australian Professional Standards for Teachers**: this resource supports teachers to address [Proficient Teacher Standard Descriptors](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 2.6.2, 5.1.2, 5.2.2, 5.3.2.

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

**Consulted with**: Aboriginal Education and Communities

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

**NSW Syllabus**: [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, 2022.

**Syllabus outcomes**: EN5-URA-01, EN5-URB-01, EN5-ECA-01, EN5-ECB-01

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

**Resource**: assessment task notification

**Related resources**: further resources to support English Stage 5 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 5 [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.

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

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# References

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