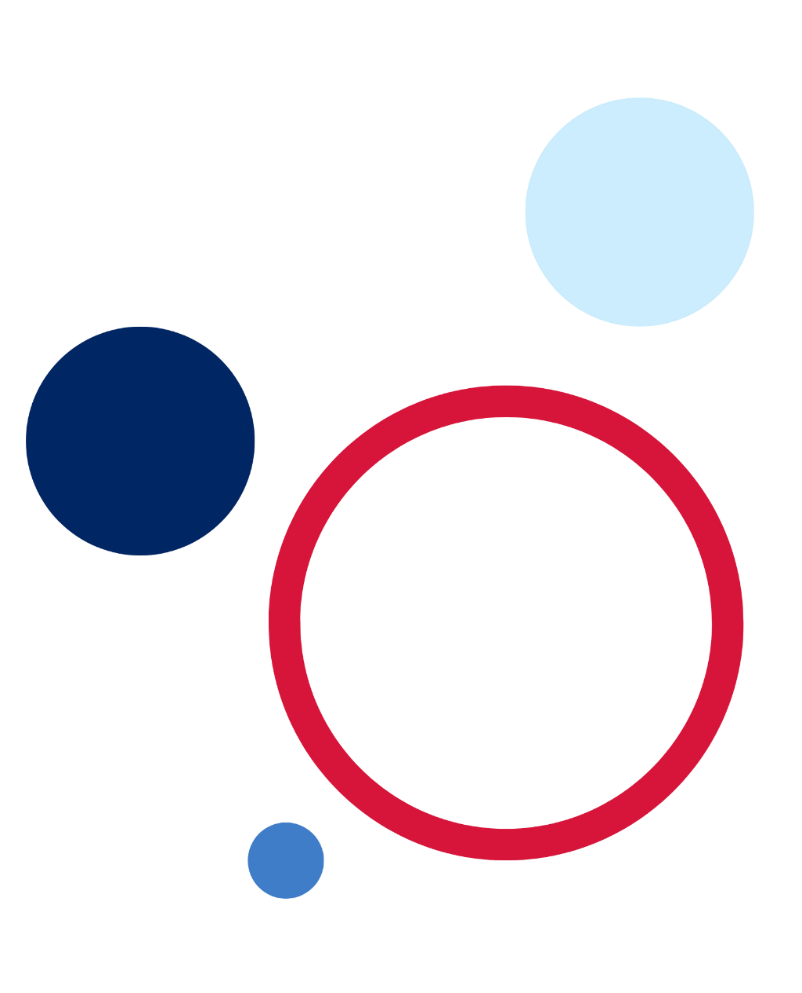


# English Stage 4 (Year 7) – assessment task – contribution to class anthology – Powerful youth voices

This document contains a sample assessment notification and a student work sample. This accompanies the teaching and learning program ‘Powerful youth voices’.



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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 document 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) and ‘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.

### Purpose of resource

This assessment task notification is not a standalone resource. It has been designed for use by teachers in connection to the program ‘[Powerful Youth Voices](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#stage-4)’ and the accompanying [resources](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#stage-4). 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 ‘Powerful youth voices – class anthology’ to the heading ‘Student support materials’ is student facing and could be copied and pasted into the school’s assessment template.

The text in the blue feature boxes are instructions for the classroom teacher engaging with the resource. This is 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 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 that 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 7. It provides opportunities for the teacher to develop a rapport with their class while getting to know their needs, interests and abilities. It can be used as: a basis for the teacher’s own program, assessment, or scope and sequence; or be used 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 task and student samples also provide an opportunity for modelled and guided co-construction as a class prior to students beginning their own compositional process.

The resource should be used with timeframes that are created by the teacher to meet the overall assessment schedule.

### Opportunities for collaboration

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

* Use the assessment notification and the student response as examples and models and make modifications to reflect contextual needs.
* Examine the sample assessment and student samples (in this document and within the resource booklet) during faculty meetings and/or planning days and collaboratively refine them based on faculty or school goals.
* Examine the annotated work samples and use these to support discussion around ways to support and guide consistent teacher judgement.
* Examine the materials during faculty meetings or planning days and collaboratively plan opportunities for team teaching, collaborative resource development, mentoring, lesson observation and/or the sharing of student samples.
* Use the examples as inspiration for designing student-specific tasks.
* Use the assessment practices and/or syllabus planning as an opportunity to backward map Years 10–7.

## Powerful youth voices – class anthology

In this program you will have the chance to deepen your understanding of the power of youth writing after reading several model texts that are engaging, passionate and well-structured.

You will have the opportunity to explore and experiment with performance poetry, memoir, persuasive texts and informative texts written about topics which are important to you.

Change the tense of these instructions if you are issuing the assessment later in the program when students have engaged in this learning. The types of texts listed above should also be updated based on school decisions.

Students will contribute a piece of writing to a class anthology. Students may choose to develop and refine a piece composed during the term or compose a new piece of writing. They will demonstrate their personal voice in their exploration of an issue or experience. Students will also submit a reflection on the process of writing.

### Task overview

The annotations column has been provided to assist assessment design. This column is for the teacher only and would be deleted prior to distributing the assessment notification to students.

The task overview provides a concise description of key information about the assessment.

Table 1 – overview of the assessment task

|  |  |  |
| --- | --- | --- |
| Year 7 – English | Task details | Annotations |
| Task number | 1 | [Task number – ensure this reflects the chronological order outlined within the scope and sequence and the assessment schedule.] |
| Issue date | Thursday 9 February, Term 1, Week 3, 2023 (indicative only) | [Issue and date – state the day and date the assessment is issued.]  [Draft submissions day and date] |
| Due date | Thursday 23 March, Term 1, Week 9, 2023 (indicative only) | [Due date – state the day and date the assessment is due. The [timing 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. At a minimum, students should be provided with 2 full weeks after the date of issue. 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 Stages 4 and 5.] |
| Outcomes being assessed | **EN4-URB-01**: perspective and context; argument and authority; style  **EN4-ECA-01**: writing; word-level language; text features; sentence-level grammar and punctuation  **EN4-ECB-01**: reflecting | [Ensure details align with the scope and sequence, assessment schedule and any details that have been provided to students in the school’s assessment handbook.] |
| Weighting | 25% (indicative only) | [Where applicable, ensure details align with the scope and sequence, assessment schedule and any details that have been provided to students in the school’s assessment handbook.] |
| Submission details | **Part A – anthology contribution**  400–500 words submitted as a hard copy to your classroom teacher on the due date.  **Part B – reflection**  100-200 words  Reflection guided by questions provided, submitted with your anthology contribution. | [Be specific about the process for submission and parameters for the task. This may include:   * the format of the task submission * where the task will be submitted * word/time limits * any additional information in accordance with school assessment policy.] |

## Task description

Provide a short description of the task. This description should be written in plain English. It should include a clear outline of the audience, purpose and context of the task. This helps students understand appropriate style, textual form and the necessary language, forms and features required.

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.

This advice can be customised at a school level.

**Part A – anthology contribution**

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

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

The focus of this task is on the expression of ideas and writing skills. Your submission may take the form of:

* poetry
* transcript of a performance poem
* memoir
* persuasive text
* informative text.

You can choose to refine one of the pieces of writing you have composed as part of your study of ‘Powerful youth voices’. Or, you may choose to write a new piece.

Students often experience great joy and challenge in writing about their lives and experiences and may want to write in personal or confessional forms. Teachers may wish to include instructional options such as fictionalising a real-life event. The model texts provide an excellent talking point and can be used to address the concerns about personal or confessional writing. It is important teachers are mindful of their responsibilities under child protection legislation.

**Part B – reflection**

**The reflection component of this task is NOT meant to be a reflection on the piece of writing with a deconstruction of language forms, feature and structures used. It is intended to be a reflection on the recursive process of writing. This is directed by the following content point from the ‘Reflecting’ content group in EN4-ECB-01:**

* Reflect on own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect

You will write a short reflection on the process of composition to accompany your Part A submission by answering 2–3 of the following questions:

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

Make sure you identify which questions you are answering in your reflection.

This task could provide you with an opportunity to collate student responses into an anthology (digital or print) and share with the class. There is also the opportunity for students to enter their responses into the ‘What Matters?’ competition.

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

Use the criteria points from the marking guidelines to articulate the skills and knowledge required to meet the requirements of this task (what is expected of the response).

The teacher is looking to see how well you:

* develop a perspective – a clear perspective on a topic that you find important is presented through the development of your ideas (**EN4-URA-01** – sustained perspective)
* express a personal voice – stylistic features are used to create authority and engage your audience (**EN4-URA-01** – engage the audience)
* control structure and form – word and sentence-level grammar choices reflect the textual features of your chosen form (**EN4-ECA-01** – extended response)
* reflect on the writing process – a clear outline is presented of the different stages of your writing process and the impact they had on the submitted piece of writing for Part A (**EN4-ECB-01** – reflection).

### 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 should be determined by the teacher and could be:

* used to feed forward
* co-constructed with students.

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

Table 2 – assessment preparation schedule

|  |  |
| --- | --- |
| Steps | What I need to do/when I need to do it |
| Draft written responses | Complete writing activities during the unit – you will be required to compose a range of writing tasks throughout the unit designed to encourage you to develop your own personal writing voice. Any one of these can be used to develop the final submission, or you can compose a new piece. |
| Refine and edit chosen piece | Engage in drafting and editing work. Keep annotated copies of the different versions of your work to assist with your reflection. |
| Seek feedback from peers and teacher before final submission | As you develop your composition, engage in conferencing with teacher and peers. Use feedback to refine your task submission. |

## 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 Stage 4 syllabus outcomes and content points.

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.

Teachers have expressed that they find it challenging to assess poetry. To ensure consistent teacher judgement, strong processes such as faculty moderation or corporate marking are recommended to minimise discrepancies.

### Marking criteria

Table 3 – assessment marking guidelines: anthology contribution

|  |  |
| --- | --- |
| Grade | Marking guideline descriptors |
| A | * A sustained and informed perspective on the chosen topic is developed * The stylistic features used are effective, create authority and engage the audience * A wide range of word and sentence-level and whole-text structures are used with purpose and accuracy |
| B | * An informed perspective on the chosen topic is developed * The stylistic features used are consistent, create authority and engage the audience * A range of word and sentence-level and whole-text structures are used with accuracy |
| C | * A perspective on the chosen topic is developed * The stylistic features used are appropriate and engage the audience * A range of word and sentence-level and whole-text structures are used with some accuracy |
| D | * A perspective on the chosen topic is described * Uses some stylistic features and tries to engage the audience * Uses some word and sentence-level and whole-text structures accurately |
| E | * Varying communication of a perspective * Limited use of stylistic features and attempts to engage the audience * Limited control of word and sentence-level and whole-text structures |

Table 4 – assessment marking guidelines: reflection

|  |  |
| --- | --- |
| Grade | Marking guideline descriptors |
| A | * Reflects thoughtfully on the planning, monitoring and revising of the response for Part A |
| B | * Reflects on the planning, monitoring and revising of the response for Part A |
| C | * Describes the planning, monitoring and revising of the response for Part A |
| D | * Identifies some of the stages of the writing process |
| E | * Identifies something about the writing process |

### Student-facing rubric

The student-facing rubric is designed to provide context-specific explanations of the assessment marking criteria. The rubric uses student-friendly language and unpacks the specific knowledge, skill and understanding required when composing each component of the assessment. This can be modified to reflect the texts chosen by the teacher and the language forms, features and structures that have been a focus of the learning. When teachers are providing feedback they may make comments on the specific knowledge, skill or understanding that was demonstrated effectively, needs further development and methods for improvement.

Table 5 – rubric for assessment

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Criteria | Extensive | Thorough | Sound | Basic | Elementary |
| Development of topic (EN4-URA-01)  Topic is:   * from a clear perspective * developed * engaging * logical | You present a clear and engaging perspective on the topic. You support this with evidence which shows that you have developed an informed understanding of your topic. This evidence could be personal, anecdotal or drawn from research. The perspective you present is logical and is developed consistently throughout your entire response. | You present a clear perspective on the topic. You support this with evidence which shows that you have developed an understanding of your topic. This evidence could be personal, anecdotal or drawn from research. The perspective you present is logical and mostly consistent throughout the response. | You present a perspective on the topic. You support this with some evidence that demonstrates an understanding of the topic. The perspective you present is made clear at times throughout your response. | You have written a response about a topic. You may have included some evidence or information about the topic. | You have identified a topic of interest and have attempted to compose a piece of writing. |
| Expression of personal voice (EN4-URA-01)  Voice is:   * sustained * confident * distinct * personal * appropriate | Your response contains a range of stylistic features that you have intentionally used to engage your audience. Your response is distinct and appropriate to the purpose of the task. You have demonstrated effective control of language features such as tone and first, second and/or third person language throughout to maintain the interest of your audience. | Your response contains stylistic features that you have used to engage your audience. Your response is appropriate to the purpose of the task. You have demonstrated control of language features such as tone and first, second and/or third person language throughout to interest your audience. | Your response contains some stylistic features that attempt to engage your audience. You have demonstrated some control of language features such as tone and first, second and/or third person language throughout to interest your audience. | Your response shows you have attempted to use some stylistic features in your response. You have demonstrated variable control of language features throughout your response. | You have attempted to write a response about a topic. |
| Control of language and form (EN4-ECA-01)  Language is:   * intentionally structured * accurate * purposeful * appropriate   Examples of what this may look like for each type of text are provided below. Adjust this list to reflect the texts studied and the focus language features.  Poetry   * purposeful use of enjambment * purposeful division into stanzas * appropriate and controlled rhythm and rhyme choices   Transcript of performance poetry   * purposeful use of enjambment * purposeful division into stanzas * appropriate and controlled rhythm, pacing and rhyme choices   Memoir   * first person language   Informative texts   * information presented in a chronological or logical fashion   Persuasive texts   * high modal verbs and adjectives * cause and effect complex sentences | Your response is structured in a logical way and it is easy to follow the progression of ideas from start to finish. Connectives and conjunctions, and other word and sentence-level devices, are used with purpose to join ideas together and create cohesion. You have used a range of language features appropriate to the form you have chosen. | Your response maintains a clear structure throughout. Connectives and conjunctions, and other word and sentence-level devices, are used to join ideas together and create cohesion. You have used language appropriate to your chosen form in most of your response. | You have tried to structure the presentation of your ideas. Some word and sentence-level devices are used to join ideas together. You have made word-level choices and used sentence structures which demonstrate some control of language. | You have attempted to structure your ideas. You have attempted to use some strategies to join your ideas together. You have made some language choices which demonstrate variable control. | You have attempted to compose a response and have limited control of language choices. |
| Reflection on the writing process (EN4-ECB-01)  Reflection is:   * authentic * thoughtful * an articulation of thought processes | Your reflection makes it clear that you engaged extensively with the planning, monitoring and revising process. You provide a thoughtful explanation about your inspiration, your writing process and the ways you developed your writing from an idea into your final response. | Your reflection makes it clear that you engaged with the planning, monitoring and revising process. You provide an explanation about your inspiration, your writing process and the ways you developed your writing from an idea into your final response. | Your reflection describes the planning, monitoring and revising process. You describe your inspiration, parts of your writing process and how you developed your writing from an idea into your final response. | You have identified some of the steps you took to plan, monitor and revise your response. | You have attempted to identify some of the steps you took to plan, monitor and revise your response. |

## 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.

Ensure all students understand the assessment policy and understand what makes a task invalid or unreliable. Dedicate time to helping students understand what malpractice is and how to avoid this issue. The core formative tasks are designed to support students with recursive writing and develop their planning, monitoring and revising skills.

Schools may provide the administrative procedures associated with the following:

* absence from an assessment task or non-attempts
* late submission of tasks due to illness or misadventure
* malpractice
* invalid or unreliable tasks
* student appeals.

## Student support materials

This list would be adjusted by the teacher and 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 refine your response:

* modelled responses (see ‘Student work sample’ below, in this document)
* scaffolds for completing the task (see, for example, ‘Phase 5, resource 1 – developing a thesis’ in the resource booklet)
* additional information to support student understanding (see, for example, ‘Phase 5, resource 4 – reflective writing’ in the resource booklet)
* checklists – assessment evaluation checklist – self and peer (see ‘Phase 6, resource 5 – feedback reflection sheet’ in the resource booklet)
* graphic organisers (see ‘Phase 6, resource 3 – argument mapping’ in the resource booklet).

### Student work sample

The following annotated work sample is designed to provide one example of a completed version of this assessment task. It is not designed to be an exemplar and is reflective of an average B grade student response. This can be used as a sample with students and as part of a modelled, guided and independent compositional process.

This student work sample is one example of a B grade student response. It is provided as an example of a complete response to the assessment task.

**Type of text –** persuasive text

This is a complete copy of the student response.

1. Read through the response in its entirety prior to reading the annotations.

#### Part A

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

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

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

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

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

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

#### Part B

Reflection:

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

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

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

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

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

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

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

### Annotated student work sample

Read through each paragraph of the student’s response and the corresponding annotations.

Table 6 – Part A – anthology contribution – annotated student work sample

|  |  |  |
| --- | --- | --- |
| Student work sample | Annotations | Features of writing used to shape meaning |
| **You can count on me like 1..2..3878 Tik Tok followers** | Uses a pun to hook the reader and establish topic, although there are opportunities to extend this idea that could have been developed further in the piece. |  |
| Theres not much in the world that is more important than your friends. A good friend will stand by you in good times and bad times. A good friend accepts you for who you are. A good friend is there to laugh with you. If you are crying. A good friend will dry your tears. When storm’s are raging, a good friend is the rainbow that appears afterwards. Thats why we need access to our friend’s all the time. | Clear introduction of the perspective on the topic – that friendship is important.  Use of repetition to strengthen point ‘A good friend…’ and establish authority.  Incorporates figurative language ‘a good friend is the rainbow’ for emotional impact on the reader. | Some inaccuracies with punctuation ‘theres’ and ‘thats’, ‘storm’s’ and ‘friend’s’.  Some variable control over sentence structure such as the sentence fragment ‘If you are crying’. |
| The Covid-19 Pandemic took a lot from us, it stole our freedom and our health and our opportunities to see the people that we wanted to see. I love my family but they were the only people I saw IRL for days and so the days I spent talking to them became as boring. As the press conferences that my mum watched religiously at 11:00 am every day. | Personal voice adopted through the use of first person and anecdote ‘…my mum watched religiously…’  Perspective on the topic, such as the importance of friendship is developed adequately rather than competently as this second paragraph appears unrelated to the first. | Comma splice ‘…took a lot from us, it stole our freedom…’ reflects developing understanding of independent clauses. Use of a subordinating conjunction would allow the writer to successfully open with a complex sentence, for example, ‘The Covid-19 Pandemic took a lot from us when it stole our freedom and our health and our opportunities to see the people that we wanted to see’.  The writer could make the writing more engaging through including interesting noun groups, ‘my ever-devoted mum’ or ‘the mind-numbingly boring press conferences’.  Competent use of connectives to create cohesion ‘I love my family but’ and ‘…so the days…’  Lapses in control over sentence structure ‘…talking to them became as boring. As the press conferences…’ |
| I am so greatful for social media, alot of adults criticise social media and think that kids are getting up to all kinds of no good on there but without it the pandemic would have been even more difficult for us kids. My parents grumble that kids always sit around in groups on their phones not talking with each other. What they don’t realise is that we ARE talking with each other, talking just looks different for us than it does for them. When we were doing our schoolwork remotely (or maybe not doing it – depends on how much of a sweat you are), a funny meme or snapchat or tik tok or gif sent from our friends could be enough to make us smile and feel for a second like we were in the classroom talking and giggling like we always do. | Demonstrates control over tone moving between earnest ‘…talking just looks different for us…’ and flippant ‘…or maybe not doing it…’  High modality conveyed through the use of capitalisation ‘…we ARE talking…’ helps to create authority which is not always sustained as the language becomes idiomatic ‘…depends on how much of a sweat you are’ | Some inaccuracies with spelling ‘greatful’, ‘alot’ and sentence structure such as the comma splice after ‘media’.  Some effective word choice such as ‘grumble’ interspersed with opportunities to refine and strengthen expression through noun groups such as ‘sit around in slumpy-shouldered groups’. |
| The pandemic was one of the storms raging, but it made me see the colour and the light that my friends bring to my life. We held hands through this storm (obviously only metaphorically because social distancing and all) and we found our strength in each other. Now, I appreciate every moment that I get to spend with my friends and I won’t take that time for granted again. | Returns to the original metaphor of the ‘storm’ which reflects competent development of the topic.  Sustains flippant tone ‘…because social distancing and all…’ The informal register is appropriate for the audience and purpose and allows the writer to develop a voice that engages the reader. | Use of coordinating conjunction to connect ideas ‘…one of the storms raging, but it made me see…’ |
| Friends are the family we choose. I have a big family made up of 3878. | Short paragraph to conclude piece helps to reinforce the perspective presented. While referring to the number used in the title creates a cohesive text structure, there is potential for expanding this idea to impact the reader intellectually leaving them with something to consider. |  |

Table 7 – Part B annotated student reflection sample

|  |  |  |
| --- | --- | --- |
| Student reflection sample | Annotations | Features of writing used to shape meaning |
| **What inspired you to write this piece and why is it important for you?**  When I started thinking about what matters to me, I began to think about my friends and I decided that they are what matters most to me. When we were in lockdown, the thing I missed the most was seeing my friends every day. My mum likes my friends but she doesn’t like the way that we are always on our phones. As I started writing my piece, l realised that it’s because she doesn’t understand that friendships between kids today aren’t the same as they were when she was at school. | Clearly identifies the source of inspiration for the response ‘…I began to think about my friends….’  Describes changes to thinking throughout the writing process ‘As I started writing my piece, I realised…’ | Expanded noun groups such as ‘never-ending lockdown’ and higher modality or figurative synonyms such as ‘pivotal’ for ‘important’ (following row) could refine meaning here. |
| **Explain the steps you took to develop your response.**  When I started to plan my writing, I did a brainstorm of all the things that were important to me and some of them were going to involve too much research (like animal cruelty). My best friend read my work and she said it was really good. When I had my conference with the teacher, she suggested that I try to include some of the things we had learnt in class like imagery and figurative language. | Describes the process of developing the response from planning ‘…I did a brainstorm…’ and monitoring with reference to feedback received ‘…she suggested that I try to include…’ and makes connections to the learning ‘…we had learnt in class…’  Explanation of choices limit the opportunity for the writer to demonstrate insight or thoughtfulness ‘…some of them were going to involve too much research…’  Acknowledges the process of receiving feedback without explaining the impact of this such as ‘My best friend…said it was really good.’ | Prepositional phrases are used to document process and structure complex sentences accurately ‘When I started to plan my writing…’ |
| **Identify one part of your response that improved after revision and explain what changes you made.**  In the first draft of my writing, in the first paragraph I had written “A good friend is with you in tough times to make things better." My teacher said in our conference that I should try to add some figurative language so I changed this bit to “When storm’s are raging, a good friend is the rainbow that appears afterwards.” The storm and the rainbow are called metaphors. | Clear articulation of how the writing has been revised after engaging with feedback ‘My teacher said…I should…’ and provides evidence of the revision from the draft and final version of the response ‘A good friend is with you…’ and ‘When storm’s are raging…’.  To strengthen this explanation, the student could detail how the revision improves the writing. |  |

#### Feedback comment

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

## Further reading

Provide relevant further reading and briefly explain the significance/reason to engage with that content. This could be key tasks from the unit that students can refer back to while completing the assessment.

### Student

Students can access the [winning](https://www.whitlam.org/wm2022) and [shortlisted entries](https://www.whitlam.org/what-matters-2022-shortlist) for the Whitlam Institute ‘What Matters’ competition to explore model texts.

### Teacher

The following information is additional support for the teacher. This should be deleted before the assessment notification is shared with students.

The [Planning, programming and assessment English 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) page provides an outline of essential and useful support materials for the design, delivery and evaluation of assessment practices. You might also wish to consult the [Assessment](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/assessment/assessment-principles) section of the NESA website for advice, strategies and samples.

## **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 from across NSW to share snapshots of their practice and how this resource has been used in their unique context as part of our ‘Voices from the Classroom’ section of the English 7–12 newsletter. Send submissions to [english.curriculum@det.nsw.edu.au](mailto:englishcurriculum@det.nsw.edu.au)

### Support and alignment

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:** [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468), [School Success Model.](https://education.nsw.gov.au/public-schools/school-success-model/school-success-model-explained)

**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) element of assessment (formative assessment, summative assessment, student engagement).

**Alignment to Australian Professional Teaching Standards**: this resource supports teachers to address [Australian Professional Teaching Standards](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 5.1.2, 5.4.2.

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

**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**: EN4-URB-01 and ENLS-URT-02: EN4-ECA-01 and ENLS-EIP-02: EN4-ECB-01 and ENLS-EIP-03

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

**Resource**: Assessment task notification

**Related resources:** further resources to support Stage 4 English can be found on the [English K–12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) page.

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## References

[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.

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