English Stage 5 (Year 9) – sample assessment notification

Poetic purpose – podcast – Term 3

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

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

# About this resource

This sample assessment notification has been developed to assist teachers in NSW Department of Education schools to create and deliver assessment practices that are contextualised to their classroom. It is designed as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) could be implemented.

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

## Purpose of resource

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

It is acknowledged that many schools have their own assessment templates. The content from the heading ‘Poetic purpose’ ‘sample assessment notification – podcast – Term3 to the heading ‘Student support material’ is student facing and could be copied and pasted into the school’s assessment template.

**Teacher note**: the text in the blue feature boxes 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 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 3 of Year 9. It provides opportunities for students to engage critically and creatively with one or more of the core texts. Students are provided with the opportunity to express an informed and personal response to poetry that explores diverse and complex perspectives and experiences. The task and samples provide an opportunity for modelled and guided co-construction of informative and analytical writing. The speaking component of this task affords opportunities for students to develop their substantive communication skills to effectively communicate complex ideas to an audience.

In the program ‘Poetic purpose’, students will deepen their understanding of how poetry allows composers to experiment with a range of stylistic and language conventions to achieve a particular purpose. Students will analyse the way in which Aboriginal poets communicate complex ideas, views, perspectives, and experiences which are informed by their perspective(s) and context(s). Students will use the structural conventions of a podcast to create an informative and analytical composition. This podcast will explore how poetry prompts audiences to reflect on and expand their understanding of others and the world. Students develop their skills in expressing their ideas in informative and analytical modes through the core formative tasks in the teaching and learning program.

Before using this resource, teachers are encouraged to investigate [8 Aboriginal Ways of Learning](https://www.8ways.online/), explore the [protocol](https://www.8ways.online/our-protocol) established and the ways other school communities have adapted these pedagogies for their unique learning communities. It is important schools create their own community links by connecting with and consulting local Aboriginal communities about the learning pedagogies of the land on which they teach and learn. This is outlined in [The Partnership Agreement with the NSW Aboriginal Education Consultative Group Inc](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-consultative-group-partnership-agreement).

In this way, teachers can take responsibility for ensuring a cultural exchange, avoid cultural appropriation and make their students aware of the importance of seeking permissions, following cultural protocols and connecting with community. The [Map of Indigenous Australia](https://aiatsis.gov.au/explore/map-indigenous-australia) is a useful resource for teachers wishing to explore this process with students.

## Opportunities for collaboration

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

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

# Poetic purpose – podcast

**Teacher note**: teachers and students would benefit from exploring [The Student Podcaster](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-podcaster.html) website. This website contains a range of modules designed to support teachers in teaching structural conventions of a podcast. Additional advice is provided on how to edit audio clips and embed music and sound effects. There are also a range of resources and activities targeted at students.

In this program, you will engage with a range of poetry by Aboriginal poets. You will explore the ways in which complex ideas and multiple meanings are shaped in and through these texts.

Using the podcast form, you will demonstrate your understanding of the relationship between language, text and context. You will explain how your study of one or more of the poems has expanded your thinking about yourself and the world.

**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 9 – English | Task details | Annotations |
| Task number | 3 | [Task number – ensure this reflects the chronological order outlined within the scope and sequence and the assessment schedule.] |
| Issue date | Term 3, Week 1, 2023 (last lesson of the week – indicative only) | [Issue and date – state the day and date the assessment is issued.] |
| Due date | Term 3, Week 9, 2023 (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-RVL-01**: reading, viewing and listening for meaning  **EN5-URA-01**: code and convention; connotation, imagery and symbol  **EN5-URB-01**: theme; perspective and context; style  **EN5-ECA-01**: speaking; text features | [Ensure details align with the scope and sequence, assessment schedule and any details that have been provided to students in the school’s assessment handbook.] |
| Weighting | 25% (indicative only) | [Where applicable, ensure details align with the scope and sequence, assessment schedule and any details that have been provided to students in the school’s assessment handbook.] |
| Submission details | Podcast (8–10 minutes) | [Be specific about the process for submission and parameters for the task. This includes:   * where the task will be submitted * word and time limits * any additional information in accordance with school assessment policy.] |

# Task description

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

Supplementary information can be provided later in the document. This reduces the cognitive load experienced while using the notification. The assessment should align with NESA’s [Assessment principles](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/assessment/assessment-principles) and provide clear opportunities for teachers to gather evidence about student achievement in relation to syllabus outcomes.

## The context of the task

**Teacher note**: students will have listened to a range of podcasts which use both scripted and question-and-answer podcast formats. This will help them decide how to structure their own podcast. The task is designed as a paired or group work task. The duration of the podcast should be reduced if this becomes an individual task. Timing should be adjusted to 6–8 minutes if students are completing this task individually.

The student work sample for this assessment is a collaboration between 2 students which can be used as guide. In the work sample, the students have adopted a persona. However, students can experiment with other ways to present their podcast.

The English curriculum team at the NSW Department of Education is collating a podcast series titled What makes poetry powerful? The audience for the podcast series is Stage 5 students. The podcast aims to provide students with a deeper insight into the distinct ways that poetry invites audiences to reflect on and expand their understanding of themselves, others and the world.

**Your task – podcast**

1. In pairs or small groups, create and record an 8–10 minute podcast which explores the statement:

**‘Poetry prompts us to reflect on, make connections with and expand our understanding of others and the world.’**

1. Select one or 2 poems from the following list to explore in your podcast.

**Aboriginal and Torres Strait Islander viewers, listeners and readers are advised that the following texts may contain the voices of people who have died.**

Table 2 – core texts

|  |  |
| --- | --- |
| Poem | Author |
| **‘The Black Rat’** | Clayton, Iris (1988) ‘The Black Rat’, in Gilbert K (ed) *Inside Black Australia: an Anthology of Aboriginal Poetry*, Ringwood Victoria, Penguin, Australia. |
| **‘Circles and Squares’** | Cobby Eckermann, Ali (2017) ‘Circles and Squares’, *little bit long time*, Ginninderra Press, Australia. |
| **‘I remember’** | Hartley, John (2018) ‘I remember’, in Heiss A (ed) Growing up in Aboriginal Australia, Black Inc, Australia. |
| **‘GUDYI’** | Money, Jazz (2021) ‘GUDYI’, *h*ow to make a basket, University of Queensland Press, Australia. |

**In your podcast you must:**

* discuss 1–2 poem(s) that have been set for study
* support your ideas with research
* consider your intended audience
* use informative and analytical language when discussing the poem(s)
* refer to the context of the poem(s) and the perspective(s) of the poet(s)
* use metalanguage when discussing the figurative and stylistic elements of the poem(s)
* include conventions of the podcast form, such as introductions, segues or jingles, advertisements, sponsor messages and outros. See **Phase 1, activity 5 – podcast jargon.**

**Teacher note**: this assessment task can be set as either an individual task or a collaborative task. The 8–10-minute timing in the task description would be appropriate if this podcast were created collaboratively in pairs or small groups. The suggested timing of the podcast should be adjusted, depending on how the task is implemented. For example, a 6–8-minute podcast is a reasonable time length to set for students completing the task independently. This factors in the time needed to include stylistic conventions used in a podcast including introductions, segues or jingles, advertisements, sponsor messages and outros. Depending on the context of your class, you may wish to reduce the podcast length time.

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

**Teacher note**: this outline uses the criteria points from the marking guidelines to articulate the skills and knowledge required to meet the requirements of this task. It highlights to students what is expected of the response.

The teacher is looking to see how well you:

* clarify and discuss your personal response to the poem(s) – how has (have) the poem(s) made you think differently about the world? (**EN5-RVL-01**: Reading, viewing and listening for meaning)
* analyse how figurative language and stylistic elements are used to represent culture, identity and experience – use metalanguage correctly when discussing and analysing the figurative and stylistic elements used by the author(s) (**EN5-URA-01**: Connotation, imagery and symbol; **EN5-URA-01**: Code and convention and **EN5-URB-01**: Style)
* analyse thematic concerns – discuss the way thematic concerns can reveal an author’s perspective (**EN5-URB-01**: Theme; Perspective and context)
* introduce and analyse key concepts and ideas using the structural and stylistic conventions appropriate to the podcast form (**EN5-URB-01**: **Style** and **EN5-ECA-01**: Text features)
* deliver your podcast using stylistic features of the podcast form, including vocal inflection, intonation, volume, pace and timing (**EN5-ECA-01**: Speaking).

## Steps to success

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

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

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

Table 3 – assessment preparation schedule

|  |  |
| --- | --- |
| Steps | What I need to do |
| Create and refine your podcast template | Use your responses to **Core formative task 1 – listening task 2**, and the **Phase 6, resource 1 – structural conventions of a podcast** to create and refine your podcast template. |
| Choose 1–2 poem(s) that you have studied | Use **Phase 6, activity 6 – selecting your poems** to select 1–2 poems to analyse for your assessment task. |
| Re-engage with your chosen poem(s) | Re-engage with your notes and analysis of your chosen poem(s).   * Step 1 – re-read your poem(s) and review your annotations. Use **Phase 6, activity 7 – planning your thesis** and **Phase 6, activity 8 – planning your supporting evidence**. * Step 2 – review the analysis of the poem(s) completed in **Core formative task 3 – analytical paragraph.** * Step 3 – revisit the personal context(s) of the author(s) of your selected poem(s). * Step 4 – use **Phase 6, activity 5 – unpacking the assessment statement** to carefully consider how the poem(s) prompt the reader to think about others and the world. |
| Listen to a range of podcasts | Review **Phase 6, activity 1 – engaging with a podcast** to ensure you understand the question-and-answer format and how best to use open-ended and probing questions. Listen to a range of podcasts. Consider the use of various structural conventions such as introductions, segues or jingles, advertisements, sponsor messages and outros. Pay attention to how the presenters speak, their use of formal and informal language, and their pace and timing. |
| Create your podcast transcript | Draft your podcast transcript and submit the transcript as part of **Core formative task 5 – podcast transcript**. |
| Act on feedback | Revise your draft transcript using teacher feedback. Make note of your refinement plans using **Phase 6, activity 9 – draft script self-assessment checklist.** |
| Decide which structural conventions you will incorporate in your podcast | Your podcast should be between 8–10 minutes. Think carefully about how you will combine your analysis and the podcast structural conventions. Refer to **Phase 6, activity 4(b) – using open-ended and probing questions** and **Phase 6, resource 3 – language devices** and ensure you are using these features in your podcast for intended impact.  Consider your audience when thinking about what type of jingles, advertisements or sponsor messages you might include. |
| Decide on a format/platform for your podcast | Decide on a podcast format/platform that you can easily access. Ensure that you allow time for technical issues when creating and submitting your podcast. The department’s [The Student Podcaster – Technology 4 Learning](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-podcaster.html) resource provides advice on how to use Voice Memos and GarageBand on iPads, Audition and Audacity on Windows or Mac and WeVideo using Chromebook. |
| Produce your podcast so it is ready for submission | It will be best to complete the podcast in small sections. Use the following steps as a guide to complete your recording:   1. Record your transcript. You may need to do this using multiple takes or record small sections at a time, which can be combined together in post-production. 2. Listen to your audio and listen for any sections where your enunciation, tone, volume, pace of delivery and so on could be improved. 3. Re-record the sections that you identified in Step 2. 4. Edit your podcast by including additional audio features that you have chosen to incorporate. This includes content such as music and sound effects. 5. Listen to your podcast again to ensure that the transitions between the different sections are clear and do not cut off any of your dialogue. 6. Submit your podcast on the due date using the platform instructed by your teacher. |

# 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) syllabus outcomes and 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)

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

Table 4 – marking criteria

|  |  |
| --- | --- |
| Grade | Marking guideline descriptors |
| A | * Effectively communicates how their study of poetry makes them reflect on, makes connections with and expands their understanding of the world * Uses metalanguage consistently and effectively to analyse figurative and stylistic elements which represent culture, identity and experience * Demonstrates an effective understanding of the ways thematic concerns may be influenced by an author’s perspective and context * Effectively uses appropriate structural and stylistic conventions to deliver an engaging podcast that is both informative and analytical * Delivers a podcast with effective use of intonation, emphasis, volume, pace and timing |
| B | * Competently communicates the way in which their study of poetry makes them reflect on, makes connections with and expands their understanding of the world * Uses metalanguage consistently to analyse figurative and stylistic elements which represent culture, identity and experience * Demonstrates a competent understanding of the ways in which thematic concerns may be influenced by an author’s perspective and context * Uses appropriate structural and stylistic conventions to deliver an engaging podcast that is both informative and analytical * Delivers a podcast with competent use of intonation, emphasis, volume, pace and timing |
| C | * Communicates the way in which their study of poetry makes them reflect on, makes connections with or expands their understanding of the world * Uses metalanguage when discussing figurative and stylistic elements in their chosen poem(s) * Demonstrates some understanding of the relationship between an author’s thematic concerns and their personal perspective or context * Delivers a podcast using some intonation, emphasis, volume, pace and timing |
| D | * Creates a response which relates to the poem(s) studied * Explains or describes the figurative or stylistic elements in their chosen poem(s) * Demonstrates some understanding of the author’s purpose * Delivers a response which contains some structural conventions of a podcast * Attempts to deliver a podcast using some speaking conventions which may include intonation or emphasis or volume, or pace and timing |
| E | * Attempts to create a response to the poem(s) * Attempts to describe some poetic conventions * Demonstrates a limited understanding of the author’s purpose * Attempts to deliver a response which may contain some of the structural conventions of a podcast * Podcast delivery demonstrates a limited understanding of speaking conventions |

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## Student-facing rubric

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

Table 5 – student facing rubric

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Criteria | Extensive | Thorough | Sound | Basic | Elementary |
| Your personal response to the poem(s) – a clear and consistent explanation of how the poem(s) have made you think differently about the world | You have clearly identified and explained the aspects of the poem(s) which influenced the way you view the world. Your response is sustained, thoughtful and communicates how poetry can shape a reader’s personal response. | You have identified and explained the aspects of the poem(s) which influenced the way you view the world. Your response thoughtfully communicates how poetry can shape a reader’s personal response. | You have identified and described the aspects of the poem(s) which influenced the way you view the world. Your response describes how poetry can shape a reader’s personal response. | You have identified how the poem(s) influenced the way you view the world. Your response attempts to describe how poetry can shape a reader’s personal response. | You have attempted to identify how the poem(s) made you feel differently about the world. |
| Form, features and structure – you consistently use metalanguage correctly when analysing and discussing the figurative and stylistic elements used by the author(s) | You have used metalanguage effectively to analyse and discuss the figurative and stylistic elements of the poem(s). Your use of metalanguage is consistent and sustained throughout. Your analysis effectively communicates how these elements are influenced by the author’s distinct personal style. | You have used metalanguage to accurately analyse and discuss the figurative and stylistic elements of the poem(s). You use metalanguage consistently to support your ideas. Your analysis communicates how these elements are influenced by the author’s distinct personal style. | You have described and explained the figurative and stylistic elements in the poem(s). You have used some metalanguage to support your ideas. You have attempted to explain the relationship between the figurative and stylistic elements of the poem(s) and the author’s style. | You have attempted to describe the figurative and stylistic elements in the poem(s). Use of metalanguage is limited. You have attempted to describe the author’s purpose. | Your response addresses the author’s use of language in a limited way. |
| Analyse the thematic concerns – you have discussed how the key ideas in the poem(s) have been influenced by the author’s perspective and context | You have effectively analysed the thematic concerns reflected in the poem(s). You have discussed how these thematic concerns may have been influenced by the author’s perspective and context. You have used evidence effectively throughout to support your ideas. | You have effectively explained the thematic concerns reflected in the poem(s). You have explained how these thematic concerns may have been influenced by the author’s perspective and context. You have used appropriate evidence throughout to support your ideas. | You have described the thematic concerns reflected in the poem(s). You have made some connections between these thematic concerns and the author’s perspective and context. You have used some appropriate evidence to support your ideas. | You have identified the ideas reflected in the poem(s). You have made some generalised comments about what these ideas tell us about the author(s). You may or may not have included evidence to support your ideas. | You have attempted to respond to the ideas in the poem. |
| Podcast structural conventions – you have effectively incorporated appropriate podcast structural conventions to deliver an engaging podcast that is both informative and analytical | You have effectively incorporated the structural conventions of a podcast, such as intros, outros, jingles, advertisements and sponsor messages. Both informative and analytical, your podcast clearly reflects the purpose of your response. | You have incorporated the structural conventions of a podcast, such as intros, outros, jingles, advertisements and sponsor messages. Both informative and analytical, your podcast reflects the purpose of your response. | You have attempted to incorporate a range of structural conventions of a podcast which may include intros, outros, jingles, advertisements and sponsor messages. Your podcast addresses your key ideas and reflects the purpose of your response. | Your podcast presents some of the structural conventions of a podcast. You have attempted to use these conventions to present your ideas and engage your audience. | You have attempted to compose a podcast response. |
| Podcast speaking conventions – you have delivered a podcast with effective use of intonation, emphasis, volume, pace and timing | Your podcast is presented in a highly-effective manner and enhances the engagement of the listener. You have incorporated speaking conventions, including intonation, emphasis, volume, pace and timing in an engaging and sustained manner. | Your podcast is competently presented and enhances the engagement of the listener. You have incorporated speaking conventions, including intonation, emphasis, volume, pace and timing in a competent manner. | Your podcast incorporates some speaking conventions such as intonation, emphasis, volume, pace and timing. | Your podcast includes an attempted use of some speaking conventions. | You have attempted to compose a podcast response. |

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## Assessment policy

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

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

Assessment notifications should contain a reference to the school’s assessment policy and the relevant information or support. Consult [ACE 4022](https://ace.nesa.nsw.edu.au/ace-4022) for an overview of the Stage 5 assessment – tasks, programs and adjustments information.

# Student support material

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

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

* student work sample, marking criteria and student facing rubric
* scaffolds for completing the task (**Phase 6, resource 1 – structural conventions of a podcast, Phase 6, resource 6 – podcast script writing conventions** and the template provided **in Core formative task 5 – podcast script**)
* informative and analytical materials to support student understanding (see **Core formative task 2 – informative report**, **Core formative task 3 – analytical paragraph** and **Core formative task 4 –informative dialogue**
* assessment task preparation (use the Department’s [The Student Podcaster – Technology 4 Learning](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-podcaster.html) resource.)
* monitoring **and revising support materials (Phase 6, resource 4 – using reflective and evaluative language, Phase 6, activity 4(b) – using open-ended and probing questions**, **Phase 6, activity 9 – draft script self-assessment checklist and Phase 6, activity 10 – podcast recording self-assessment checklist)**

## Student work sample

The following annotated work sample is designed to provide one example of a completed transcript that aligns with the assessment task requirements. It is not designed to be an example of exemplary student work. It is reflective of a B grade response. The recorded version of this transcript as a completed podcast sample can be found on the Department’s [Planning, programming and assessing English 7 –10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) page.

Table 6 – student work sample

|  |
| --- |
| Student work sample |
| ****Podcast name****:*What makes poetry powerful?*  ****Episode #6****:The poetry of Jazz Money and Ali Cobby Eckermann  ****Producers and presenters****:Taylor and Parker  Advertisement plays for a new podcast series by Stage 5 maths students, Come on a Mathventure, to be released in March.  ****Advertisement****:[Read in a ‘movie trailer’ voice]***.*** Do you like numbers? Is infinity just a never-ending story? Why do math problems seem to multiply when you least expect them? … Coming to your headphones this March. A new podcast series - brought to you by… ‘Come on a Mathventure’. If you think maths is ‘punny’, this is not a podcast you should miss! Stream the first episode on March 23.  ****Pre-recorded message****:At ‘What makes poetry powerful?’ we're all about respecting everyone's backgrounds and stories. We have a special commitment to showing respect for the rich cultures and traditions of Aboriginal and Torres Strait Islander Australians and want to acknowledge the land that make our recording on. We want to advise our Aboriginal and Torres Strait Islander listeners that the following podcast may contain discussion about people who have died.  Regular introduction jingle from the beginning of each episode plays, which includes a recording of an array of mixed pieces of archival spoken poetry. This mix increases in speed and volume for approximately 10 seconds before coming to a sudden stop.  ****TAYLOR**:** Hello and welcome back to our weekly podcast, Why is poetry powerful? In ourpodcast, we focus on how poetry prompts an audience to reflect, make connections and expand their understanding of others and the world. I’m your regular host, Taylor and in today’s episode, my colleague, Parker, an expert in Aboriginal and Torres Strait Islander poets, and I discuss the poetry of Jazz Money and Ali Cobby Eckermann. Hi Parker, what are you most looking forward to discussing in today’s episode?  ****PARKER**:** Hi Taylor and thank you for having me.[pause]  ****TAYLOR**:** It is normal to feel a bit nervous when you know you are going to be heard by the thousands of Stage 5 students across New South Wales! Why don’t you start by giving the audience a brief rundown of one of the poets you would like to discuss today, Jazz Money.  ****PARKER**:**Okay, good idea. Well, Jazz Money is a poet and artist with Wiradjuri heritage and she currently lives on Gadigal country. She identifies as queer and much of her work explores love and First Nations history.  ****TAYLOR**:** Her work sounds really interesting. Is there a particular poem that you like the most?  ****PARKER**:** My favourite piece of work is her poem, ‘GUDYI’. This poem explores poetry as a method of ‘song’ for elements of country. She uses Wiradjuri language throughout, reinforcing to her audience the strong connection she is building with her heritage and country. It is incredibly powerful.  ****TAYLOR**:** I would like to explore that more closely. You used the word “powerful”. Can you tell the listeners out there what makes this poem so powerful. Perhaps you can read to the audience the stanza in ‘GUDYI’ you found most powerful and explain why that is?  ****PARKER**:** Sure. This is stanza 6 of ‘GUDYI’  **song for the sun warm on our cheeks**  **mercy gift for life and destruction**  **who bends the will of a land dry and true**  **YIRAY**  In this stanza, Money doesn’t just use Wiradjuri language, she also makes us feel like we can feel the warm Australian sun on our cheeks. She uses the word ‘our’ and this inclusive language makes us feel like we are outside, enjoying the environment with her. She also shows how powerful the sun is and how it impacts the Australian land when she states ‘a land dry and true’. This is just one stanza from a poem of many in which Jazz Money emphasises her connection with the land and she encourages the audience to do the same.  ****TAYLOR**:** Wow, firstly, it is amazing how the impact of poetry can change from just being read in your mind compared to being spoken aloud! Secondly, I can see what you mean about Jazz Money’s ability to use poetic techniques to create a powerful image in the reader’s mind. Is there another section of the poem you’d like to share with our audiences?  ****PARKER**:** Sure. I also really like the stanza Jazz Money opens the poem with:  song for the rivers caring the land whole  carving the land together  whose currents birth us old here  BILA  ****TAYLOR**:** It’s beautiful. It feels so calming to listen to.  ****PARKER**:** Yes, I agree. She uses personification to suggest the river is a mother figure and this makes the audience think about the role rivers have in our country. The poem, in general, made me realise that I haven’t really been appreciating the beautiful environment we are surrounded by and that I should probably start reflecting on the importance of nature in our lives.  ****TAYLOR**:** Wow, it is such a fascinating poem and, you’re right, it really does encourage to think about our own relationship with the environment. Thank you for sharing your knowledge on it today. Okay, now let’s hear a word from our friends and sponsors, the High School Haikus.  ****Sponsor recording**:** Hey guys! DJ RhymeFlow Maestro here from the High School Haikus Poetry Collective! We are a proud sponsor of this podcast and I’m here to remind you about our inaugural slam poetry competition taking place in August this year, the Rhyme Rumble. This one-day competition is a chance to show off your slammin’ skills and deliver your message in an epic manner. Entries shut at the end of June, so don’t miss out! Visit our website, linked in the show notes for more details.  ****TAYLOR**:** Welcome back after that message from our sponsors at the High School Haikus Poetry Collective. Okay, before we run out of time, let’s get into discussing another Aboriginal poet who is pretty famous in the creative world, Ali Cobby Eckermann. Can you tell me a bit about her, Parker?  ****PARKER**:** I sure can. Ali Cobby Eckermann is another contemporary Aboriginal poet known for her critique of the White Australia Policy and the Stolen Generations. She was born on Kaurna Land in South Australia before being taken from her mother and adopted by a white family. Ali Cobby Eckermann was the first Aboriginal woman to be awarded the Windam Campbell literary prize. I love her poem, ‘Circles and Squares’, which is a touching exploration of the difficulties faced when trying to fit into two worlds. Would you like me to read a stanza?  ****TAYLOR**:** Yes, I’d love that. Maybe you could pick one for our audience that has allowed you to make connections with and reflect on your own world?  ****PARKER**:** I really like these lines:  **My heart is Round like a drum, ready to echo the music of my Family**  **But the Square within me still remains**  **The square hole stops me in my entirety**  These lines allowed me to reflect on the deep emotional scars felt as a result of the Stolen Generation. Eckermann’s use of capitalisation highlights the significance of the two shapes, the circle, which is round, and the square. Round and Family are both capitalised and represent her culture. This is reinforced by the simile ‘my heart is round like a drum’. In contrast the square shape stops her in ‘my entirety’. This line tells us that she struggles to connect with her white history. It is filled with melancholy, but I find it incredibly powerful.  ****TAYLOR**:** I see a connection between this poem and Jazz Money’s ‘GUDYI’ in that they both have a deep connection to song and the impact of colonisation. We have time for you to share your thoughts on just one more section of ‘Circles and Squares’ if you’d like?  ****PARKER**:** GUDYI’s poem reflects the importance of the land and the natural environment, and this connection is also represented in Eckermann’s poem:  **We slept in Circles on beaches around our fires**  **We sat in the dirt, on Our land, that belongs to a big Round planet**  **We watched the Moon grow to a magnificent yellow Circle**  Eckermann’s use of capitalisation is present again, this time reinforced by the repetition of the inclusive pronoun ‘we’. The capitalisation of ‘Our’ highlights their connection to the land. They do not live in houses, they sleep and sit on the land, looking at the magnificent moon. It is a lovely tranquil image that reflects the importance of being at one with the planet and Aboriginal culture.  ****TAYLOR****: By using language so creatively, both Ali Cobby Eckermann and Jazz Money really encourage their readers to consider the power poetry has to invite the audience into the composer’s world, particularly the natural world, as we have seen here in ‘GUDYI’ and ‘Circles and Squares. Well, we have come to the end of today’s episode. A big thank you to our listeners for joining us again for this week’s episode of our podcast, What makes poetry powerful? If you check out our show notes, we have links to the websites and spoken poetry recordings of the poets from today’s recording. Next week, we catch up with Parker again to discuss the poetry of First Nations poets John Hartley and Iris Clayton. As always, a big thank you to our patrons. Without you, we wouldn’t be able to produce the podcast. If you would like to sign up, please visit patreon.com/whatmakespoetrypowerful?  Regular closing jingle from the end of each episode plays for about ten seconds.  ****Pre-recorded message****: This podcast has been recorded on Awabakal Country. If any of the contents from today’s episode has caused you distress, please reach out to someone who can help keep you safe. |

## Annotated student work sample

Table 7 – student work sample annotations

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| --- | --- | --- |
| Student work sample | Annotations | Features of podcast used to shape meaning |
| ****Podcast name****: What makes poetry powerful?  ****Episode #6****: The poetry of Jazz Money and Ali Cobby Eckermann  ****Producers and presenters****: Taylor and Parker  Advertisement plays for a new podcast series by Stage 5 maths students, Come on a Mathventure, to be released in March.  ****Advertisement****: [Read in a ‘movie trailer’ voice]. Do you like numbers? Is infinity just a never-ending story? Why do math problems seem to multiply when you least expect them? … Coming to your headphones this March. A new podcast series brought to you by… ‘Come on a Mathventure’. If you think maths is ‘punny’, this is not a podcast you should miss! Stream the first episode on March 23. | Appropriately named podcast and episode title.  The advertisement shows an awareness of the intended audience. The advertisement clearly targets school-aged students.  Successful use of rhetorical questions and inclusive language in ‘Do you like numbers?’, ‘…when you least expect them?’ and ‘Coming to your'. The use of a pun in ‘Mathventure’ adds a humorous tone.  A call to action has been used at the end of advertisement, in ‘this is not a podcast you should miss!’ and ‘Stream the first episode on March 23’. | Demonstrates understanding of podcast structure such as name and episode title.  The segment is clearly labelled and followed with a colon. The student has used punctuation markers such as square brackets and italicised text to indicate how those lines will be read. This is an instruction related to presentation features such as tone, pace, intonation and volume.  The use of a different voice in [Read in a ‘movie trailer’ voice] is an aural indicator for listeners that the advertisement is separate to the content delivered by the host and guest. |
| ****Pre-recorded message****: At ‘What makes poetry powerful?’, we're all about respecting everyone's backgrounds and stories. We have a special commitment to showing respect for the rich cultures and traditions of Aboriginal Australians and want to acknowledge the land that make our recording on. We want to advise our Aboriginal and Torres Strait Islander listeners that the following podcast may contain discussion about people who have died. | Appropriate Acknowledgement of Country and a cultural sensitivity warning has been included.  The script could have provided an accurate representation of Country in the Acknowledgement. An indication as to where the podcast was recorded and the specific Country details of each speaker would have elevated this part of the script. | Inclusion of pre-recorded materials indicates an awareness of podcast features. |
| Regular introduction jingle from the beginning of each episode plays, which includes a recording of an array of mixed pieces of archival spoken poetry. This mix increases in speed and volume for approximately 10 seconds before coming to a sudden stop. | The description of the jingle indicates an awareness of the theme of the podcast, focus of the unit and focus of the assessment task. The choice to include recordings of spoken word poetry is an effective choice to engage listeners with the power of language and poetry. | The description of speed, volume and the abrupt way in which the recorded media is edited indicates an awareness of the aural features of podcasts. |
| ****TAYLOR**:** Hello and welcome back to our weekly podcast, Why is poetry powerful? In our podcast, we focus on how poetry prompts an audience to reflect, make connections and expand their understanding of others and the world. I’m your regular host, Taylor and in today’s episode, my colleague, Parker, an expert in Aboriginal and Torres Strait Islander poets, and I discuss the poetry of Jazz Money and Ali Cobby Eckermann. Hi Parker, what are you most looking forward to discussing in today’s episode? | The purpose of the podcast has been made clear to listeners. The speaker has simply reiterated the assessment statement and has not provided their thesis. As such, no ideas have been previewed. It is a simple introduction to the podcast and podcast episode objectives.  As the host, Taylor uses an open-ended question to bring Parker into the conversation. The use of the open-ended question invites a positive and open response from the respondent which will guide the exploration and analysis of themes in the podcast. | The host, Taylor, very clearly introduces themself.  The introduction for Parker is detailed and provides specific information about the poet and poetry to come. It makes clear that Taylor is a host and Parker is a guest. This sets listener expectations and establishes clear roles for the duration of the podcast. |
| ****PARKER****: Hi Taylor and thank you for having me. [pause] | Taylor shows an awareness of the audience and context of recording a podcast. | Correct use of square brackets and italics to indicate a pause in the delivery of dialogue. This shows an awareness of using pauses for impact and is a feature of spoken texts.  The reference to Taylor being ‘nervous’ reflects the more informal nature of a podcast discussion. |
| ****TAYLOR**:** It is normal to feel a bit nervous when you know you are going to be heard by the thousands of Stage 5 students across New South Wales! Why don’t you start by giving the audience a brief rundown of one of the poets you would like to discuss today, Jazz Money. | Taylor’s open-ended question shows an awareness of informative texts. | An open-ended question ‘Why don’t you start by..?’ provides an opportunity for Parker to include biographical information about the poet. This question also assists in providing an introduction for the readers which foregrounds the information they are about to hear about the poet.  Use of hyperbole ‘thousands of Stage 5 students’ to engage the audience and promote the podcast. |
| ****PARKER**:**Okay, good idea. Well, Jazz Money is a poet and artist with Wiradjuri heritage and she currently lives on Gadigal country. She identifies as queer and much of her work explores love and First Nations history. | The inclusion of biographical information is a feature of informative texts. | Conversational tone to connect ideas in ‘Okay, good idea’. |
| ****TAYLOR**:** Her work sounds really interesting. Is there a particular poem that you like the most? | Use of evaluative language in ‘really interesting’. A stronger response would use more effective evaluative language and make connections to the assessment provocation statement. | A probing question is used to guide the discussion and analysis. |
| ****PARKER**:** My favourite piece of work is her poem, ‘GUDYI’. This poem explores poetry as a method of ‘song’ for elements of country. She uses Wiradjuri language throughout, reinforcing to her audience the strong connection she is building with her heritage and country. It is incredibly powerful. | Strong awareness of poetic form is evident here. The student has explored the connection between songs, poetry and the poet’s use of Wiradjuri language.  The preview of themes conforms to the structural conventions of analytical writing. This serves as a topic sentence.  A stronger response would have made a deeper connection to the assessment provocation statement. The question is specific to the experience of the audience. Parker has mentioned the inclusion of song and Wiradjuri language. A more thoughtful connection about the universality of song as a means of expression (cultural or otherwise) could have elevated this response. The student could have considered how the decisions made by the poet prompt an audience to reflect, make connections and expand their understanding of others and the world. | Use of evaluative and emotive language ‘My favourite piece’ and ‘It is incredibly powerful’ to engage the listener. |
| ****TAYLOR****: I would like to explore that more closely. You used the word ‘powerful’. Can you tell the listeners out there what makes this poem so powerful. Perhaps you can read to the audience the stanza in ‘GUDYI’ you found most powerful and explain why that is? | Taylor has prompted the inclusion of textual evidence. This is a feature of analytical writing. | A reference to the listening audience has been provided in ‘Can you tell the listeners out there’ to engage listeners.  Taylor asks another probing question (a clarifying one) to guide Parker in their analysis of the poem.  This probing question provides Parker with an opportunity to introduce an example in a manner authentic to the podcast form by eliciting a personal response. This feature differentiates this podcast script from a formally structured analytical response. |
| ****PARKER****: Sure. This is stanza 6 of ‘GUDYI’  **song for the sun warm on our cheeks**  **mercy gift for life and destruction**  **who bends the will of a land dry and true**  **YIRAY**  In this stanza, Money doesn’t just use Wiradjuri language, she also makes us feel like we can feel the warm Australian sun on our cheeks. She uses the word ‘our’ and this inclusive language makes us feel like we are outside, enjoying the environment with her. She also shows how powerful the sun is and how it impacts the Australian land when she states ‘a land dry and true’. This is just one stanza from a poem of many in which Jazz Money emphasises her connection with the land and she encourages the audience to do the same. | Aptly chosen textual evidence has been selected to indicate the impact the poetry has on its audience.  The sentence starting ‘In this stanza’ clearly describes the sensory impact of the lines included. Correct use of metalanguage in ‘inclusive language’.  A stronger analytical response could have included a deeper analysis of poetic forms and features such as anastrophe, diction or imagery.  Additionally, a stronger analytical response could have included deeper links to the concepts and ideas expressed in the assessment statement provocation.  A more effective analysis of this poem may have also drawn on the way that the poet has made the use of Aboriginal language accessible to audiences.  The concluding sentence summarises the ideas presented. | The formatting of the extract from the poem suggests that the student will read with correct prosody.  Inclusive language in ‘she also makes us feel like we can feel the warm Australian sun on our cheeks’. This engages the listener by explaining the impact that the poetry may have on them as an audience. |
| ****TAYLOR****: Wow, firstly, it is amazing how the impact of poetry can change from just being read in your mind compared to being spoken aloud! Secondly, I can see what you mean about Jazz Money’s ability to use poetic techniques to create a powerful image in the reader’s mind. Is there another section of the poem you’d like to share with our audiences? | Taylor has acknowledged and reinforced the aural features of poetry and the analysis offered by Parker.  Taylor’s prompt to Parker to include more textual evidence to support the analysis of the poem is an effective transition from one example to the next. | Taylor has used a closed-ended question to prompt further analysis of the poem.  Taylor has summarised the main ideas explored in the poem. The words ‘firstly’ and ‘secondly’ are used to signpost the main ideas. This shows an awareness of the audience and an attempt to aid in their engagement with the content.  The exclamation that opening this line of dialogue captures the less formal nature of the podcast. It supports the podcast in functioning as a discussion rather than as a spoken analysis. |
| ****PARKER****: Sure. I also really like the stanza Jazz Money opens the poem with:  **song for the rivers caring the land whole**  **carving the land together**  **whose currents birth us old here**  **BILA** | Aptly chosen textual evidence which provides opportunity for rich textual analysis. | Use of informative text structure to clearly outline the part of the poem being read. |
| ****TAYLOR****: It’s beautiful. It feels so calming to listen to. | Use of emotive language ‘It feels so calming to listen to’ engages the audience to consider the emotional impact of listening to poetry being read out aloud.  The identification of the impact could have been further explored through a discussion of the language features that make the passage ‘calming’. For example, Taylor could comment on the diction here as an intentional language feature used by the poet to create a calming tone. | Use of declarative sentence ‘It’s beautiful’ to complement the reading of the stanza from the poem. |
| ****PARKER****: Yes, I agree. She uses personification to suggest the river is a mother figure and this makes the audience think about the role rivers have in our country. The poem, in general, made me realise that I haven’t really been appreciating the beautiful environment we are surrounded by and that I should probably start reflecting on the importance of nature in our lives. | Parker has correctly identified and analysed the use of personification in the poem.  The anecdotes and analysis shared here relate to the idea of ‘reflection’ as stated in the assessment provocation statement. Making this connection is a key feature of analytical texts.  This analysis could be elevated by a deeper exploration into the way the poem explores the deep connection between Aboriginal peoples and Country. The personification and metaphor of the land as a mother reinforces this connection. Greater connection could then be made to the question, ‘How does this poem and its representation of the links between Aboriginal peoples, language and Country allow the audience, for example, the students recording this podcast, to develop a greater understanding of Aboriginal cultures and identities?’ | The analytical response uses inclusive language ‘our country’ to engage the audience.  Parker has used personal anecdote to support ideas. |
| ****TAYLOR****: Wow, it is such a fascinating poem and, you’re right, it really does encourage to think about our own relationship with the environment. Thank you for sharing your knowledge on it today. Okay, now let’s hear a word from our friends and sponsors, the High School Haikus. | A summative statement is provided to conclude the analysis and discussion of the poem.  A stronger conclusion would make more explicit connections to the assessment statement. | Taylor summarises the ideas shared and uses inclusive language to engage the audience in ‘think about our own relationship’.  An appropriate segue has been included to introduce the sponsor message. |
| ****Sponsor recording****:Hey guys! DJ RhymeFlow Maestro here from the High School Haikus Poetry Collective! We are a proud sponsor of this podcast and I’m here to remind you about our inaugural slam poetry competition taking place in August this year, the Rhyme Rumble. This one-day competition is a chance to show off your slammin’ skills and deliver your message in an epic manner. Entries shut at the end of June, so don’t miss out! Visit our website, linked in the show notes for more details. | Use of alliteration in ‘Rhyme Rumble’ and ‘slammin’ skills’ to support engagement of audience.  Call to action in ‘Visit our website’. To engage audience. | The sponsor message shows an awareness of audience. A slam poetry competition is being advertised which has been organised by ‘High School Haikus Poetry Collective’. This is relevant to the audience as they are also high school students. The colloquial language in the opening ‘Hey guys!’ also targets a teenage audience.  The reference to the ‘show notes’ demonstrates a clear understanding of the podcast platform. |
| ****TAYLOR****: Welcome back after that message from our sponsors at the High School Haikus Poetry Collective. Okay, before we run out of time, let’s get into discussing another Aboriginal poet who is pretty famous in the creative world, Ali Cobby Eckermann. Can you tell me a bit about her, Parker? | Taylor has prompted the inclusion of biographical information. This is a feature of informative texts. | The use of an open-ended question in ‘Can you tell me a bit about..?’ is used as an introduction to the biographical information about the poet.  Appropriate segue provided after the sponsor message.  ‘Before we run out of time’ clearly indicates an intended adherence to the length of the podcast episode.  Colloquial language such as ‘okay’ and ‘pretty famous’ align with the podcast’s focus on discussion rather than structured analysis. |
| ****PARKER****: I sure can. Ali Cobby Eckermann is another contemporary Aboriginal poet known for her critique of the White Australia Policy and the Stolen Generations. She was born on Kaurna Land in South Australia before being taken from her mother and adopted by a white family. Ali Cobby Eckermann was the first Aboriginal woman to be awarded the Windam Campbell literary prize. I love her poem, ‘Circles and Squares’, which is a touching exploration of the difficulties faced when trying to fit into two worlds. Would you like me to read a stanza? | Biographical information, as well as accolades for the poet have been included. These are strong features of field-building in informative texts.  The text connective ‘is another contemporary’ connects ideas and clarifies the topic for the audience.  Metalanguage has been used to outline the historical context (‘White Australia Policy’ and ‘Stolen Generations’).  The identification of Country, ‘Kaurna Land’, and the reference to ‘South Australia shows an awareness of the audience and their context.  The student previewed the main concept or topic sentence by exploring an insight about the poem’s themes. Evaluative language has been used here in ‘touching exploration’. | Parker has used personal and emotive language to offer a response to the poem in ‘I love her poem’.  Parker has asked a closed-ended question ‘Would you like me to read a stanza?’ as an effective segue. |
| ****TAYLOR****: Yes, I’d love that. Maybe you could pick one for our audience that has allowed you to make connections with and reflect on your own world? | Taylor has used the assessment statement provocation to inform Parker’s analysis of the poem. | The use of another close-ended question guides the speaker to make connections to the assessment provocation statement.  The inclusive and emotive language in ‘Yes, I’d love that’ engages the audience and helps to build rapport.  Taylor has used low modal language in ‘Maybe you could pick…’ to ensure the discussion in the podcast is organic. |
| ****PARKER****: I really like these lines:  **My heart is Round like a drum, ready to echo the music of my Family**  **But the Square within me still remains**  **The square hole stops me in my entirety**  These lines allowed me to reflect on the deep emotional scars felt as a result of the Stolen Generation. Eckermann’s use of capitalisation highlights the significance of the two shapes, the circle, which is round, and the square. Round and Family are both capitalised and represent her culture. This is reinforced by the simile ‘my heart is round like a drum’. In contrast the square shape stops her in ‘my entirety’. This line tells us that she struggles to connect with her white history. It is filled with melancholy, but I find it incredibly powerful. | The evaluative language, such as ‘I really like’, segues into a reading of a stanza. A stronger response could have used more effective or precise evaluative language and linked back to the assessment statement.  The response has a clear analytical structure. The ideas are previewed in the topic sentence, for example ‘reflect on the deep emotional scars’.  A stronger response could have analysed the extended metaphor of the circle and the square. The intended impact of the extended metaphor is to explore the philosophical, cultural and ideological differences and ways of being in both Aboriginal culture and Western culture. The assessment statement provocation elicits a response regarding the experience of the reader, and this involves exploring how the metaphor of a circle can broaden the readers understanding of dreaming, time, healing and culture. | The last sentence offers an insight about the impact of the poetry on responders. It is not conclusive to allow for a deep discussion about the poem to continue.  Strong use of adjectives which are text connectives to connect ideas, such as ‘This is reinforced by’ and ‘In contrast’.  The examples provided to support the topic sentence have included appropriate metalanguage and accurate analysis of poetic features. This helps the discussion have a personal tone and ensures the ideas flow. |
| ****TAYLOR****: I see a connection between this poem and Jazz Money’s ‘GUDYI’ in that they both have a deep connection to song and the impact of colonisation. We have time for you to share your thoughts on just one more section of ‘Circles and Squares’ if you’d like? | The student has made a connection between the 2 poems through the themes they both explore. This connection is made explicit in ‘connection to song and the impact of colonisation’. This connection reflects an integrated response which is a feature of analytical writing.  A stronger response could have engaged in deeper analysis during the comparison between the 2 poems. For example, the script indicates that both poems explore the impact of colonisation, but no examples or discussion of this are present for ‘GUDYI’ throughout the podcast. This assertion is therefore not supported by any textual evidence and is superficial. | Awareness of timing as indicated by ‘We have time for you to...’  Taylor uses an open-ended question to continue the analysis of the poem. |
| ****PARKER****: GUDYI’s poem reflects the importance of the land and the natural environment, and this connection is also represented in Eckermann’s poem:  We slept in Circles on beaches around our fires  We sat in the dirt, on Our land, that belongs to a big Round planet  We watched the Moon grow to a magnificent yellow Circle  Eckermann’s use of capitalisation is present again, this time reinforced by the repetition of the inclusive pronoun ‘we’. The capitalization of ‘Our’ highlights their connection to the land. They do not live in houses, they sleep and sit on the land, looking at the magnificent moon. It is a lovely tranquil image that reflects the importance of being at one with the planet and Aboriginal culture. | Parker has provided a succinct topic sentence which has made a connection between both poems.  A stronger topic sentence could make explicit connection to the assessment task. This might include using terms synonymous with those in the statement and exploring the ideas presented in a deeper way.  The analysis is sound and includes appropriate metalanguage such as ‘repetition’, ‘inclusive pronouns’ and ‘capitalisation’.  A stronger poetry analysis could have unpacked the poet’s use of imagery and metaphor.  Parker has also incorrectly stated ‘GUDYI’s poem’ instead of ‘Money’s poem’.  The last sentence summarises the main ideas and has a connection to the topic sentence. | The dialogue flows in a logical and well-structured manner. |
| ****TAYLOR****: By using language so creatively, both Ali Cobby Eckermann and Jazz Money really encourage their readers to consider the power poetry has to invite the audience into the composer’s world, particularly the natural world, as we have seen here in ‘GUDYI’ and ‘Circles and Squares. Well, we have come to the end of today’s episode. A big thank you to our listeners for joining us again for this week’s episode of our podcast, What makes poetry powerful? If you check out our show notes, we have links to the websites and spoken poetry recordings of the poets from today’s recording. Next week, we catch up with Parker again to discuss the poetry of First Nations poets John Hartley and Iris Clayton. As always, a big thank you to our patrons. Without you, we wouldn’t be able to produce the podcast. If you would like to sign up, please visit patreon.com/whatmakespoetrypowerful? | Taylor has attempted to connect to the assessment statement by referring to the connection to the natural world.  A stronger response would have explored the aspect of ‘reflection’ from the statement to develop deeper ideas such as by exploring the impact that both poems has made on the audience. The mention here to the ‘natural world’ is superficial and does not support the concepts outlined in the statement.  A stronger conclusion would have synthesised ideas more effectively. | An appropriate conclusion to the podcast has been included.  Taylor has provided a summary of the ideas to aid in the listener’s journey and engagement.  Taylor has provided a thank-you to the listening audience and provided relevant information about the podcast and future episodes.  The inclusion of the Patreon link shows an awareness of the podcast form. |
| Regular closing jingle from the end of each episode plays for about ten seconds. | The inclusion of the jingle is a sound structural choice and is a segue to the episode ending. | Conforms to podcast conventions of introduction and outro themes. |
| ****Pre-recorded message****:This podcast has been recorded on Awabakal Country. If any of the contents from today’s episode has caused you distress, please reach out to someone who can help keep you safe. | The script acknowledges cultural sensitivity and provides a call to action to support listeners.  A stronger pre-recorded message would have included references such as providing a phone number or web details to where mental health support can be sought. | Conforms to the podcast conventions of including an outro. |

# The English curriculum 7–12 team

The English curriculum 7–12 team provides support for the delivery of the English curriculum 7–12 in NSW Department of Education high schools.

## Share your experiences

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

## Support and alignment

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

**Alignment to system priorities and/or needs**: [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/policy-library/policies/pd-2016-0468) 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, 5.2.2, 5.3.2.

**Consulted with**: subject matter experts from Curriculum and Reform, Strategic Delivery, Literacy and Numeracy teams, and Aboriginal Outcomes and Partnerships.

**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-RVL-01, EN5-URA-01, EN5-URB-01, EN5-URC-01, EN5-ECA-01

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

**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.

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