WORK SAMPLE PORTFOLIO

Annotated work sample portfolios are provided to support implementation of the Foundation – Year 10 Australian Curriculum.

Each portfolio is an example of evidence of student learning in relation to the achievement standard. Three portfolios are available for each achievement standard, illustrating satisfactory, above satisfactory and below satisfactory student achievement. The set of portfolios assists teachers to make on-balance judgements about the quality of their students’ achievement.

Each portfolio comprises a collection of students’ work drawn from a range of assessment tasks. There is no pre-determined number of student work samples in a portfolio, nor are they sequenced in any particular order. Each work sample in the portfolio may vary in terms of how much student time was involved in undertaking the task or the degree of support provided by the teacher. The portfolios comprise authentic samples of student work and may contain errors such as spelling mistakes and other inaccuracies. Opinions expressed in student work are those of the student.

The portfolios have been selected, annotated and reviewed by classroom teachers and other curriculum experts. The portfolios will be reviewed over time.

ACARA acknowledges the contribution of Australian teachers in the development of these work sample portfolios.

THIS PORTFOLIO: YEAR 5 ENGLISH

This portfolio provides the following student work samples:

Sample 1  Responding to literature: Relating events to illustrations
Sample 2  Reflect and respond: Stop and think (Part 1) and Responding to questions (Part 2)
Sample 3  Oral presentation: Words or pictures
Sample 4  Creative writing: Beginning of a fairytale
Sample 5  Responding to literature: The Red Poppy
Sample 6  Biographical letter: News from the goldfields

This portfolio of student work includes responses to a variety of texts and the development of a range of written and oral texts. The student considers how images and text are related (WS1, WS3) and demonstrates understanding of literal and implied meaning in texts (WS2). The student uses a variety of language features to develop literary, informative and persuasive texts (WS3, WS4, WS5, WS6). The student demonstrates an ability to plan, draft, edit and publish a range of texts created for a variety of purposes (WS4, WS6).

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Responding to literature: Relating events to illustrations

Year 5 English achievement standard

The parts of the achievement standard targeted in the assessment task are highlighted.

**Receptive modes (listening, reading and viewing)**

By the end of Year 5, students explain how text structures assist in understanding the text. They understand how language features, images and vocabulary influence interpretations of characters, settings and events.

They analyse and explain literal and implied information from a variety of texts. They describe how events, characters and settings in texts are depicted and explain their own responses to them. They listen and ask questions to clarify content.

**Productive modes (speaking, writing and creating)**

Students use language features to show how ideas can be extended. They develop and explain a point of view about a text, selecting information, ideas and images from a range of resources.

Students create a variety of sequenced texts for different purposes and audiences. They make presentations and contribute actively to class and group discussions, taking into account other perspectives. When writing, they demonstrate understanding of grammar, select specific vocabulary and use accurate spelling and punctuation, editing their work to provide structure and meaning.

**Summary of task**

Students were asked to retell a positive and negative event from the novel *New Gold Mountain* by Christopher Cheng and illustrate these events in the style used by the illustrator Bruce Whatley in *The Littlest Refugee*. A colour illustration was to be used for the positive event and a black and white illustration for the negative event.
Responding to literature: Relating events to illustrations

Annotations

Depicts events from a text in illustrations and adds an explanation.
Responding to literature: Relating events to illustrations

Uses a variety of sentence structures including some compound sentences.

Responds to a character and events in a text.

Uses mostly accurate spelling and attempts unknown words, for example, ‘Chinise/Chinese’.

Uses some expanded groups/phrases, for example, ‘the Chinese mines’.

Uses mostly familiar vocabulary with some new topic vocabulary, for example, ‘temple’.

Writes a simple retelling of an event from a known text.

Annotations

I am Shu Cheung. I come from China, a village near Canton. We came to Xin Jin Shantung for gold for my village. I have been given an uncle... by my elders in China he has been teaching me English. He has given me a book to make a diary.

Today has been wet and muddy and I slip our... I was cool and swim. I swim like a dog and was present...

I am the... and... I still rain to the village and now there are more tents... then before the horse is picking me to the mine... I will be mining and I... I will go to the temple to play for gold too...
Reflect and respond: Stop and think (Part 1) and Responding to questions (Part 2)

Year 5 English achievement standard

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Summary of task

This task consisted of two parts:

The first component was the ‘Stop and think aloud’ activity which required students to read an extract of a text, stopping at predetermined points and writing down what they were thinking. They needed a copy of the text with room to write next to each stopping point.

The second component was to respond to questions in relation to the text used for the ‘Stop and think aloud’ activity. The extract was from a text students had not read previously but was part of a series of books by Emily Rodda. The students had worked with the first book in the series.
Reflect and respond: Stop and think (Part 1) and Responding to questions (Part 2)

1 – The Warning

The grach flew west, following the scent. It had been for a long time and it was tired and hungry, but it did not think of stopping to rest. There was no thought at all behind its yellow eyes. Just one fixed idea. To follow the scent, reach the place it had been told to reach, and take back to its masters what it had been told to take.

The grach was called Bars, and it was a hundred and twenty years old. It had been trained well. Not kindly, perhaps, but cleverly, and for many, many years. The idea that now, far away from the whip and shouts of its masters, it had the freedom to choose what it did, never entered its mind.

The sea had been left behind long ago, and dimly the grach was aware that below it now were rolling green hills and a winding stream glittering bright in the sunlight. It was aware that a mountain, its peak hidden in cloud, rose in the blue distance ahead.

But its eyes were not important now. Its ears, closed against the rushing of the wind and the beating of its own wings, were not important either. All that was important was its forked tongue, flickering in and out, tasting the air, tasting the scent.

It knew it was close to its goal. The scent was strong—the warm animal scent that made its jaws drip with hunger. Bukshah. It even knew the name.

“Bukshah,” its masters had said, so many times, nourishing the grey woolly hide in front of its face, feeding it bloody pieces of meat so that the delicious taste mingled with the hide-smell. When they had sent it away on this quest they had said it again. “Bukshah. Seek.” And then they had loosed its chain.

The Bukshah scent was strong, but there were other scents, too. Some the grach had tasted before, one it had not. The one it had not tasted was full of danger. It was fire, snow and ice. It was not breath, dripping flags and ancient, jealous power.

The loathly spine on the grach’s back pricked with warning. But its yellow lined eyes did not flicker, and the beating of its tiny scurried wings did not falter as it flew on, to Rin.

Annotations

Makes predictions about the text.

Uses some information in the text to attempt to interpret text.

Identifies when meaning is becoming lost.
Reflect and respond: Stop and think (Part 1) and Responding to questions (Part 2)

Annotations

Creates a detailed image of the character using labels to assist meaning.

Writes a limited description of a character.
Reflect and respond: Stop and think (Part 1) and Responding to questions (Part 2)

Thinking in different ways to understand what I read.

Right There – the author said it
1. What is the name of the gracht? The gracht's name is Bara.

2. How old is Bara? Bara is 120 year old but she is still strong.

3. Where is Bara flying to? Bara is flying to Rin to find the Buksha.

Think and Search – the author meant it
4. What did Bara been trained to do? I think Bara is trained to fight for food.

5. What does Bara like to eat? I think Bara likes to eat Buksha.

6. If Bara was close to its goal. What does this mean? I think it means that its close to getting in to Rin or maybe the Buksha.

7. How did Bara know where to find Rin? I knew because it could smell it getting closer and closer.

8. Why did the feathers spin on Bara’s back prickle with warning? They pricked because she had scent the dragon with fear.

Author and You – show what you know
9. Read paragraph 7 again. What do you think could be the scent that Bara does not recognize? Explain why Bara did not recognize the dragon.

10. What do you think will happen when Bara gets to Rin? I think Rowan and the Buksha is going to take care of Bara from the dragon.

On Your Own – what’s your opinion?
11. Do you feel sorry for Bara? Explain why or why not. Yes I do feel sorry for Bara because she has been treated badly thought her life.

Annotations

Identifies literal information.

Provides a personal response to the character in the text.
Oral presentation: Words or pictures

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The parts of the achievement standard targeted in the assessment task are highlighted.

**Receptive modes (listening, reading and viewing)**

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*They analyse and explain literal and implied information from a variety of texts. They describe how events, characters and settings in texts are depicted and explain their own responses to them. They listen and ask questions to clarify content.*

**Productive modes (speaking, writing and creating)**

*Students use language features to show how ideas can be extended. They develop and explain a point of view about a text, selecting information, ideas and images from a range of resources.*

*Students create a variety of sequenced texts for different purposes and audiences. They make presentations and contribute actively to class and group discussions, taking into account other perspectives. When writing, they demonstrate understanding of grammar, select specific vocabulary and use accurate spelling and punctuation, editing their work to provide structure and meaning.*

**Summary of task**

Students studied a range of picture books and discussed how illustrations contribute to a text’s meaning and how the illustrations may affect the reader. Students were asked to prepare a two-minute oral exposition on the topic ‘Words or pictures: Which has the greater impact on the reader in picture books?’ They were encouraged to provide evidence from texts for their opinions. Students were allowed 50 minutes to prepare their presentation and 30 minutes to rehearse it.
Oral presentation: Words or pictures

Annotations
Creative writing: Beginning of a fairytale

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Summary of task

Students read and discussed a number of fairytales in class, focusing on their structure and language features.

Students were then asked to write the beginning of a fairy story, using stories they had read as models. They discussed the task in groups before working individually on this task.
Creative writing: Beginning of a fairytale

One upon a time there was a black smith but the black smith was not like all the other humans because he was part horse and part human. But one day the black smith was walking in the wood because he had run away. He was running so fast that only horses could keep up with him. But he was so slow because he was walking. A wild boar was trying to eat him but it was no ordinary boar. And as strong as a mammoth but then the blacksmith remembered the sawed off his head and made earlier and he stabbed the sow right into his heart and he died because the boar was too powerful and the boar haunted the woods forever and ever and ever until a brave knight came and kissed him and then the boar melted like butter in the microwave and he melted and melted until the boar was gone forever and then the prince and the kingdom lived happily ever after.

Annotations
Uses some fairytale conventions, for example, ‘Once upon a time’.
Introduces fantasy characters typical of this type of text, for example, ‘he was part horse and part human’.
Spells most words accurately, for example, ‘because’ and uses sound and letter knowledge to attempt unknown words, for example, ‘night’ (knight), ‘desese’ (disease).
Shows some knowledge of sentence structures suitable for this type of text.
Uses some conventional fairytale vocabulary, for example, ‘brave knight’.
Creates events in sequence to tell a story and introduces fantastical events, for example, ‘the boar melted like butter in the microwave’.
Writes a complete narrative text rather than an introduction.
Responding to literature: *The Red Poppy*

**Year 5 English achievement standard**

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**Receptive modes (listening, reading and viewing)**

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**Productive modes (speaking, writing and creating)**

*Students use language features to show how ideas can be extended. They develop and explain a point of view about a text, selecting information, ideas and images from a range of resources.*

*Students create a variety of sequenced texts for different purposes and audiences. They make presentations and contribute actively to class and group discussions, taking into account other perspectives. When writing, they demonstrate understanding of grammar, select specific vocabulary and use accurate spelling and punctuation, editing their work to provide structure and meaning.*

**Summary of task**

Students read the text *The Red Poppy* by David Hill as part of a unit on Anzac Day.

Students were asked to write a letter to the school teacher-librarian asking her to acquire this book for the library. The teacher re-read the book aloud, students discussed the different themes of the book and key words were written on the board. Students had a brief planning time and wrote this first draft in approximately 40 minutes before editing it.
Responding to literature: The Red Poppy

Write a letter to your school librarian explaining your opinion on whether your school library should have a copy of The Red Poppy or not.

Dear TEACHER NAME DELETED

I have just read The Red Poppy and I think that it should be in our library as a new copy. Here are some reasons why:

1. The Red Poppy is all about war, mateship, heroism, compassion and it is a really good book.

One example of compassion is when Jim helps Kate in the deep trench so he does not
live. Another example is when Rupert brings the party to help them out of the trench.

Please consider my reasons.

From

STUDENT NAME DELETED

2010

Annotations

Writes a brief persuasive text for a specific audience to express a point of view.

Uses mostly simple and compound sentences, for example, ‘Here are some reasons why.’

Structures the text into paragraphs.

Uses simple evaluative language to express an opinion, for example, ‘it is a really good book’.

Uses new vocabulary to express understanding of the text’s meanings, for example, ‘heroism’, ‘compassion’.

Spells a significant number of common words accurately and uses sound-letter knowledge to attempt unknown words, for example, ‘ixampal’ (example).

States a point of view and provides some supporting evidence.

Responds to information in a text previously read and makes some inferences.
Biographical letter: News from the goldfields

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Students create a variety of sequenced texts for different purposes and audiences. They make presentations and contribute actively to class and group discussions, taking into account other perspectives. When writing, they demonstrate understanding of grammar, select specific vocabulary and use accurate spelling and punctuation, editing their work to provide structure and meaning.

Summary of task

In class, students discussed how text structures and language features can be used to engage the reader, including character development, maintaining a particular tense and using contextual vocabulary.

As they had recently completed a unit of study on the goldfields in history, students were asked to write a narrative letter on the topic ‘News from the goldfields’. In preparation, students were allowed to work in pairs to brainstorm possible characters and settings. Students wrote their narrative text independently.
Biographical letter: News from the goldfields

To my dearest friend, Noyman

I am so sorry that I didn’t come to see you when I was in Ballarat. I hope that your feeling well since last time we met you where sick from a cold.

After a long 7 months from vent my home city. I finally got there but was so frustrated that a rather short from me!! He stole all of my equipment a pitongshovel and all sorts of stuff. It was gone the rather throw all of my tools over band on the way to Ballarat.

A guy told me “what is your name.”

I said “my name is Marco, Rule no frame.”

“Hate, could you show me the way where I can find some gold.”

Annotations

Uses language forms appropriate to a letter format.

Writes a mostly correctly sequenced imaginative text using information discussed in class.

Uses a range of sentence forms including complex and compound sentences while at times writing incorrect, run-on sentences.

Uses mostly familiar vocabulary, for example, ‘guy’.
Biographical letter: News from the goldfields

Annotations

Relies on dialogue to develop storyline.

Spells most simple words correctly and attempts to spell more complex words, for example, ‘desided [sic]’, ‘Finaly [sic]’, ‘squiralls [sic]’.
Biographical letter: News from the goldfields

Did you know that I had to dig with my bare hands. And luckly I found some gold about 35 hits of gold, then I found a village called Lemon camp 3 and I forgot to tell you that we got barded by pigs and we had no water left from the bordeney. Right now I am writing this letter with black ink and dieteser. I ran out of food. Just as I found the village in times.

From your Dearest Friend Marco.
Biographical letter: News from the goldfields

Greetings to my Dearest friend, Noymar,

I am so sorry that I didn’t come to see you when I was in Bendigo. I hope that your feeling will since last time we met now where sick from colds.

Facts
- Cost about from Venus. *tent*
- Sold about 6 to 7 months. *bend*
- Robbins stood from me. *could*
- I had to mine with my hair hands. *dirty*
- Had no money left to buy tools. *spirit*
- We got boarded by birds. *At cockal meat*
- I have to live in a tent.
- I run out of food.

Annotations

Creates a simple plan for an imaginative text.
Biographical letter: News from the goldfields

7/11/1:

Place: lemon camp Ballarat
Date: 11 November
Year: 1864

To my Dearest friend Haymar

I am so sorry that I didn’t come to see you when
I was in Ballarat. I hope that you are feeling well since last
time we met you where we met from a cold.

After a long 7 months from when I left my home city.
I finally got there but I was so frustrated that
a robber stole from me. He stole all of my equipment
a pick axe and shovel and all sorts of stuff. It was gone the robber
throws all of my tools over hand a place of name is Ballarat.

A guy said to me “What is your name.”

I said “My name is Marco Paolo no France.”

“Hello”

“Why could you send me the way where I can find some
gold.”

“Without a license no way, can you find it yourself”

Then I will

So off I went first I had to choose which way I would go
so I chose west.

Annotations

Creates a draft of an imaginative text.

Makes some editing changes in spelling and punctuation in a draft text.
Biographical letter: News from the goldfields

By the time I was walking I saw two men arguing with each other saying:

"I saw this gold first!"

"No, I did!"

"I did!"

"So on and so forth..."

So I kept on walking and I was so close that my pants were full of gold. But I remembered that I had not enough money to buy a gold license. So I decided to go and live in the bush. Luckily I had a tent, so I could sleep.

Finally, I found the right spot so that the cops couldn’t find me. I started to build the tent when I saw a squirrel. So I chased it and all the other birds. I was so close to the bush that I could hear their songs. The bushes were covered with small animals, like rats and mice.

Tons of squirrels that were living with me. So I was able to find food near every night apart from the first night.

Did you know that I had to dig with my bare hands and mud? I found some gold about 35 bits of gold, then I found a village. I went to camp. And I forgot to tell you that we got boarded by pirates and we had no water left from the Баундинг. Right now I am writing this letter with black ink and a feather. I ran out of food just as I found the village in time.

from your Dearest friend Marco.