

Internal Assessment Resource

English Level 2

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| This resource supports assessment against:  Achievement Standard 91102 version 2  Construct and deliver a crafted and controlled oral text |
| Resource title: But what if...? |
| 3 credits |
| This resource:   * Clarifies the requirements of the standard * Supports good assessment practice * Should be subjected to the school’s usual assessment quality assurance process * Should be modified to make the context relevant to students in their school environment and ensure that submitted evidence is authentic |

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| Date version published by Ministry of Education | January 2015 Version 2  To support internal assessment from 2015 |
| Quality assurance status | These materials have been quality assured by NZQA.  NZQA Approved number: A-A-01-2015-91102-02-5502 |
| Authenticity of evidence | Teachers must manage authenticity for any assessment from a public source, because students may have access to the assessment schedule or student exemplar material.  Using this assessment resource without modification may mean that students’ work is not authentic. The teacher may need to change figures, measurements or data sources or set a different context or topic to be investigated or a different text to read or perform. |

**Internal Assessment Resource**

Achievement Standard English 91102: Construct and deliver a crafted and controlled oral text

Resource reference: English 2.5B v2

Resource title: But what if...?

Credits: 3

Teacher guidelines

The following guidelines are designed to ensure that teachers can carry out valid and consistent assessment using this internal assessment resource.

Teachers need to be very familiar with the outcome being assessed by the Achievement Standard English 91102. The achievement criteria and the explanatory notes contain information, definitions, and requirements that are crucial when interpreting the standard and assessing students against it.

Context/setting

This activity will take place as part of a literature study and requires students to write and perform a scene (individually or in groups) based on a text they have studied during the year. Students need to write an alternative scene, a prequel, a sequel, or a related scene, which demonstrates a developed understanding of the characters, ideas, and important issues in the text from which it has been derived. The text could be a novel, drama, film, or short text.

Students will need to have studied a variety of texts as part of their English programme before completing this assessment activity, in order to choose both the text and the issue on which to develop their dramatic presentation.

You can adapt this resource by selecting another context through which students can showcase their dramatic skills, for example, students can choose to give a dramatic presentation based on a key moment from a text. They could take this from a film study, short story, poem, novel, or graphic text.

Encourage students to use a variety of appropriate dramatic delivery techniques to convey their developed understanding of the key elements of the text.

You need to provide opportunities for students to:

* discuss the key issues, characterisation, narrative structure, writer’s intent, and other features, which are present in a variety of texts
* develop their script-writing
* practise possible dramatic presentation techniques
* plan and rehearse and receive constructive feedback.

See the appendix for an example of how this might look. An example of a student’s work and an assessor’s comments are also included.

Conditions

Students will prepare for this activity during class time and homework time.

Dramatic presentations will be delivered during class time to an audience or recorded and presented as a DVD or video.

Studied text(s) must be appropriate for classroom use at level 7 of *The New Zealand Curriculum* and for the age of the students, i.e. text(s) should not have a rating that prohibits their use for Level 2 NCEA students.

Students could perform their dramatic presentations as a monologue.

Where two or more students construct and perform a presentation together, each student will have a significant role in both the creation and presentation in order to provide the sufficient evidence needed for assessment of individual performance.

Students will prepare and deliver their own dramatic presentations. Their preparation is not directly assessed but the planning and preparation process for the seminars should ensure authenticity.

Resource requirements

Optional – video camera and monitor.

Additional information

Appendix A: Teachers may wish to use this material with your students. Alternatively, you could provide other appropriate examples.

Opportunities also exist to connect the students’ oral presentations to the assessment of other internal standards such as Achievement Standard English 91101 *Produce a selection of crafted and controlled writing* or Achievement Standard English 91104 *Analyse significant connections across texts, supported by evidence*. Wherever such integration between different parts of the programme occurs, teachers must ensure that the work presented for each assessment is developed sufficiently to meet the criteria for each standard. In all such cases, teachers should refer closely to each relevant standard including the Explanatory Notes and the Conditions of Assessment guidelines.

**Internal Assessment Resource**

Achievement Standard English 91102: Construct and deliver a crafted and controlled oral text

Resource reference: English 2.5B v2

Resource title: But what if...?

Credits: 3

| Achievement | Achievement with Merit | Achievement with Excellence |
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| * + Construct and deliver a crafted and controlled oral text which develops, sustains, and structures ideas.   + Construct and deliver a crafted and controlled oral text using oral language features appropriate to audience and purpose to create effects. | * + Construct and deliver a crafted and controlled oral text which develops, sustains, and structures ideas convincingly.   + Construct and deliver crafted and controlled oral text using oral language features appropriate to audience and purpose to create convincing effects. | * + Construct and deliver crafted and controlled oral text which develops, sustains, and structures ideas effectively.   + Construct and deliver crafted and controlled oral text using oral language features appropriate to audience and purpose to command attention. |

Student instructions

Introduction

This assessment activity requires you to write and perform a dramatic presentation based on a text you have studied during the year.

The text you base your dramatic presentation on may be written, oral, or visual (such as a novel, drama, film, or short text).

You can choose any moment in the text that you think can be developed further.

Check with your teacher that your choice of text and scene will allow you to achieve at every level.

Write and perform your scene individually or in a group. If you are choosing to work in a group, each of you must participate in the construction and delivery of the dramatic presentation.

Task

Individually, or in a group, you will write an alternative scene, prequel, sequel, or related scene for this text.

This task comprises the following parts.

* Choose a moment from a text you have studied this year.
* Brainstorm possible developments in characterisation and ideas.
* Write a script for your scene.
* Deliver a dramatic presentation.

See Resource A for guidance on this process.

Part 1: Choose a moment

Choose a moment in your text where you think there is scope for further development of a character’s thoughts and actions.

Part 2: Brainstorm ideas for your scene

Seek constructive feedback from your teacher.

Part 3: Write and review your script

Write a script for your scene. Make sure that it shows evidence of your understanding of the text and the characters and their actions.

Part 4: Present your scene

Present your scene in a confident and sustained way.

Resource A - Process

Brainstorming

In order to develop a structured script, you need to understand your characters well.

* What motivates them?
* What events influence their behaviour?
* What significant relationships do they have with others?
* How can you portray these important aspects of characterisation in your scene?

You also need to understand the key ideas, issues, or themes present in your text.

* What are the key messages in your text?
* How do individual characters and their actions portray these ideas?

You need to understand the context of your chosen moment and text as a whole

* How is your text influenced by when it was written and set and by the writer’s values?

Writing your script

Decide whether you will write an alternative scene, a prequel, a sequel, or another type of related scene.

You can write an alternative scene, not present in the original text, which explores the thoughts and actions of one or more of the characters. Alternatively, you can write a prequel or sequel scene where you explore events that may have happened before or after the original text starts or ends.

Use the following questions as prompts. You could create a planning table, putting the bullets in the left column and noting down ideas in the right column.

* How will you open your scene so the audience can grasp who the characters are and the context of your scene?
* How closely will you refer to your studied text? Will you use some direct quotations? (Please note: Your presentation needs to be largely in your own words).
* How will you present your characters? What traits do you believe are important to emphasise?
* How will you show key relationships between characters in your scene?
* Will you portray a change in character by referring to previous events? Why/why not?
* How will you conclude your dramatic presentation? What message do you want to leave your audience with about your character(s) and scene?

Review and revise your script. Check that you have structured your script effectively.

Creating your presentation

Command attention in your performance by including oral language features such as:

* facial expressions, gestures, stance
* use of space and movement
* volume, pace, stress, and tone of voice in delivery
* repetition, rhetorical questions, triads, parallel sentence structures
* alliteration, assonance
* emotive language, humour, analogy.

Delivering your presentation

* Use appropriate oral language features.
* Show a clear sense of organisation.
* Present ideas supported by detailed explanations and evidence.
* Show how the ideas are clearly linked to the purpose of the scene.

Assessment schedule: English 91102: But what if...?

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| Evidence/Judgements for Achievement | Evidence/Judgements for Achievement with Merit | Evidence/Judgements for Achievement with Excellence |
| The student constructs and delivers a crafted and controlled oral presentation.  The presentation demonstrates that the student can develop, sustain, and structure ideas and use appropriate oral language features in a crafted and controlled oral text.  This means that the student:   * builds on ideas by adding comments, explanations, details, or examples * crafts the presentation so that there is a clear sense of organisation * deliberately uses oral language features appropriate to the selected audience and purpose.   These features could include:   * oral language (e.g. rhetorical questions, alliteration) * body language (e.g. eye contact, stance, gesture, facial expression) * voice (e.g. tone, volume, pace, stress).   The student deliberately uses these oral language features to create meaning and effect. | The student constructs and delivers a crafted and controlled oral presentation.  The presentation demonstrates that the student can develop, sustain, and structure ideas convincingly and use appropriate oral language features in a crafted and controlled oral text to create effects.  This means that the student:   * combines ideas and structure in a way that is reasoned clear and relevant * builds on ideas by adding comments, explanations, details, or examples * crafts the presentation so that there is a clear sense of organisation * deliberately uses oral language features appropriate to the selected audience and purpose.   These features could include:   * oral language (e.g. rhetorical questions, alliteration) * body language (e.g. eye contact, stance, gesture, facial expression) * voice (e.g. tone, volume, pace, stress).   The student deliberately selects and uses these oral language features to create meaning, effect, and audience interest. | The student constructs and delivers a crafted and controlled oral presentation.  The presentation demonstrates that the student can develop, sustain, integrate, and structure ideas effectively and use appropriate oral language features in a crafted and controlled oral text to command attention.  This means that the student:   * makes connections between ideas throughout an oral text * builds on ideas by adding comments, explanations, details, or examples * develops and sustains ideas in a structure so that the effect is insightful and/or original * builds on ideas by adding comments, explanations, details, or examples * crafts the presentation so that there is a clear sense of organisation * deliberately uses oral language features appropriate to the selected audience and purpose.   These features could include:   * oral language (e.g. rhetorical questions, alliteration) * body language (e.g. eye contact, stance, gesture, facial expression) * voice (e.g. tone, volume, pace, stress).   The student sustains the confident and articulate use of oral language features to create meaning, effect, and audience engagement. |

Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.

Appendix

Examples of student preparation of an oral text

Please note: This planning work may assist students in creating their oral text but is not assessed for achievement of this standard.

*An example of a text is William Shakespeare’s play* Macbeth*. In the play, Macbeth, a brave soldier, is tempted by witches to aspire to greater heights. Through the additional encouragement of his wife, Macbeth decides to kill the benevolent King Duncan so that he can usurp his throne. Even though Macbeth achieves his goal, he is driven mad by his vaulting ambition and is finally killed by those who want to get rid of the tyrant.*

*An important scene in this play is when Lady Macbeth reads a letter written by her husband telling her of the witches’ prophecies. In the original play, Lady Macbeth reads the letter to herself and then makes preparations for King Duncan’s arrival.*

Planning

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| Text studied | *Macbeth* by William Shakespeare | |
| **Moment/context** | Macbeth writes a letter to his wife informing her about the witches’ prophecies. Act 1 Scene 5. | |
| **Type of scene** | Alternative scene – Lady Macbeth replies to Macbeth’s letter. | |
| **Purpose** | This scene would allow exploration of the characterisation of Lady Macbeth and key ideas of power, ambition, desire, and the darkness of man’s heart, as well as important Elizabethan concepts of the divine right of kings, wheel of fortune, and beliefs in witchcraft and magic. | |
| **Characters** | Lady Macbeth and her lady in waiting. | |
| **Planning questions** | How will you open your scene so the audience can grasp who the characters are and the context of your scene? | Lady Macbeth will be rereading the end of her husband’s letter – she will mention his name and the witches’ prophecies. |
|  | How closely will you refer to your studied text? Will you use some direct quotations? (Note: This standard requires you to construct your presentation, so it must be largely in your own words.) | May use some quotes from Macbeth’s letter such as “When I burned in desire to question them further” and Lady Macbeth’s response such as “Yet I do fear thy nature; it is too full o ‘th’ milk of human kindness.” Mostly in our own words. |
|  | How will you present your characters? What traits do you believe are important to emphasise? | Lady Macbeth – in control, speaking quickly excited, in lavishly decorated bedroom. Lady in waiting – loyal, in awe of Lady Macbeth and her husband. |
|  | How will you show key relationships between characters in your scene? | Relationship with Macbeth – through Lady Macbeth’s reactions to Macbeth’s letter, her thoughts as she writes her reply. Show their closeness. Relationship with lady in waiting – through dialogue and behaviour. |
|  | Will you portray a change in character by referring to previous events? Why/why not? | No – purpose of this scene is to show Lady Macbeth in control, desirous of fulfilling the witches’ prophecies – clear contrast to who she becomes after the murder. |
|  | How will you conclude your dramatic presentation? What message do you want to leave your audience with about your character/scene? | Lady Macbeth directing preparations for Duncan’s arrival and excitement about her husband’s return. Leave audience with a sense of foreboding of what Lady Macbeth is capable of doing/manipulating Macbeth. |

Extract from script

**Alternative scene: Lady Macbeth writes a letter of reply to her husband**

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| Character | Student script | Assessor comments |
| LM | Thane of Cawdor? My husband? And king thereafter? What news! He a king and me a queen! Such news delivered by the hands to those who can control our fates. Of course it must come true and why not? My husband deserves such a future. Noble and brave soldier he is. He has served Duncan long enough. The wheel has turned; it is time for Fortuna to smile upon us. | Clear indication of character and context of scene.  Ideas are developed effectively as LM is portrayed as the catalyst for Duncan’s murder (along with the witches’ prophecies) and a believer in the power of the witches to alter fate.  Evidence of oral language features to command attention: LM is in her bedroom, pacing, clutching her husband’s letter in her hand. She is agitated and excited which is conveyed through her facial expressions and body language. |
| LM | But I do fear my husband’s nature. He is too full o ‘th’ milk of human kindness. He will need encouragement and courage to bring these prophecies to fruition. I must reply to Macbeth, keep the desire burning in his heart so he will be ready to take action on his return. Oh, I call on the spirits to fortify me and give me the power. I need to convince Macbeth to act. | Ideas are sustained effectively: Change of mood – concern on LM’s face.  Clear indication that she will attempt to manipulate M into action.  Effective integration of ideas: This section connects LM with spirits and black magic – important for her later suggestion for M to kill D. |
| LM | Now, how shall I begin? My dearest partner of greatness? No, no, he must feel like a man – ‘My dearest hero, soldier, man of my heart. What wonderful news you bring for us, what fortune awaits us! Together we shall follow the prophecies of those who vanished before you and make you king!’ Yes, yes, that is a mighty start. Now, how to access the serpent’s heart to influence Macbeth – he must act – not merely desire. Duncan must not live if he is to be king.  ‘How I await your return with rapture. All preparations are in place to give you the victorious welcome you deserve my love. For your bravery and strength must be celebrated’ | Ideas are sustained effectively: evidence of her manipulation – crafting the letter for maximum effect.  Effective integration of ideas: demonstrates understanding of key ideas of power and shows the relationship between M and LM.  Evidence of language presentation features to command attention: movement on stage here to writing desk. Facial expressions and body language important to show LM in a masculine role – controller. Sense of crafting and control in LM’s deliberate choice of words in her letter to her husband. |
| L in W | My lady, I have heard great news about our Lord’s bravery at the great battle. How proud you must be! How like Macbeth to take on Macdonwald and the Norwegians – what valour he shows! | Ideas are developed, sustained and integrated effectively: L in W – full of praise for M and LM. Seems oblivious of LM’s manipulation and cunning. Important as this gives weight as to LM as an arch deceiver/gives understanding as to how she is able to dupe her husband so well. |