NZQA Approved

Internal Assessment Resource

English Level 2

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| This resource supports assessment against:Achievement Standard 91101 version 2Produce a selection of crafted and controlled writing |
| Resource title: Lyrical Genius |
| 6 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-01-2015-91101-02-5500 |
| 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 91101: Produce a selection of crafted and controlled writing

Resource reference: English 2.4C v2

Resource title: Lyrical Genius

Credits: 6

Teacher guidelines

The following guidelines are supplied to enable teachers to 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 91101. 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 requires students to produce two pieces of writing, each at least 500 words long. One or more of the two pieces of writing may be a song lyric. Students should state the purpose and aims of their writing in a statement of intent before they begin. This will help the teacher understand what effects the students are aiming to achieve in their lyrics.

Conditions:

* Students can read and listen to song lyrics, and develop ideas for their writing both in and out of class time. Inspiration for their writing could be drawn from texts studied in class, or from their own reading and listening. This activity can take place over an extended period of time.
* To ensure authenticity of students’ work you will need to schedule checkpoints during the activity. Students’ drafts will need to be written in class time.
* Prior to using this assessment activity, you should guide students through the process of writing, including skills such as developing ideas, writing with control, editing, and proofreading.
* Where student work is to be presented for assessment, constructive feedback should not compromise authenticity, but you can validly make suggestions about areas where further development is needed.
* Students should have the opportunity to receive feedback, edit, revise, and polish their work before assessment judgments are made.

Resource requirements:

Students will use ideas, events, or people around them as inspiration for their work, incorporating details from their own personal experiences, reading or observations into their own song lyrics.

Research into the inspiration and ideas that other songwriters have had could be useful. For example, The Script Science and Faith (track by track).

Additional information:

Opportunities also exist to connect students’ crafted writing to the assessment of other internal standards such as those associated with Play it Strange song writing competition. Wherever such integration occurs, teachers must ensure that the work presented for each assessment is developed sufficiently in order 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 91101: Produce a selection of crafted and controlled writing

Resource reference: English 2.4C v2

Resource title: Lyrical Genius

Credits: 6

| Achievement | Achievement with Merit | Achievement with Excellence |
| --- | --- | --- |
| Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas. | Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas convincingly. | Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas effectively. |
| Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to create effects. | Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to create convincing effects. | Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to command attention. |

Student instructions

Introduction

This task will contribute to your writing portfolio, as one of the pieces in the ‘selection’ that is required for this standard.

This activity requires you to develop a song lyric, and you may present your song lyric as one of your final submission pieces for this standard. You will need to present at least one other piece of crafted and controlled writing, developed from your selection of drafts, to meet the standard.

Writers often use ideas, events, or people around them as inspiration for their work, incorporating details from their own personal experiences, reading or observations into their own writing. In this activity you will follow a similar process and use your own personal experiences as the focus for your song lyrics.

The details you use as the inspiration for your piece of writing could be drawn from sources like songs you listen to, a text you studied in class, your own experience or another appropriate starter. You could also do some research into the inspiration and ideas that other songwriters had, for example, The Script Science and Faith (track by track).

Task

You will write at least 1 song of approximately 500 words. As a guide, a modern pop song with 4-5 verses and a repeated chorus totals approximately 350-400 words.

Your audience is other students and your teacher.

You will need to make sure that the writing you submit for assessment:

* is approximately 500 words long. You can write two shorter songs and still achieve, however, shorter songs may limit your opportunities to develop ideas at Merit or Excellence level. If you are submitting two songs then they should be different in some way. For example, you might choose to write about two different perspectives about love.
* develops, sustains and structures ideas
* is crafted and controlled
* uses language features for effect that are appropriate to your audience and purpose
* has been checked for errors such as spelling and punctuation

The task involves several stages:

1. Discuss the exemplar

At Level 2 you are looking to develop writing that sustains ideas and uses language to create effect.

Below is the song “Stereo Hearts” sung by the Gym Class Heroes, featuring Adam Levine from Maroon 5. These lyrics are a good example of the sort that would be suitable for a Level 2 writing portfolio because they sustain and develop the extended metaphor of the stereo from the title throughout the whole song, which allows for both the literal and metaphorical interpretation of many lines. It is also interesting that the rhythm is not consistent throughout the lines and the stereo imagery is replicated by the two different narrative voices in the song.

**Stereo Hearts**

My heart's a stereo
It beats for you, so listen close.
Hear my thoughts in every note.
Make me your radio,

(Yeah)
And turn me up when you feel low

(Turn it up a little bit)
This melody was meant for you

(Yeah, right there)
Just sing along to my stereo

*[Travie McCoy:]*
Gym Class Heroes baby!
If I was just another dusty record on the shelf
Would you blow me off and play me like everybody else?
If I asked you to scratch my back, could you manage that?
Like yea f\*\*\* up, check it Travie, I can handle that
Furthermore, I apologize for any skipping tracks
It's just the last girl that played me left a couple cracks
I used to, used to, used to\*, now I'm over that
'Cause holding grudges over love is ancient artefacts

If I could only find a note to make you understand
I'd sing it softly in your ear and grab you by the hand
Just keep it stuck inside your head, like your favourite tune
And know my heart's a stereo that only plays for you

*[Chorus:]*
My heart's a stereo
It beats for you, so listen close
Hear my thoughts in every note.
Make me your radio

\*repetition used here to emulate a scratched record

(Yeah, Yeah, Yeah, come on)
And turn me up (turn it up) when you feel low
This melody was meant for you
Just sing along to my stereo

Oh oh oh oh, oh oh oh oh to my stereo
Oh oh oh oh so sing along to my stereo

Let's go!
If I was an old-school fifty pound boombox\*

(remember them?)
Would you hold me on your shoulder wherever you walk
Would you turn my volume up in front of the cops

**\*In the late 1970s and 1980s boomboxes were associated with youth street culture and were viewed negatively by many people; so much so that they were banned in public places in many cities.**

**So what do you think is the purpose of the reference in this song? What is it saying about what the writer is hoping for in this new relationship?**

(turn it up)
And crank it higher every time they told you to stop
And all I ask is that you don't get mad at me
When you have to purchase mad D batteries
Appreciate every mixtape your friends make
You never know we come and go like on the interstate

(You never know)

I think I finally found a note to make you understand
If you can hit it, sing along and take me by the hand
Just keep me stuck inside your head, like your favourite tune
You know my heart's a stereo that only plays for you

*[Chorus:]*
My heart's a stereo

(Yeah)
It beats for you, so listen close

(Listen)
Hear my thoughts in every note
Make me your radio

(Come on)
Turn me up when you feel low
This melody was meant for you
Just sing along to my stereo

(Sing along)

Oh oh oh oh, oh oh oh oh

to my stereo
Oh oh oh oh so

sing along to my stereo

*[Bridge:]*
I only pray you'll never leave me behind

(never leave me)
Because good music can be so hard to find

(so hard to find)
I take your head and hold it closer to mine

(yeah)
Thought love was dead, but now you're changing

(yeah)

my mind

(yeah, come on whoa)

*[Chorus:]*
My heart's a stereo
It beats for you, so listen close
Hear my thoughts in every note.
Make me your radio

(uh-huh)
Turn me up when you feel low

(Turn it)
This melody was meant for you
Just sing along to my stereo

Oh oh oh oh, oh oh oh oh

to my stereo

(it's your boy Travie)
Oh oh oh oh

(Gym Class Heroes baby!)

So sing along to my stereo

Yeah [560 words]

2. Plan and draft your own song(s)

Think about the songs that you listen to choose a starter of an event from your own experience, e.g. a dramatic, exciting or interesting event, something or someone you are passionate about, an idea that you think is important to people your age.

Plan and develop your draft by brainstorming some words that you would like to use, some phrases you think you could incorporate, ideas you want to include etc. You may choose to write a statement of intent that explains your purpose, your target audience and how you are going to engage your audience. (See resource B)

Although you need to think about this as a song, by taking into consideration the musical accompaniment and the mood that you are trying to create, you will also need to take into account the differences between the performance of a song (where musical accompaniment, vocal expression and communication, genre and performance venue all work to build meaning) and the ideas and language features in the lyrics themselves. For this standard your song lyric will be presented as a written text for a reading audience.

3. Prepare your writing for assessment

You may ask your English and/or Music teacher to read your drafts and provide you with some feedback/feed forward. It could be worthwhile asking other people in your class for their opinion as well. Please note: Your teacher(s) cannot provide specific solutions but may be able to guide you in general terms about how you might improve your work.

Often what separates a weak piece of writing from a strong one is the time and effort the writer has spent editing and proofreading their work. These two processes have different purposes but are equally important in crafting an effective piece of writing.

**Editing** means that you read your work and make improvements to the ideas and the language features of the piece. Below are some features of song lyrics to think about.

**Rhyme** is a common feature of song lyrics if you are going to use it here are some important things to remember:

* Avoid words that are only there for the rhyme. It is obvious when a writer ends a line with a phrase ("you see", "as they say") that contributes nothing except rhyme. The best rhyme words contribute to meaning. The worst rhyme is truly awful!

For example: Bob Dylan, "Ballad of a Thin Man"
*You have many contacts
Among the lumberjacks
To get you facts
When someone attacks your imagination
But nobody has any respect
Anyway they already expect you
To just give a check
To tax-deductible charity organizations*

Sure, he is a poet and the voice of a generation, but at some point during the '60s he realised that he could write anything he wanted and, as long as it rhymed, *Rolling Stone* would think it was important commentary on Vietnam. So, like any artist who isn't being challenged, he got lazy, and started alternating actual poetry with nonsensical jibberish about "having contacts among the lumberjacks."

<http://www.cracked.com/article_15110_rhyme-crime-20-worst-rhymes-in-pop-music-history_p4.html>

* Avoid letting rhyme force you into awkward phrasing. *Fold* and *cold* might make a good rhyme, but when you read "which not being cold," it is obvious that the writer has sacrificed natural, clear phrasing for the sake of rhyme.
* The last stressed syllable determines rhyme.
* The second-to-last syllable must be unstressed for rhyme to be heard clearly. If you need a rhyme for *mouse*, *lighthouse* or *red blouse* will not work, for *light* and *red* are stressed.
* Avoid rhymes on weak words. Prepositions, conjunctions and articles seldom rhyme well because they do not normally receive stress.
* Adjacent rhyme sounds should be different. *Mind* and *remind* do not rhyme; they are identical in sound.
* If you start with a rhyme scheme, stick with it.

**Do not pad a line with words to make it scan.** Every syllable should have meaning. An example of a padded line would be ‘But morning brought a day *that is so* clear.’

**Do not rely too much on one-syllable words.** They quickly become monotonous. Try for a balance of polysyllabic and monosyllabic words.

**Proofreading** means that you should check your work carefully for errors. Although you may have intentionally broken some of these rules for effect you should check for these common problems:

* missing or incorrect punctuation. (Precise punctuation can help your reader. All the rules of punctuation that apply to prose apply to poetry as well.)
* sentence structure can be an important resource for a poet, like metaphor, imagery or irony, so try to vary your sentence structure
* missing or misused capital letters
* incorrect spelling
* Incorrect verb tenses

***4. Including your work in your portfolio***

You may not be required to revise and edit your draft immediately or you may “park” your draft for a while so when you look at it again, you will see it in a new light. You need to produce a selection of writing drafts, from which you will choose at least two pieces which you will ‘polish’ for final submission. This may be one of the pieces you choose to work on and present.

Here’s a checklist of things you might want to check. That your song(s):

* has an appropriate title
* has one clearly developed and sustained idea or message
* has an appropriate structure
* has consistent style (e.g. if you start with rhyme then you should sustain this throughout)
* has an appropriate layout and looks good on the page

**Resource A** has a more extensive list of poetic devices and their effect, which you may choose to use.

A final grade for your writing will be decided after you have submitted at least two pieces of writing. Your second piece of writing should be a different text type or form of writing.

The assessment resource English 2.4A, suggests using an aspect(s) of New Zealand identity as a focus. Once you have decided on a topic, you need to choose an appropriate form, such as an editorial about an aspect of New Zealand life, an account of arriving in New Zealand or a film review of a New Zealand film.

The assessment resource English 2.4B suggests writing something based on a book you have read or a film you have seen. For example, you could write a description, a play, a narrative, a poem, a feature article, a magazine column, or an obituary.

These resources can be found using the following link.

<http://ncea.tki.org.nz/Resources-for-aligned-standards/English/Level-2-English>

**Resource A**

Song lyrics are a form of poetry. Below is an extensive list of important features of poetry. You can always break the rules to create effect, however, you need to know what the rules are first.

**Poetic Devices**

*The SOUNDS of words*

**Alliteration:** Repeated consonant sounds at the beginning of words placed near each other, usually on the same or adjacent lines. A somewhat looser definition is that it is the use of the same consonant in any part of adjacent words.

Example: fast and furious

**Assonance:** Repeated vowel sounds in words placed near each other, usually on the same or adjacent lines. These should be in sounds that are accented, or stressed, rather than in vowel sounds that are unaccented.

Example: He’s a bruisin’ loser

**Consonance**: Repeated consonant sounds at the ending of words placed near each other, usually on the same or adjacent lines. These should be in sounds that are accented, or stressed, rather than in vowel sounds that are unaccented. This produces a pleasing kind of near-rhyme.

Example: cool soul

**Onomatopoeia:** Words that sound like their meanings.

Example: boom, buzz, crackle, gurgle, hiss, pop, sizzle, snap, swoosh, whir, zip

**Repetition:** The purposeful re-use of words and phrases for an effect.

**Rhythm:** Although the general public is seldom directly conscious of it, nearly everyone responds on some level to the organisation of speech rhythms (verbal stresses) into a regular pattern of accented syllables separated by unaccented syllables. Rhythm helps to distinguish poetry from prose.

Example: i THOUGHT i SAW a PUSsyCAT.

*The MEANING of words*

**Allusion:** A brief reference to some person, historical event, work of art, or Biblical or mythological situation or character.

**Ambiguity:** A word or phrase that can mean more than one thing, even in its context.

**Analogy:** A comparison, usually something unfamiliar with something familiar.

**Cliché:** Any figure of speech that was once clever and original but through overuse has become outdated. If you’ve heard more than two or three other people say it more than two or three times, chances are the phrase is too timeworn to be useful in your writing.

Example: busy as a bee

**Contrast:** Closely arranged things with strikingly different characteristics.

Example: He was dark, sinister, and cruel; she was radiant, pleasant, and kind.

**Hyperbole:** An outrageous exaggeration used for effect.

Example: He weighs a ton.

**Metaphor:** A direct comparison between two unlike things, stating that one is the other or does the action of the other.

Example: He’s a zero.

**Oxymoron:** A combination of two words that appear to contradict each other.

**Personification:** Attributing human characteristics to an inanimate object, animal, or abstract idea.

Example: The days crept by slowly, sorrowfully.

**Pun:** Word play in which words with totally different meanings have similar or identical sounds.

Example: Like a firefly in the rain, I’m de-lighted.

**Simile:** A direct comparison of two unlike things using “like” or “as.”

Example: He’s as dumb as an ox.

**Symbol:** An ordinary object, event, animal, or person to which we have attached extraordinary meaning and significance – a flag to represent a country, a lion to represent courage, a wall to symbolize separation.

Example: A small cross by the dangerous curve on the road reminded all of Johnny’s death.

*The ARRANGEMENT of words*

**Point of View:** The author’s point of view concentrates on the vantage point of the speaker, or “teller” of the story or poem.

* 1st Person: the speaker is a character in the story or poem and tells it from his/her perspective (uses “I”).
* 3rd Person limited: the speaker is not part of the story, but tells about the other characters through the limited perceptions of one other person.
* 3rd Person omniscient: the speaker is not part of the story, but is able to “know” and describe what all characters are thinking.

**Rhetorical Question:** A question solely for effect, which does not require an answer. By the implication the answer is obvious, it is a means of achieving an emphasis stronger than a direct statement.

Example: Could I but guess the reason for that look?

**Enjambment:** The continuation of the logical sense — and therefore the grammatical construction —beyond the end of a line of poetry. This is sometimes done with the title, which in effect becomes the first line of the poem.

Resource B: Statement of intent:

A statement of intent is where you develop an explicit statement of intent to demonstrate your understanding of your purpose and your intended audience through the selection and integration of ideas, language features and structure. The statement includes the purpose of your lyrics and the intended audience. For example: “The purpose of this poem is to both entertain and make teenagers think about both the joys and the pitfalls of falling in love. I want them to know that they are taking risks about making this kind of commitment and that they might come crashing down but it is still worth taking the risk or is it - they might think differently”.

The statement could also include some more specific indication of how the idea is to be developed or sustained, i.e. what specific poetic form or text type you are going to choose (e.g. a ballad, a sonnet, a dramatic monologue) and why you have chosen that form. You might also give some indication of how the writing style (mood, word choice, rhythm etc.) will reflect your idea, your chosen poetic form, purpose and audience.

Assessment schedule: English 91101 Lyrical Genius

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| Evidence/Judgements for Achievement | Evidence/Judgements for Achievement with Merit | Evidence/Judgements for Achievement with Excellence |
| The student produces at least two pieces of writing, each at least 500 words long. One or more of these pieces may be a song lyric. The lyric must demonstrate that the student can develop, sustain and structure ideas and craft controlled writing using appropriate language features to create effects. *Develop sustain and structure ideas* means:* to build on ideas as appropriate for the specific form of lyric chosen by the student.
* to make connections between ideas throughout the piece of writing

*Craft controlled writing using language features appropriate to audience and purpose to create effects* means the deliberate use of language features appropriate to the selected form. Note: two lyrics may be presented as one piece of writing, making a total of at least 500 words. In this case, the two pieces should be similar or linked in some way. For example, they might be two different perspectives about love. | The student produces at least two pieces of writing, each at least 500 words long. One or more of these pieces may be a song lyric. The lyric must demonstrate that the student can develop, sustain and structure ideas convincingly and craft controlled writing using appropriate language features to create convincing effects. *Develop, sustain and structure ideas convincingly* means that the overall effect of the ideas and structure is generally reasoned, clear, and relevant.*Craft controlled writing using language features appropriate to audience and purpose to create convincing effects* means that the work demonstrates the deliberate use of language features appropriate to the selected form to create meaning, effect and to sustain audience interest.Note: two lyrics may be presented as one piece of writing, making a total of at least 500 words. In this case, the two pieces should be similar or linked in some way. For example, they might be two different perspectives about love. | The student produces at least two pieces of writing, each at least 500 words long. One or more of these pieces may be a song lyric. The lyric must demonstrate that the student can develop, sustain and structure ideas convincingly and craft controlled writing using appropriate language features to create convincing effects. *Develop, sustain and structure ideas effectively* means that the overall effect of the ideas and structure is striking, innovative compelling and/or persuasive.*Craft controlled writing using language features appropriate to audience and purpose to command attention* means that the work demonstrates the sustained and inventive or articulate use of language features, distinctive personal voice, dimensions or viewpoints to create meaning, effects and audience engagement.Note: two lyrics may be presented as one piece of writing, making a total of at least 500 words. In this case, the two pieces should be similar or linked in some way. For example, they might be two different perspectives about love. |

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