

Internal Assessment Resource

English Level 1

EXPIRED

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| This resource supports assessment against:  Achievement Standard 90052 version 5  Produce creative writing |
| Resource title: Up Close and Personal |
| 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 3  To support internal assessment from 2015 |
| Quality assurance status | These materials have been quality assured by NZQA.  NZQA Approved number A-A-01-2015-90052-02-4412 |
| 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 90052: Produce creative writing

Resource reference: English 1.4B v3

Resource title: Up Close and Personal

Credits: 3

Teacher guidelines

The following guidelines are supplied 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 Achievement Standard English 90052. The achievement criteria and the explanatory notes contain information, definitions, and requirements that are crucial when interpreting the standard and assessing students against it. Read also the Conditions of Assessment*.*

Context/setting

In this activity, students will develop a piece of creative writing, which focuses on the personal experiences of one character.

The details they use as the inspiration for their piece of writing could be drawn from various sources, such as a news item, a text studied in class, or their own experiences. Students could work from starters provided by you or identify their own. If students find their own starters, check to ensure that their choices will give them sufficient opportunity to meet the achievement standard at the highest level.

Conditions

Read the Conditions of Assessment closely in order to ensure good assessment practice.

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 judgements are made.

Additional information

Students’ writing could also be adapted for assessment in another mode, such as an oral presentation. For example, students may choose to write in the first person, which could be adapted for an oral assessment against Achievement Standard 90857 *Construct and deliver an oral text*.

Wherever such integration between different parts of the programme occurs, ensure that the work presented for assessment is developed sufficiently in order to meet the criteria for each standard. Refer closely to each relevant standard, including the Explanatory Notes and the Conditions of Assessment.

Resource requirements

None

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| Achievement | Achievement with Merit | Achievement with Excellence |
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| Develop and structure ideas in creative writing. | Develop and structure ideas convincingly in creative writing. | Develop and structure ideas effectively in creative writing. |
| Use language features appropriate to audience and purpose in creative writing. | Use language features appropriate to audience and purpose with control in creative writing. | Use language features appropriate to audience and purpose with control to command attention in creative writing. |

Student instructions

Introduction

This assessment activity requires you to develop a piece of creative writing, which focuses on the personal experiences of one character.

You will have approximately three weeks of in-class and out-of-class time to complete this activity.

You will be assessed on your ability to effectively develop and structure your ideas, and use language features to command attention appropriate to the audience and purpose for writing.

Task

Write a short story of at least 350 words.

Your audience is the other students in your class and your teacher.

Plan and draft your writing

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.

Choose a starter like a news item, a text you have studied in class, or an event from your own experiences.

Plan and develop your draft. See Resource A for further guidance.

Prepare your writing for assessment

Edit and proofread your work.

You may ask your teacher to read your draft and provide you with feedback. Note: Your teacher cannot provide specific solutions but may be able to guide you in general terms about how you might improve your work.

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

* is at least 350 words long
* develops and structures your ideas
* uses language features that are appropriate to your audience and purpose
* has been checked for errors.

When you are satisfied with your writing, hand it in for assessment.

See Resource B for further guidance.

**Resource A: Using a starter**

Here is an extract from a news item about the earthquake in Canterbury on 4 September 2010.

*A magnitude 7.1 earthquake struck about 30 km west of Christchurch at 4.35 am on Saturday, leaving extensive damage in the city. Emergency services have been inundated with calls for help following the quake which had a depth of 10 km. Police said power to Christchurch was out and sewer lines had been damaged, and that part of Avonside Drive had been damaged and could not be driven on. A man who lives in the southern Christchurch suburb of Southshore described the quake as "incredibly long and tortuous". He was on the second floor of his house and could feel the house "twisting and fracturing around our ears", and it had been left on an odd angle.*

Now read this extract from a piece of creative writing based on the same incident. Note how it tells the same event from a more up close and personal perspective, focusing on one character.

***All Shook Up***

*Alex was asleep upstairs in his 100-year-old villa when the earthquake struck. He was awakened instantly by a sound like a 747 landing in his garden. Then he felt the shaking – violent shaking that threw him out of his bed. He realized that it was an earthquake and so he slid under his bed to avoid any falling debris. For Alex, the shaking and the deafening noise seemed to go on forever. He was forced to stay under the bed while bits of plaster and wood fell all around him. He could hear the cracking of wood and smashing of glass as his house seemed to be twisted and pulled in different directions.*

*When the shaking stopped, he slipped cautiously out from under the bed and looked around in the darkness. No light except from the setting moon. Even in the gloom he could see that his house and his possessions had been utterly demolished. He started trembling, realising that he was lucky to be alive. The chimney had collapsed and bricks lay strewn across the floor. Every picture had fallen off the wall and the floor – or what was left of it – was covered in thousands of deadly shards of razor-sharp glass. Alex realised that he could not get out of his bedroom. The floorboards had been twisted and snapped and he stood staring into a vast hole where the upstairs hallway used to be. He was trapped on a creaking and very dangerous island. He carefully brushed some rubble from his bed and sat down to wait for rescue.*

Think about this extract and how it was written. Here are some observations you might make:

* It focuses on one person and names him.
* It gives us detailed descriptions of the scene. The details are well chosen and specific.
* It uses a mix of long and short sentences.
* It uses a wide range of vocabulary and language features, such as the simile “like a 747 landing”.

**Resource B: Preparing and submitting your writing for assessment**

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. For example, you might:

* strengthen your opening to command attention
* improve the flow of your sentences
* vary the way that your sentences start
* improve the links between your ideas
* consider the effect of your language choices in developing your ideas
* ensure you structure your ideas to suit your audience and purpose.

**Proofreading** means that you should check your work carefully for:

* missing or incorrect punctuation
* missing or misused capital letters
* incomplete or incorrect sentences
* incorrect paragraphing
* incorrect spelling
* mixed up verb tenses.

You may not be required to revise and edit your draft immediately. Your teacher may “park” your draft for a while so when you look at it again, you will see it in a new light.

Assessment schedule: English 90052 Up Close and Personal

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| Evidence/Judgements for Achievement | Evidence/Judgements for Achievement with Merit | Evidence/Judgements for Achievement with Excellence |
| The student has developed and structured a piece of writing of at least 350 words, using language features appropriate to audience and purpose. In the sample from which these examples are taken, the writer has described the river Avon by day and by night.  The student has   * built on a single idea by adding details or examples, such as further explanation or unpacking the main ideas.   For example*:*  *On a warm summer’s day... When night falls; Children can be heard laughing, running down the newly lain path... The path is empty, still and lifeless.*   * linked that idea to other ideas and details in a way that is appropriate to a short story. An attempt is made to move seamlessly from the first paragraph (the Avon in the day) and the second paragraph, (the Avon at night).   For example*:*  *The water of the Avon River glistens as if flows past; Children can be heard laughing... The water is still, and there is an eerie silence about the whole place.*   * used language features (vocabulary, syntax, stylistic features, and written text conventions) as appropriate to the audience and purpose (description). In this sample the developed imagery depicts a sense of place.   For example:  *Fast as flashes of lightning… an agitated mother duck is aggressively defending her nest and eggs, afraid of the passing cars... Each of the trees has long, outstretched shadows, reaching out through the small amount of light provided by the distant street-lamp...The path is empty, still and lifeless, mourning the loss of the day; There is no wind, not even the slightest breeze, and yet the air is cold enough to run chills down your spine.*   * used written text conventions without intrusive errors or significant error patterns (e.g. unintentional sentence fragments, repeated spelling errors, mixed verb tense, ‘run-on’ syntax). | The student has convincingly developed and structured a piece of writing of at least 350 words, using language features appropriate to audience and purpose with control. In this sample, ideas are developed and structured convincingly about the writer’s granddad. The narrator alludes to feelings about Granddad’s actions and gives the audience a clear sense of the type of person Granddad is, culminating in a humorous ending.  The student has   * built on a single idea *(eg a fit man for his age*) by adding details or examples, such as further explanation or unpacking the main ideas so that the short story is generally credible.   For example*:*  *He was a tall man and still reasonably fit considering he was 75… Maybe it had something to do with the fact he would get out there with a kitchen fork and pick each weed out individually… He greeted me with a strong manly handshake*   * linked and connected that idea *(eg pride in his home)* to other ideas and details in a way that is appropriate to a short story.   For example:  *The garden was his pride and joy... You see his house was his castle with that one suede Lazy-Boy being his throne*   * selected and linked language features as appropriate to the intended audience and purpose (*e.g. for a portrait of Granddad)* and audience.   For example:  Physical description: *He had white wispy hair and wore old brown glasses*. Actions: *He was going a bit deaf so every time he asked you a question he would completely tune out and start clicking his false teeth as he always did; s*etting: *The lawn was lovely and lush and there was not a single weed to be seen;* behaviour: *Grandma pretty much acted as his maid and did what he told her to do. S*pecific vocabulary selection: *old Southern man voice, his faded Mickey Mouse hat, shovel in one hand and a small strawberry plant in the other.*   * used text conventions accurately so that the writing contains only minor errors. | The student has effectively developed and structured a piece of writing of at least 350 words, using language features appropriate to audience and purpose to command attention. In this sample, the narrator has created a sad, lonely tone which is sustained throughout the piece and which paints a compelling portrait of the soldier.  The student has   * built on a single idea by adding details or examples, such as further explanation or unpacking the main ideas so that the short story is compelling.   For example:  *His mournful eyes reflected the memories of a distant battlefield... Like black mirrors those eyes seemed to reflect memories of a haunted past... His mouth was neither sad nor happy but resigned; like a true soldier he hid his emotions.*   * linked that idea to other ideas and details so that the story is well-organised.   For example:  *He didn’t move. He just sat there... There he sat, his soft wrinkled hands gently holding each other; Only hand left to hold and the only human contact he will enjoy... The cane hit the concrete like a rhythm of sad echoing heartbeats*   * selected, linked and sustained language features in an original manner, or in a distinctive personal voice, dimension or viewpoint as appropriate to their audience and purpose for the selected text type.   For example:  War imagery is sustained throughout the piece: *War medals were regimented across his chest, like soldiers on parade…The clock struck midday, a signal that he had successfully managed to fight another day...*  Sentence variation is effective: *Droplets of water trickled down his Royal Hussars hat. He didn’t move. He just sat there...*  Balanced sentences and contrast are used effectively: *His mouth was neither sad nor happy but resigned…It was too much to bear just like the memories are too much to endure.*   * used text conventions accurately so that the writing contains only minor errors. |

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