

National Certificate of Educational Achievement

Internal Assessment Resource

Subject Resource: English 1.4

Internal assessment resource reference number: AS 90052

Credits: 3

THE ROAD NOT TAKEN

Supports internal assessment for: Achievement Standard 1.4 [AS 90052, Version 4]

Produce creative writing

Date of publication: November 2013



[QAAM registration no. 3055](#)

These materials have been certified by NZQA as meeting the requirements of the national standard. These materials must still be submitted for external moderation requirements by assessors when requested by NZQA

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.

[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. Teachers should be guided by the Level 1 English conditions of assessment.

GUIDELINES FOR TEACHERS

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 1.4. The achievement criteria and the explanatory notes contain information, definitions, and requirements that are crucial when interpreting the standard and assessing students against it.

VALUES THAT UNDERPIN THIS TASK	KEY COMPETENCIES THAT UNDERPIN THIS TASK	KEY UNDERSTANDING
Excellence Innovation Diversity Equity Community and Participation Ecological Sustainability Integrity Respect	Thinking Managing self Participating and contributing Relating to others Making meaning from language, symbols and text	That increasingly sophisticated ideas, such as perspectives on how we are all responsible for making appropriate choices when we travel on roads, can be identified, formed and expressed by integrating sources of information, processes, and strategies purposefully and confidently.
THIS STANDARD FOR WHICH THIS TASK HAS BEEN WRITTEN, IS DERIVED FROM THE LEVEL 6 CREATING MEANING STRAND [WRITING] AND RELATED ENGLISH ACHIEVEMENT OBJECTIVES:		ACHIEVEMENT CRITERIA
Processes and strategies: Integrate sources of information, processes, and strategies purposefully and confidently to identify, form, and express increasingly sophisticated ideas.		Achievement Develop and structure ideas in creative writing. Use language features appropriate to audience and purpose in creative writing. Merit Develop and structure ideas convincingly in creative writing. Use language features appropriate to audience and purpose with control in creative writing. Excellence Develop and structure ideas effectively in creative writing. Use language features appropriate to audience and purpose with control to command attention in creative writing.
Purposes and audiences: Show a developed understanding of how to shape texts for different audiences and purposes.		
Ideas: Select, develop, and communicate connected ideas on a range of topics.		
Language features: Select and use a range of language features appropriately for a variety of effects.		
Structure: Organise texts, using a range of appropriate, effective structures.		

ASSESSMENT

Refer to Assessment Schedule and Sufficiency Statements.

CONTEXT/SETTING

This activity requires students to draft, rework and present at least one piece of creative writing, based on the different perspectives in an advertisement, exploring how young people might take positive action on the roads.

The questions for exploration in the tasks use SOLO Taxonomy verbs to develop ideas from surface to deeper engagement [http://www.johnbiggs.com.au/solo_taxonomy.html]

CONDITIONS

See Conditions of Assessment for comments on developing and practising the skills required, use of modeling and scaffolded practice, assembling evidence, and independent student work: Available from <http://ncea.tki.org.nz/Resources-for-aligned-standards/English/Level-1-English>.

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.

RESOURCE REQUIREMENTS

NOTE: Teachers should be aware that this unit might involve the discussion of road crashes. It is likely there will be students in your class with first-hand experience of such issues, and discretion is advised. It is recommended that students are forewarned of the topic prior to the start of the unit, and that every effort is made to take students' individual circumstances into account.

There are a number of websites listed in the student materials. Depending on your students' needs, you may wish to compile them as webquest for students to explore. Tools such as www.livebinders.com or your own school's learning management system (e.g. Moodle, Google apps) would work well.

SUGGESTED RESOURCES TO SUPPORT THE PRE-TEACHING OF CREATIVE WRITING

- Literacy in English (Literacy Online): <http://literacyonline.tki.org.nz/Literacy-Online/Secondary-Literacy/Teacher-needs/Literacy-in-the-learning-areas2/Literacy-in-English>
- Senior Secondary curriculum guidelines - English: <http://seniorsecondary.tki.org.nz/English>

SUGGESTED RESOURCES TO SUPPORT THIS UNIT

- Task 2: For information on hot-seating, go to: <http://dramaresource.com/strategies/hot-seating>
- Task 2: The Futures Wheel: <http://www.mindtools.com/pages/article/futures-wheel.htm>
- Task 3: Background information on younger drivers:

- Younger drivers (NZTA): <http://www.nzta.govt.nz/traffic/ways/car/driving-safely/younger-drivers.html>
- Young driver crash facts: <http://www.transport.govt.nz/research/YoungDriversCrashFacts/>
- Safe Teen Driver: <http://www.safeteedriver.co.nz/>

ASSESSMENT RESOURCES

- The standard
- Conditions of assessment
- Assessment schedule
- Sufficiency statement and exemplars

POSSIBLE LOCAL ADAPTATION

Where local adaptations are made, teachers and schools should ensure that they have:

- checked that the adapted assessment validly assesses the achievement standard;
- checked the copyright status of any material imported into the assessment resource;
- complied with all internal and external quality assurance requirements.

INTEGRATION WITH OTHER STANDARDS

Preparation for this task explores the decisions we all make during our journeys on/near roads, and the implications of those decisions in the community. This unit might be part of a wider thematic study, such as exploring opportunities and challenges facing young people today, or how we can develop safer local communities.

This task could be integrated into students' preparation for other standards. For example, in the context of a thematic study of issues facing young people and how they can take action to improve their communities:

- AS 90053: Produce formal writing: a persuasive text exploring issues related to peer pressure, the representation of young people or lobbying for improved action on road safety.
- AS 90849: Show understanding of specified aspect(s) of studied written text(s), using supporting evidence: read a range of non-fiction that explores the issues of youth behaviour.
- AS 90854 Form personal responses to independently read texts, supported by evidence
- AS 90852 Explain significant connection(s) across texts, using supporting evidence
- AS 90857: Create an oral text that will have impact on your community
- AS 90855: Create visual text that will have impact on your community

Wherever such integration between different parts of the programme occurs, teachers must ensure that the work presented for assessment is developed sufficiently in order to meet the criteria for the other standard(s). In all such cases, teachers should refer closely to the relevant standard including the Explanatory Notes and the Conditions of Assessment Guidelines.

Note: The teachers' resource guidelines have been adapted from the New Zealand Qualifications Authority (NZQA), under Creative Commons Attribution 3.0 New Zealand (CC BY 3.0).

INTERNAL ASSESSMENT RESOURCE

Achievement Standard: English: **Produce creative writing**

Resource reference: English 1.4 | Credits: 3 | Resource title: **The Road Not Taken**

ACHIEVEMENT	ACHIEVEMENT WITH MERIT	ACHIEVEMENT WITH EXCELLENCE
<p>Develop and structure ideas in creative writing.</p> <p>Use language features appropriate to audience and purpose in creative writing.</p>	<p>Develop and structure ideas convincingly in creative writing.</p> <p>Use language features appropriate to audience and purpose with control in creative writing.</p>	<p>Develop and structure ideas effectively in creative writing.</p> <p>Use language features appropriate to audience and purpose with control to command attention in creative writing.</p>

STUDENT INSTRUCTIONS

With your teacher, you will have had opportunities to draft, develop and craft several pieces in appropriate text types. You will have explored the way you can develop ideas, organise those ideas and use suitable language features in ways that suit the purpose and engage your audience.

This assessment activity requires you to **draft, rework and present at least one piece of creative writing**.

YOUR CHALLENGE

Develop a piece of creative writing that **presents one young person's experience on the roads. Aim to highlight the way our actions on the roads can have positive/negative consequences on those around us**. The individual you choose will be based on ONE road safety advertisement of your choice.

You can present your writing in any suitable written format. For example, you could:

- Write a first or third person narrative.
- Develop a script, monologue or poem.
- Work with a partner to hot seat and develop alternative viewpoints on two characters in the same advertisement before creating two different storylines.
- Write a series of blog posts, social network posts or diary entries from the point of view of one of the characters.

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

You should aim to write at least 350 words.

Have you ever faced a moment in your life where you had to make a decision or choose one activity over another? We often wonder afterwards whether another decision would have had different consequences for the people around us, or wondered 'what would have happened to them if I had done something else?'

The following texts all explore this idea of 'the road not taken', how choices are made and the implications of decision-making on other people in our community, particularly when on the road or in cars.

The following texts explore the idea of making decisions from different viewpoints and contexts. Choose at least one of the texts below to explore on your own or with others in your class.

Literary texts

- 'The Road Not Taken' by Robert Frost: <http://www.poemhunter.com/poem/the-road-not-taken/>
- 'The Diamond Necklace' by Guy de Maupassant: http://www.gutenberg.org/files/3090/3090-h/3090-h.htm#2H_4_0056

You could also use texts you are reading in class that feature characters that have to make choices that have implications and consequences.

Non-fiction texts

- NZTA Young Driver advertisements: <http://www.nzta.govt.nz/about/advertising/young-drivers/>
- 'What causes teens to make bad decisions?' (Parentables website) <http://parentables.howstuffworks.com/health-wellness/what-causes-teens-make-bad-decisions.html>
- The Teen Brain: Behavior, Problem Solving, and Decision Making (*American Academy of Child and Adolescent Psychiatry*): http://www.aacap.org/cs/root/facts_for_families/the_teen_brain_behavior_problem_solving_and_decision_making
- Ethics: <http://www.youtube.com/watch?v=R9qKoWo63sY>
- Nigel Latta – 'Surviving teen drivers' (Parts 1-4): <http://www.youtube.com/watch?v=ITWooG6waoY>

As you explore the texts, jot down or discuss ideas in response to these questions. The questions will help you develop your ideas from specific answers to more general responses.

<i>Choose ONE question to answer from each row.</i>	<i>Your notes</i>
<ul style="list-style-type: none"> • Identify ONE example of the way in which a decision resulted in unintended consequences for other people. • Identify ONE choice that was made or ONE decision. • Name one reason why an individual 	

<p>makes a decision.</p>	
<ul style="list-style-type: none"> • List several ways decisions can result in unintended consequences for other people. • Describe how an individual makes a decision. • Define the word 'consequences'. 	
<ul style="list-style-type: none"> • Compare and contrast the way in which different individuals' choose particular pathways in the texts. • Explain how why different individuals make the choices they do. 	
<ul style="list-style-type: none"> • Generalise about the influences and pressures that affect the way people make decisions. • Create a a set of ideas or questions to think about to help us make positive decisions. 	
<p>Choose one individual in one of the texts you have read. Finish this sentence:</p> <p>"What if they had.....instead?"</p>	<p>...and now try to answer your own question.</p>

DISCUSS

How do these texts compare with your own experiences? Use the questions above to consider pathways that you have taken, the implications, consequences and alternatives that might have been possible.

For example, you could talk about the implications of an argument, of entering a competition you didn't think you could win, or perhaps of taking a risk when you knew it might not be a good idea.

Talk about examples of situations in which our decisions affect groups or communities around us e.g. at school, on the roads as we travel, amongst family/whānau groups.

TASK 2: BEGINNING TO PLAN YOUR WRITING

(THIS TASK IS NOT ASSESSED)

In this task, you are going to **select a text on which to base your writing**. You will need to bear in mind your previous discussions about the challenges of making decisions that impact on those around us and how our choices have consequences. These may also impact on people in ways we cannot know.

YOUR MISSION

The New Zealand Transport Agency has developed a series of films and advertisements targeted at young people aged 15-24. They have told you that this is the riskiest time for driving.



"All young drivers in the first few years of their driving careers are at risk because of their age and inexperience.

Our risk of crashing has little to do with how well we can handle the car; it's more to do with developing the experience and the decision-making skill to recognise the risky situations and make safe choices.

This is not just about what we do in the car, it's also about making sure we're fit to drive before we even get into it."

[adapted from 'Younger drivers' NZTA (2013) <http://bit.ly/13SuXtr>]

The agency has shared several of its recent adverts on an online video channel. Each video is different but they are all very persuasive and have received plenty of press.

The agency has opened up its work to young people across New Zealand and is calling for young writers to work with them **to develop further storylines**. These will be **based on existing advertisements** and will present the situation **from an individual's point of view**.

The agency has also provided some background information for you, to help you understand why we all have the power to make positive decisions on the roads, and that this is part of being a responsible citizen. This is an important issue for all of us in New Zealand, but especially for young people:

- 'Drive Social' campaign (questions and answers): <http://www.nzta.govt.nz/site-resources/content/about/docs/advertising/drive-social-q-and-a.pdf>
- Younger drivers: <http://www.nzta.govt.nz/traffic/ways/car/driving-safely/younger-drivers.html>
- Driving safely: <http://www.nzta.govt.nz/traffic/ways/car/driving-safely/index.html>

BEGIN TO PLAN:

1. Choose ONE of the advertisements provided by NZTA on their online channel: <http://www.nzta.govt.nz/about/advertising/index.html>. For example, you might choose from adverts related to the 'Drive Social' campaign, the drink-driving ads (such as 'Legend' and 'Catch'), drug-driving ads (such as 'Blazed' or 'Shopkeepers') or young driver ads.
2. Watch it several times, and use the questions from task 1 to help you develop some ideas about how and why the decisions individuals make might affect different people. Think about:
 - Who are the main characters – and who is at the margins?
 - Whose voices are heard and whose are not?
 - The way one choice or decision could/does lead to a chain of consequences for other people.
 - Alternative choices that individuals have/had.
3. Choose an individual whose story you would like to tell OR another pathway or 'road' that the main individual(s) might have taken. **This will become the basis for your creative writing.**

There are two activities in this task that invite you to dive deeper into the implications of actions and decisions on our roads taken by individual(s) in your chosen advertisement. With your teacher, you can choose to do either or both.

DIVE 1: GET IN THE HOT SEAT

Taking on different roles in story can be one way to explore issues from different points of view, and to hear voices that are not heard. Hot-seating is a dramatic, role-play technique that allows us to develop characters and understand them in greater depth.

In groups, **choose one of the advertisements and take on the roles of people that feature in it.** There may be others who we don't hear about but who would have been affected by the individual's decision, so include them too. Get ready to improvise based on what you have read!

Take it in turns to question each character, until you have heard all the different perspectives on an event, and seen the implications of someone's decision.

An alternative activity would be to explore different perspectives using a Conscience Alley drama activity: <http://dramaresource.com/strategies/conscience-alley>

Reflect on the conversations: compare ideas about what character did do and what they should/could do.

DIVE 2: TURN THE FUTURES WHEEL

You can work on this task on your own or with others.

In this task you will think about a decision that an individual in one of the advertisements has made or might make. You will unpack all the different consequences of that action using a **futures wheel**.

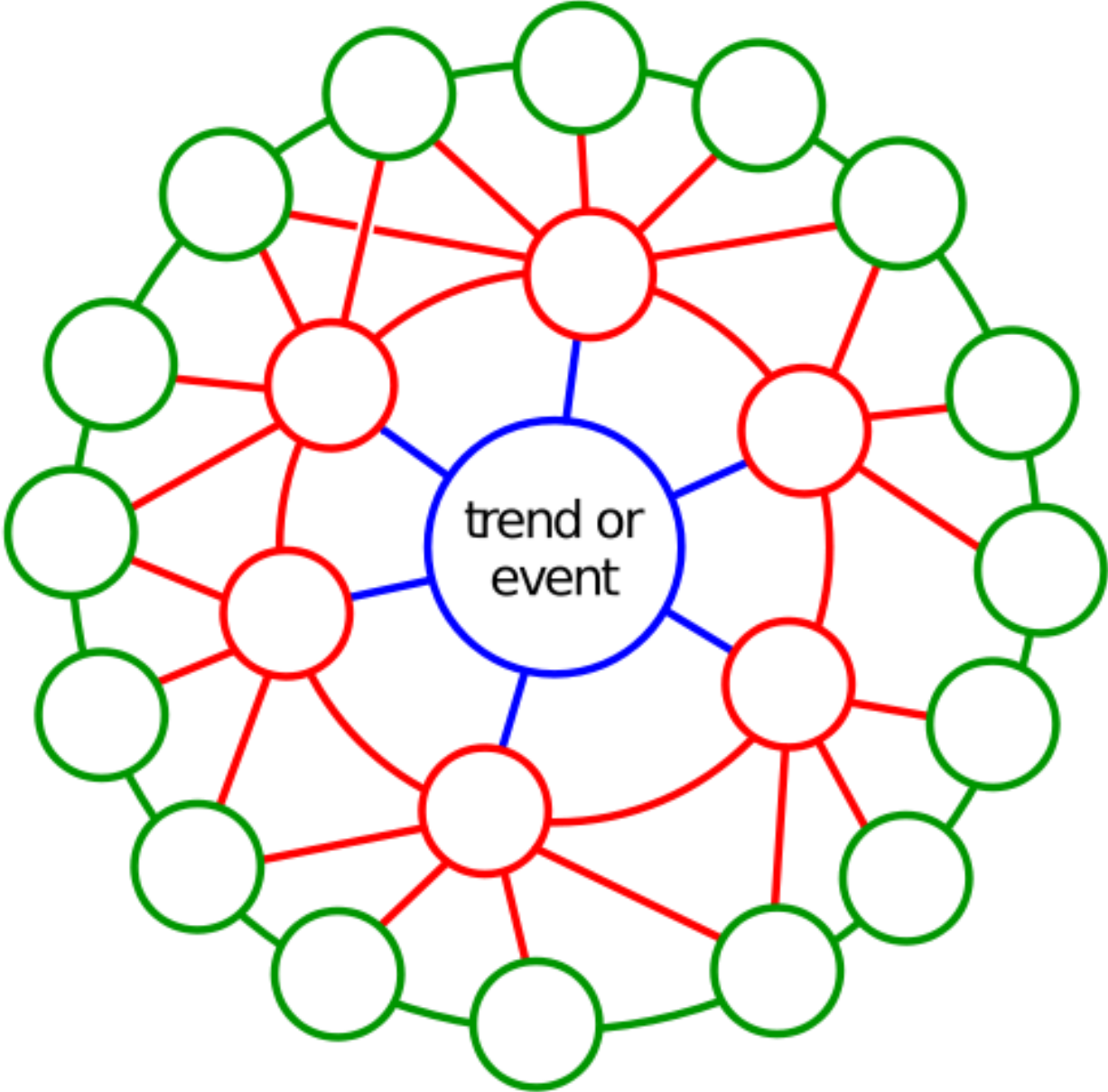
A futures wheel is a way of mapping out future consequences of an action or decision. You can find examples here:

- Futures Wheel Diagram (Mindtools): <http://www.mindtools.com/pages/article/FuturesWheelDiagram.htm>
- Futures Wheel diagram (example from Mindtools): <http://www.mindtools.com/pages/article/FuturesWheelExampleDiagram.htm>

Using the template on the next page, write the decision that your chosen character from the advertisement makes in the middle. Write the immediate consequences (as many as you can think of) on the first level away from the centre. Write the implications of those events on the third level, and so on. Think about how one action on the roads might ripple out on others.

Futures wheel template

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TASK 4: PLANNING AND DRAFTING [THIS TASK PREPARES YOU FOR ASSESSMENT]

In this task, you will plan and develop a first draft for your creative writing. Remember that you will be writing about a person's experience. You are aiming to highlight the way our choices on the roads can impact others with positive/negative consequences on those around us.

DEVELOP YOUR PLAN

Work through the following approaches that writers often use:

- **Decide on your purpose and your audience:** who will be the audience for your story? What difference are you trying to make in the way that people behave on the roads?
- Begin to **jot down ideas** for possible content, using the ideas from Task 3.
- **Pull together, select and begin to organise your ideas.** You could use a planning tool to help you, such as
 - Freemind (mindmapping): http://freemind.sourceforge.net/wiki/index.php/Main_Page
 - Mindmeister: <http://www.mindmeister.com/>
- **Visualise the story and organise your ideas in a structure** that will get your ideas about road safety and decision-making across most effectively. You might want to storyboard the way your story might be sequenced (e.g. <http://accad.osu.edu/womenandtech/Storyboard%20Resource/> or use a storyboarding app.)
- **Think about what theme** you want to explore in terms of making decisions on the roads that will benefit others. How will your story compare and contrast with the original story in your chosen advertisement?
- **Choose the text form that will suit the purpose:** for example, first or third person narrative? A diary? A script? A blog?
- **Develop a first draft.** Note that your teacher might encourage you to redraft or you may 'park' the writing to rework at a later date.

What might effective writing look like? Read and compare the exemplars provided in the assessment schedule that accompanies this task.

DEVELOP YOUR DRAFT

On your own or with a partner, you might like to review the following checklist to help you think about what makes for an effective piece of creative writing.

Ideas ...

Ideas about the behaviour of characters around cars and roads may include thoughts, feelings, experiences or sensory qualities.

In your draft, are you able to:

- Identify one idea that you have included about making decisions on the road?
- Identify a single idea about how to behave near cars and then describe it further by adding details or examples to it?
- Relate and link one ideas to other ideas about road safety throughout your writing?
- Develop a general theme or commentary about how we all have a responsibility to others in our community that runs through your narrative, by connecting ideas?

..and the way you structure those ideas.

Structure may include the organisation of events, the beginning and ending, the way one event moves into the next, and the way that ideas relate to others.

Have you organised your ideas so that:

- Your ideas develop effectively?
- Your audience is engaged by the way your narrative opens?
- Your ideas are satisfactorily drawn together at the end?

Language features

Language features may include the vocabulary you choose, sentence types, stylistic features (such as imagery and speech) and written text conventions (including spelling, punctuation, grammar)

Have you selected language features that may:

- Help your audience imagine what it might be like to experience the events of the story?
- Convey the ideas effectively?
- Create a mood or atmosphere that suits the ideas?
- Explore different points of view?
- Suit the audience and text type you have chosen?
- Used spelling, punctuation and grammar accurately?

Once you have developed your draft, you will need to edit and proof read it. Good writers often re-work their writing several times until they are happy with it. Think about your audience and purpose. How well will it work with the original advertisement so that it offers another point of view on making safer decisions on the road that will benefit all of us?

EDITING CHECKLIST

You might like to look at:

- The way your opening section captures your audience's attention, or the way the ending concludes the ideas satisfactorily.
- Your sentences and the way ideas connect to each other
- The variety of sentences you have chosen
- The way you are using language features to create an effective scene
- The way your ideas are organised through the narrative

PROOF READING CHECKLIST

Is anything missing or incorrect? Check the accuracy of your

- Punctuation
- Sentences – are they accurate and complete?
- Capital letters
- Spelling
- Paragraphing
- Tenses – are they consistent?

You can talk with your teacher about your draft and they can provide you with general feedback and guidance, although they cannot make specific corrections or amendments on your writing.

FINAL CHECK:

Make sure your final piece:

- is at least 350 words
- develops and structures your ideas effectively
- uses language features appropriate to audience and purpose with control to command attention
- has been proof read for errors

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

EVIDENCE/JUDGMENTS FOR ACHIEVEMENT

Extracts from a student response

The student has **developed and structured** a piece of writing of at least 350 words, using language features **appropriate to audience and purpose**.

In this extract from a longer piece, the writer has described the consequences of a decision to drive too fast, with friends, late at night.

The sound of glass shattering. The crunch of the metal. The echoing scream of my voice...

I woke with a jump. I've been having the same dreadful nightmare since last year when it happened. Before then I had everything I could have ever wanted. Now life is like constantly living a nightmare and not being able to wake up. The wallpaper around me is peeling off and dirty. The closed curtains let no sun into the room. There are unwashed clothes covering the stained carpet and old board games falling out of the wardrobe. My old team jersey, trophies, awards and photos are stashed away in the corner, dusty and no longer loved.

Emptiness and sadness engulf me as I swing myself out of bed. Sometimes it's easy to forget that you don't have a leg any more. As I click my prosthetic leg into place I take one last lonely glance at my team photos. I wonder how the team is today? They came to visit me at first but they don't bother any more. Then the sad feeling inside me transformed into anger as the ringing of his laughter took over my head. Then I heard myself laughing too, and Billy and Tyrone, until I was back in John's green Subaru. Me in the passenger seat, John driving and Billy and Tyrone in the back. I remember the roar of our voices as we sang, the clink of the beer bottles being shoved and the screech of the car as it drove all over the road, disorientated. I remember John is yelling at me to, "Pass us another beer!" and I remember the click of my seatbelt unbuckling before everything in my life would change forever.

I hobbled out of my room. The house was dead, silent, the only noise being made was the creak of my fake leg. My parents would be watching my sister play hockey. I remember when they watched me play rugby and the pride could be seen on my dad's face. Now they look at me like a useless disappointment. A failure. I lie on the couch and watch the television blare, my eyes droop and my mind blank.

And then all of a sudden I was back in the car with my friends. I had a leg. We were just four friends coming home from a party, shouting and singing, jumping and dancing and drinking cans of lager. My mind is hazy, my vision blurs and my muscles limp. I seem to be only hearing my friends under a beeping noise, like a mosquito. The honk of a horn seemed to silence everything. We looked up, synchronized. I saw John's face turned as white as a ghost. I saw his mouth opening to scream and before I opened my own mouth to scream, there was a crunch and a bang. I saw the flashes of green and silver mashed together like potatoes. Then it all went black...

The student has

- built on a single idea by adding details or examples, such as further explanation or unpacking the main ideas.
- linked that idea to other ideas and details in a way that is appropriate to a short narrative. An attempt is made to move between the past to the present.

- used language features (vocabulary, syntax, stylistic features, and written text conventions) as appropriate to the audience and purpose (description).
- 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).

EVIDENCE/JUDGMENTS FOR ACHIEVEMENT WITH MERIT

Extracts from a longer student response that was at least 350 words.

The student has **convincingly** developed and structured a piece of writing, using language features appropriate to audience and purpose **with control**.

In this extract from a longer piece, ideas are developed and structured convincingly in the build up to discovering the news of a crash. The narrator creates a sense of a life about to be altered forever.

The party had started in the car.

The cramped space was groaning with my mates, Jonesy and Tahu squashed in the back, Sally and I crammed in the front. Sally twirled her hair and flicked her eyes briefly to the mirror, checking her ruby lipstick was still in place, while her fingers danced across her mobile. Sally was a great friend to have around. She had a wide smile, bright green eyes, was always moving, sporty and lithe. She was the one who energised all of us around her, drawing us in, encouraging us to make the most of our time. She always sat in the front seat of my beaten Nissan, adjusting the secondhand stereo, checking the speckled mirror, keeping a running commentary to me, in the driver's seat. She shared every idea with rapid intonation as though in a hurry, cell permanently chiming in from one hand, her other hand gesturing with enthusiasm, brown fingers dramatizing each point. And she loved a party

Meanwhile, next to her, Jonesy cracked open a can, spraying droplets over us all while bellowing with laughter, his head thrown back. He usually drove on a Saturday night but I figured it was time for me to step up and do the right thing. No beersies for me. I had the good luck – or not – to be the sober driver of this bunch of wild things.

My hands rested lightly on the wheel, eyes on the road but my mind was already at the party. Not much further now. The car stereo pounded to the beat of the bass, our heads nodding gently in time. Later, we would move in a swirling crowd to the same heavy sounds, spilling out of the doors, hands in the air....

"Belt it out. Crank it up LOUD, maaaate!" yelled Tahu, waving his hands at the stereo, leaning in between Sally and I from the back.

"No problem," I replied, "I'll swap you the belting music for a seatbelt, yeah?"

"Hur hur, whatever, funny guy", laughed Tahu, but he leaned back in his seat and put the belt back on.

Then I turned it up. Loud.

The student has:

- built on a single idea (e.g. a group of friends on their way to a party) by adding details or examples, such as further explanation or unpacking the main ideas so that the short story is generally credible.
- linked and connected that idea (e.g. the party starting in the car) to other ideas and details in a way that is appropriate to a short story.

- selected and linked language features as appropriate to the intended audience and purpose (e.g. a description of his friend) and audience.
- used text conventions accurately so that the writing contains only minor errors.

EVIDENCE/JUDGMENTS FOR ACHIEVEMENT WITH EXCELLENCE

Extracts from a longer student response that was at least 350 words.

The student has **effectively** developed and structured a piece of writing, using language features appropriate to audience and purpose **to command attention**.

In this extract from a longer piece, the narrator has created a sense of desolation about life in the build up to a crash as a result of tiredness.

His palms numbly rested on the steering wheel and his fingers coiled over like frozen shrimp crippled from bitter work. What was left of the dwindling twilight hung over the winding harbour road. Warm hues dispersed in a limbo of light over the landscape, punctuating the hills on the horizon line with a dark silhouette.

Geoff was well acquainted with the road at this same liminal stage of day. His spirit was cold and tattered, tainted with the notion of impending work and the sterile memories of work past. He flinched at the thought of his office. His head sunk deeper into his neck, he opened his eyes to the oncoming stream of tarseal and continued with driving.

In a bid to occupy his thoughts with a distraction, he looked out towards the sea. The water rippled and rolled over itself with a sense of aimless tranquility. He longed to tear open the peace with his vessel, drive a hole right into the ocean floor and taste of the salt of the water as it swam over him, through him. He yearned for the sting of the sea to jut open his tongue, expose his taste buds and wring him out in a fast and vigorous sensation, just as his work was going to succeed in doing but at a slow and unbearable pace.

His thoughts grew tired, overworked from work and now exhausted with anxiety. His mind drifted, swiftly evaporating into the dying pink of the sky. The car slowed and swerved, the engine voice minimized to a low hum, the happiness of sleep waited down upon his shoulders, dropping his head out from the slope of his back.....

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 writing is compelling.
- linked that idea to other ideas and details
- 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.
- used text conventions accurately so that the writing contains only minor errors.

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