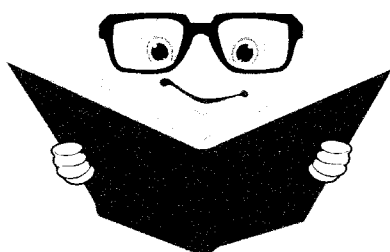


**HHS**

**English Department  
Junior Handbook**



**and**

**Marking Schedules**

## **YEAR 9 NOTES FOR NEW AND OLD TEACHERS**

### **UNITS**

There are THREE unit slots in the programme.

Each of the three units is THEMATIC and is covered over one term.

TERM FOUR will be used for revising for the examination.

Resources are available from B8. Teachers are encouraged to update resources during the course of the unit. Teachers should endeavour to have a NZ component in their Year 9 course. Teachers are not to use texts (visual or print) which are earmarked for other levels. Teachers are encouraged to make recommendations for new units – please discuss with TIC so we can co-ordinate the creation of resources and texts for a new unit.

During the first senior assessment slot (in Term 2), teachers should organise self-directed work to ease the workload while senior marking is completed.

The last 2-3 weeks after junior exams are a great opportunity to do purposeful projects which are low-stress and enjoyable for both students and teachers.

### **REPORTS**

These are due on the computer very early in Term 2.

Grades will be given in Reading, Writing, plus two other areas (out of Viewing, Presenting, Listening and Speaking). A grade will also be included for the Term One Common Test, where applicable.

Grades will be N, A, M, E (marking schedules can be found in the Junior Assessment Schedules yellow booklet).

The areas not commented on will be left blank and will appear as 'Not Yet Assessed' on the report.

Buddy proof readers will be announced closer to the time.

Some possible activities for each strand include:

Reading: book report, response to text, reading comprehension tasks...

Writing: formal, creative, letter to the editor...

Viewing: film critique, viewing comprehension tasks...

Presenting: dramatic presentation, static image...

Listening: listening comprehension tasks (from radio, speech, podcasts, etc)...

Speaking: seminar, demonstration speech, informative/persuasive speech...

The second round of reports is at the end of Term Four.

Grades will be given in the following areas:

Unseen Texts (exam mark)

Response to Text Essay (exam mark)

Formal Writing (exam mark)

Viewing

Presenting

Listening

Speaking

Creative Writing Common Test

Skills (Grammar to Go) Common Test

### **EXAM**

The Year 9 exam takes place in the junior exam slot around Week 6 of Term 4. It includes

Unseen Texts

Response to text essay (short texts OR film OR novel)

Formal essay (letter to the editor).

Class sets of past exams can be borrowed on a period-by-period basis from the C Block resource area (between C12 and C13).

If you have any questions please see the TIC of Year 9 English

## YEAR 10 NOTES FOR NEW AND OLD TEACHERS

### UNITS

There are THREE unit slots in the programme.

Each of the three units is THEMATIC and is covered over one term.

TERM FOUR will be used for revising for the examination.

Resources are available from B8. Teachers are encouraged to update resources during the course of the unit. Teachers should endeavour to have a NZ component in their Year 10 course. Teachers are not to use texts (visual or print) which are earmarked for other levels. Teachers are encouraged to make recommendations for new units – please discuss with TIC so we can co-ordinate the creation of resources and texts for a new unit.

During the first senior assessment slot (in Term 2), teachers should organise self-directed work to ease the workload while senior marking is completed.

The last 2-3 weeks after junior exams are a great opportunity to do purposeful projects which are low-stress and enjoyable for both students and teachers.

### REPORTS

These are due on the computer very early in Term 2.

Grades will be given in Reading, Writing, plus two other areas (out of Viewing, Presenting, Listening and Speaking). A grade will also be included for the Term One Common Test, where applicable.

Grades will be N, A, M, E (marking schedules can be found in the Junior Assessment Schedules yellow booklet).

The areas not commented on will be left blank and will appear as 'Not Yet Assessed' on the report.

Buddy proof readers will be announced closer to the time.

Some possible activities for each strand include:

Reading: book report, response to text, reading comprehension tasks...

Writing: formal, creative, letter to the editor...

Viewing: film critique, viewing comprehension tasks...

Presenting: dramatic presentation, static image...

Listening: listening comprehension tasks (from radio, speech, podcasts, etc)...

Speaking: seminar, demonstration speech, informative/persuasive speech...

The second round of reports is at the end of Term Four.

Grades will be given in the following areas:

Unseen Texts (exam mark)

Short Texts Essay (exam mark)

Extended Texts Essay (exam mark)

Formal Writing (exam mark)

Presenting

Speaking

Creative Writing Common Test

Skills (Grammar to Go) Common Test

### EXAM

The Year 10 exam takes place in the junior exam slot around Week 6 of Term 4. It has two separate parts:

Part One: To be completed in one lesson before the exam

Formal writing (letter to the editor)

Part Two: Exam (2 hours)

Unseen Texts

Short Texts Essay

Extended Text essay (novel OR film)

Class sets of past exams can be borrowed on a period-by-period basis from the C Block resource area (between C12 and C13).

If you have any questions please see the TIC of Year 10 English.

## UNITS AT HILLCREST HIGH SCHOOL

### YEAR 9

Fantasy  
New Zealand / Aotearoa  
The World Around Us  
Heroes  
Conflict  
Connections

### YEAR 10

What if?  
Sport  
Survival  
Prejudice  
Appearance and Reality  
Beyond Ourselves

- Each unit will last for one term.
- The first unit is obviously going to be slightly shorter than the last two, since you will be starting around Week 4 (after intro unit and PATs)
- Entire unit outlines can be found on the English Department Wiki:  
[hillcrestenglish.wikispaces.com](http://hillcrestenglish.wikispaces.com)
- All teachers need to submit the following IN ADVANCE for EACH unit please:
  - Task Sheet for students
  - Unit Outline on template (this can be found on the wiki)
  - Lesson Outline on template (this can be found on the wiki)

## COMMON TESTING FOR YEAR 9 AND 10

Creative Writing Common Test	Term Two
Speech	Term Three
Skills Test	Term Three
Exam	Term Four

## Junior Introductory Activities: Yrs 9 and 10

- Introductions – name games (Lovely Lily, Bubbly Bridget etc...); introduce pairs with 3 unusual things; chain introductions – people next to each other carry on chain.
- Strands of English introduced – 3 strands – Written, Oral, Visual. Written = Reading/writing, Oral = Listening/ speaking, Visual = viewing/presenting. Title page of exercise book for homework – terms and illustrations.
- Diagnostic testing – introduce all strands. Diagnostic testing – spelling, reading, writing, speaking, listening, viewing, presenting, group work etc.

### 1. *Spelling.*

For the first few weeks, it is a good idea to have a basic, solid activity that quickly settles the class and gets them into a good routine of getting books out of their bags, ready for work. A quick spelling test works very well.

A good first spelling test is:

Disappear	Necessary	Exaggerate
Desperate	Embarrass	Character
Separate	Occasion	Principal
Accommodation	Definite	Soldier
A lot	Decision	Science
Encyclopaedia	Villain	Practical
Library	Tragedy	

### 2. *Written activities.*

- Talk to the Hand autobiographical writing settles the students to work straight away. There are many ways to find out students' interests – Bio Poems, surveys, static images.
- Desert Island Discs. Writing Activity.

You are stranded on a desert island with no contact with civilisation except you have with you:

1. The Bible
2. The complete works of Shakespeare
3. A book of your choice
4. 10 CDs of your choice and a CD player or Ipod
5. A luxury item (not human or clone) of your choice.

- a) What is the book and why did you choose it? Write 2 -3 paragraphs discussing your reasons.
- b) List the 10 CDs you have with you. For each give specific reasons and examples why you chose them.
- c) Describe your luxury item and in a story of ¾ page describe how you use it in a typical day.

- Writing in Different Genres

- a) Write the traditional version of a children's story – Cinderella, Little Red Riding Hood etc

b) Write it in a different genre:

- cartoon strip
- modern version
- newspaper article
- western
- chick flick
- txt
- thriller

- Creative Writing – see activities for creative writing further in this handbook.

### ***3. Speaking and Listening Activities***

- Introduction to self – 2 minute talk (Written preparation) about an important person, place or object. Can bring object (within reason).
- Listening comprehensions.
- Mini debates/ debates
- Group activities – making a NZ t-shirt in a group.

### ***4. Viewing and Presenting Activities***

- Group activities – making a NZ t-shirt in a group.
- Static image of self – focus on shape, colours, symbols and static image techniques. Include one quote, one anecdote/ story, one short poem that reflect student.

## Response to Text Essays: Extended Text/Visual Text.

A **POSSIBLE** structure is:

- **Introduction**
  - In the text [title], by [director/author], [aspect] is an important [term]. It is important because [Point One, Point Two, Point Three]...
- **Background Statement**
  - Brief generalised statement about the text, one or two sentences. Stops students plot summarising in essay body.
- **Paragraph One**
  - Statement – topic sentence
  - Explanation
  - Example
  - Y – Why? (Response)
    - Why did the director/writer put this in?
    - What is he/she trying to make us feel?
    - How do I feel about this?
    - What theme or idea does it relate to?
    - When in the world does this happen?
    - What verbal/visual features have been used, if this is a film, and what are the effects of this?
- **Paragraph Two**
- **Paragraph Three**
- **Conclusion.**

## Response to Text Essays: Short Texts

A **POSSIBLE** structure is:

- **Introduction**
- **Paragraph One: Text One**
  - S-E-X-Y
- **Paragraph Two: Text Two**
  - S-E-X-Y
- **Paragraph Three: Compare and Contrast the texts.**
- **Conclusion**

**A link must be established  
between the two texts  
(usually in paragraph three)**

**During the course of a literature unit, the following areas should be covered.**

- Characters: important, changing, relationships/conflicts, challenges.
- Themes, including writers/director's intention.
- Significant event, beginning/ending.
- Setting.
- Production techniques/stylistic qualities.

## Language Terms

Language terms need to be taught to Yr 9 and 10. The teacher's guide to language should be

Alliteration	Iambic metre	Simple sentence
Assonance	Stanza	Complex sentence
Personification	Verse	Compound sentence
Sibilance	Couplet	Compound word
Hyperbole	Simile	Noun
Listing	Metaphor	Verb
Pattern of three, triplet, triplicate	Literal	Adverb
Contrast	Metaphorical	Adjective
Onomatopoeia	Cliché	Conjunction
Repetition	Pun	Preposition
Rhyme	Paradox	Pronoun
Rhythm	Parallel structure	Proper noun

## Static Image Terms

Rule of Thirds	Proportion
Central dominant image	Movement
Slogan	Rotation
Logo	Contrast
Body copy	Colour
Celebrity endorsement	Symbol

## Speeches

In all units include a variety of speaking and listening activities. Some may include:

Impromptu speeches  
 Formal speeches  
 Speaking exercises and games  
 Debates  
 Book reviews  
 Important Place/ Person/ Thing

# Formal Writing

## Structure One

Introduction
3 points (Statement – Explanation – eXample)
Conclusion

## Structure Two

Introduction
3 points (S – E – X)
Opinion – show a personal connection to the topic.
Suggestion – offer a positive suggestion.
Conclusion

### **NB**

- ✓ **Examples** must be real, actual factual examples for Excellence. If students concoct fictional examples, their argument is weakened and they can only gain a Merit at most.
- ✓ In the **opinion** paragraph, 'I' should be used sparingly, ideally only once. This paragraph should make the *personal connection* to the topic obvious – what the student thinks and feels in a formal way.
- ✓ A positive **suggestion** paragraph shows the student has thought maturely and thought of ways to solve the problem or issue in the future.
- ✓ **S – E – X** can be extended to **S – E – X – Y** (whY the point is important).

## Possible formal essay topics for Years 9 and 10

TV Destroys family life  
 Mothers should stay home with their children.  
 Sports stars should behave as role models.  
 The drinking age should be raised.  
 Co-ed is better than single sex schools.  
 Maori language is important in New Zealand.  
 We must respect other cultures.  
 Boy racers should be banned.  
 Teenagers are slaves to fashion.  
 We are victims to advertising.  
 Cellphones are the best invention of the century.  
 Reading is going out of fashion.

Harsh punishments should be given for cruelty to animals.  
 Rugby is overrated.  
 Smoking should be banned in public places.  
 Reality television is a bad idea.  
 Teenagers in Hamilton should have a curfew of 9pm to help stop crime.  
 Learning a different language is a great thing.  
 School uniforms should be decided on by students.  
 New Zealand is a great country to move to.  
 People should not judge others on appearances alone.  
 The drinking age should be raised.

## Creative Writing.

In all units creative writing should be part of the programme.

Some effective strategies for teaching creative writing are:

- Writing from sentence starters
- Writing from first sentences of novels
- Writing from excellence models, especially from short story competitions (Waikato Times, HHS Writing competition)
- Writing from stimulus – songs, postcards, newspaper headlines, news stories especially off beat short news items, pictures, walks, conversations, senses – smell, touch, taste
- Writing about colours (red/ orange etc), emotions
- Using imagery – similes, metaphors
- Descriptive writing – places, events, incidents, people
- Narrative writing
- Postcards exercise – show 3 part structure – Beginning, middle, end
- Synaesthesia – sense mixing (“It smells like F major played on bassoon”). Using different senses to describe other senses.
- Split narrative – changing narrative perspective. Having 3 different characters tell a story using a 3 part structure.
- 5 Part narrative structure – Introduction, complication, turning point, climax/ falling action, conclusion
- First person narrative – write from opposite gender/ age
- Challenges
- Then and Now – Change has taken place
- Breaking stereotypes – Haunted House, the Beach. Students provide suggestions for each topic, written on board. Students must then write either a descriptive or narrative story about Haunted House or the Beach without using any of the board suggestions. Writing about rugby players who adore roses or gang members who break their stereotypes is very effective.
- Different perspectives – writing from Cinderella’s stepmother’s view, the Big Bad Wolf’s view...

## Book Review Structure

A **POSSIBLE** structure is:

- ✿ Summarise the beginning, an important event, and the ending.
- ✿ Describe the main character or character(s) and say why they are important.
- ✿ Describe what the author's main message, or moral of the story, is.
- ✿ Tell me why you liked or did not like the book, giving good reasons.
- ✿ Each review needs to be 250+ words.

## Drama: Yrs 9 and 10

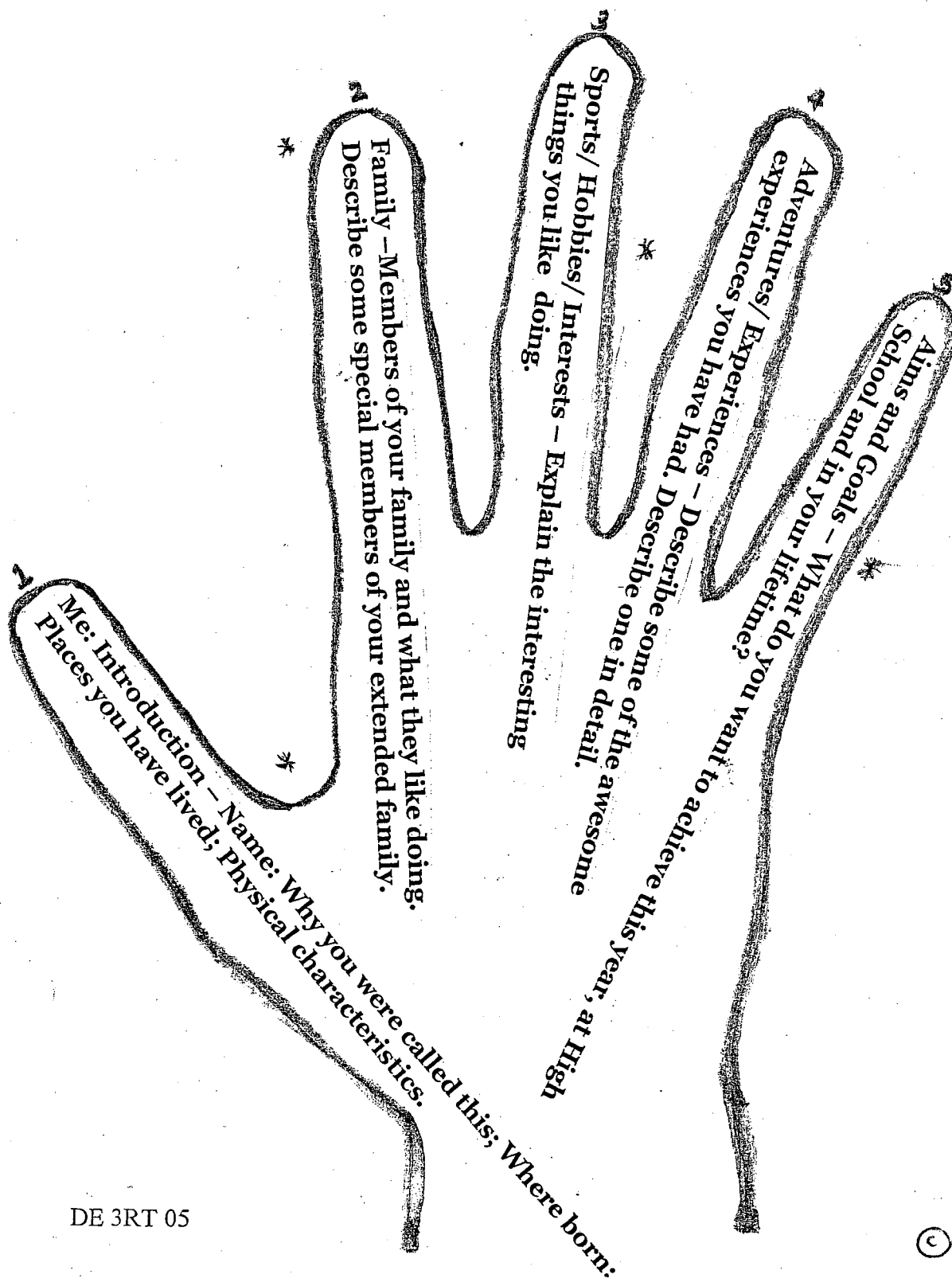
- Not a compulsory unit. However, often useful after intensive writing units for fun.
- Resources available in B8 – plays, one act plays.
- Some suggested tasks:
  - Recreate a myth or legend
  - Could incorporate different genre
  - Putting a character in a novel or film on trial
  - Oprah Winfrey / Jerry Springer / Dr Phil shows
  - Changing the ending of a movie
  - Theatre sports activities
  - NZ TV programmes
  - Links to units studied

## Introduction: Autobiography assignment

# *Talk to the Hand: An Introduction to You*

This autobiographical essay is a chance for you to introduce yourself and describe your life, your interests and your aims. You will write this essay in paragraphs – each finger is a new paragraph. The thumb is your introduction and you should end with a brief conclusion. Include photos, diagrams, pictures. Length: 1 ½ pages of writing minimum.

You will have two class periods to write this. It is due on \_\_\_\_\_.



# SPELL A THON TEST WORDS

echo	echoes	hero	heroes
aggravate	exaggerate	factory	memory
theory	legible	illegible	mischievous
vigorous	comrade	incredible	irresponsible
calves	5. thieves	descent	describe
deserter	desolate	desperate	destiny
agitator	creator	operator	bouquet
cigarette	gesture	applause	liquid
suspense	cylinder	martyr	signature
debt	plumber	subtle	design
knowledge	science	scenery	muscle
catalogue	fatigue	league	psalm
unique	surgeon	parliament	emphasis
yacht	twelfth	pigeon	vegetable
suburb	scissors	innocent	typical
religious	programme	libraries	parallel
language	exhausted	fluorine	phosphorus
here	there	where	dissolve
women	one <u>woman</u>	write	writing
write	woolly	woollen	course
owner	read	soldier	some
something	straight	sugar	sure
surely	sincerely	appreciate	instead
just	know	knows	knew
because	been	beginning	believe
beneath	colour	coming	cough
should	could	would	early
easy	either	enough	laid
loose	too	peace	musical
drought	16. quiet	quietly	cause
caught	though	threw	tired
tonight	trouble	truly	wear
shrewdly	farther	forward	flour
flannel	fought	fourth	friend
grate	making	nearly	many
meant	minute	much	confidential
use	used	ugliness	whether
which	while	whose	who
whom	whole	forty	January
February	March	April	Sunday
Monday	Tuesday	Wednesday	ceiling
seize	tena koe	Nanny	

May	June	July
Thursday	Friday	Saturday
every	week	genius
lose	their	toothache
chosen	towel	through
September	October	November
spring	summer	autumn
anybody	forecast	foresight
therefore	overrun	underrate
conceit	receipt	whistle
cemetery	cutlery	fraction
wrestle	pleasure	imagination
mystery	exterior	postage
bustle	necessary	unnecessary
weather	squalid	square
altitude	alternate	altogether
construction	exclude	modify
careful	handful	expression
procession	conclusion	inclusion
paralysed	parasite	fulfil
skilful	until	welfare
exception	exhibition	separation
phantom	pheasant	photograph
committee	guarantee	jubilee
rhythm	rhyme	acre
fibre	advertise	surveyors
emphasis	orphan	pamphlet
nephew	auctioneer	engineer
tyrant	meagre	disguise
atmosphere	geography	telegraph
microphone	gorgeous	righteous
sympathy	sombre	theatre
supervise	surprise	logical
magician	dough	though
deceive	recede	weigh
musical	electric	bought
taught	reign	foreign
cheque	armour	belief
thief	chaos	chemist
chorus	flavour	harbour
marae	aroa	kaumatua
mana	kuia	tangi
kai	maori	kia ora
mokopuna	koro	haere mai

labour	orchestra	precede	believe	arc
very	syllabus	scheme	mechanic	vigour
close	siege	syllable	niece	priest
earache	yawning	field	haunt	awful
tried	citizen	reason	heather	city
December	decent	author	launch	laundry
winter	sausage	concert	clutch	saucer
myself	succeed	restaurant	exceed	proceed
agreeable	office	justice	leisure	freight
courageous	frolic	juice	stout	topic
shortage	aggressor	frolicking	picnic	picnicking
imaginary	councillor	bachelor	cancel	conductor
health	traffic	curious	capacity	critic
squeal	governor	comical	creditor	debtor
album	comedy	professor	atrocious	public
collection	survivor	tragedy	politician	spectator
simplify	generous	traitor	tailor	warrior
possession	anxiety	intensity	tedious	diet
paragraph	estuary	variety	gaiety	equality
fulfilment	delicious	vehicle	criticise	ambitious
attraction	photos	desirable	angle	continuous
rebellion	disappear	vicious	jumble	changeable
technical	dismiss	consult	association	display
referee	voluntary	secretary	reputation	illustrate
centre	explanation	occupation	among	transport
asphalt	ache	again	break	cargo
prophet	any	blue	buy	answer
volunteer	business	bugle	buy	busy
enterprise	won't	don't	o'clock	can't
telephone	raise	ready	right	never
sympathy	says	seems	separate	said
exercise	since	garage	grammar	scarcity
magic	guard	hear	heard	guess
although	having	hour	often	half
neighbour	already	pretty	quick	almost
automatic	although	cruel	chimney	altogether
choice	coarse	hoarse	intermediate	choose
grief	doctor	does	done	dear
choir	none	once	only	bulletin
humour				owe
haere ra				
e noho ra				
morena				
aue				

15

15

## Spellathon Extension Level

develop	boundary	museum	straighten
describe	establish	musician	lengthen
description	abolish	independent	parallel
expression	except	intelligent	scissors
possession	occasion	psychology	scientific
companion	occasionally	archaeology	justify
ancient	management	advertise	leisure
essential	difficulty	advertisement	pressure
author	rhyme	humour	literature
authority	rhythm	endeavour	inquisitive
interior	sacrifice	personality	generous
exterior	immigrant	immunity	conscientious
disguised	privilege	domestic	creativity
extremely	benefit	athletic	originality
spectacular	beneficial	preparation	unique
scenery	argument	laboratory	dynamic
hexagonal	excitement	territory	humanity
equipment	discussion	mortgage	excellent
liquid	insurance	policy	excellence
discipline	insulation	pharmacy	theory
organic	erosion		
sustainable	drought		
biodegradable	disease		
pollution	species		
osmosis	agriculture		
vacuum	exposure		
chemical	region		
pesticide	paradise		
insecticide	marine		
plague	biology		

Tom

**Possible Spelling**  
**List**

A lot	Enter	Realised	Envious
Accident	Especially	Really	Literate
Achieve	Except	Receive	Exponential
Across	Explained	Recommend	Exaggerate
Always	Fascinated	Relief	Zenith
Annoyed	Father	Remark	Obsession
Accommodation	Fault	Reputation	Comrade
Annoyed	Feelings	Rescues	Catastrophe
Annoying	Few	Rhyme	Opportunity
Anxious	Finally	Rhythm	Special
Appreciated	Forward	Rough	
Arguing	Friend	Rude	
Asked	Funeral	Running	
Assertiveness	Guarantee	Said	
Author	Gauge	Says	
Beautiful	Guard	Schedule	
Because	Guilt	Separate	
Began	Harsh	Should	
Believe	Hasn't	Solve	
Burglar	Heart	Speak	
Biscuit	Holiday	Spending	
Business	Immediately	Soldier	
Centre	Impacted	Stopped	
Certain	Important	Story	
Chapter	Independent	Stubborn	
Character	Intelligent	succeed	
Coming	Invited	Talk	
Conclusion	Interested	Thought	
Concrete	Isn't	Through	
Conscience	Jealous	Tired	
Council	Later	Title	
Counsel	Level	Tough	
Countries	Library	Tries	
Course	Loose	Trouble	
Cited	Lose	Understand	
Dangerous	Lovely	Uses	
Definitely	Meets	Villain	
Describe	Mistake	Wanted	
Description	Mischievous	Weird	
Diary	Moment	Wreck	
Didn't	Nasty	Write	
Died	National	Written	
Difficulty	Occasion	Young	
Disappear	Piece	Tomorrow	
Disappoint	Prefer	Tragedy	
Discipline	Powerful	Determined	
Doesn't	Precise	Character	
Dying	Pretty	A lot	
Enemy	Promises	Achieve	
	Proper	Competition	
	Purpose	Repetition	
	Queue	Receive	

# Creative 9

These grades relate to level 4 of the curriculum document.

NA not achieving at level 4.

A achieving at level 4.

M achieving consistently/ competently at level 4.

E achieving above level 4.

## YEAR 9 CREATIVE WRITING MARKING SCHEDULE

Grade	Descriptor
Excellent	<p>Developed detailed ideas.</p> <p>Appropriate language conventions used fluently and confidently to create effective, original descriptive or narrative prose.</p> <p>Clearly shaped, reworked and edited to reflect the conventions associated with this form.</p> <p>Eliminated all, or almost all, errors of grammar, spelling, punctuation, sentence structure and paragraphing.</p>
Merit	<p>Developed ideas expressed imaginatively</p> <p>Confident use of language conventions</p> <p>Mostly edited to reflect the conventions associated with this form.</p> <p>Few errors of grammar, spelling, punctuation, sentence structure and paragraphing.</p>
Achieved	<p>Idea/s expressed imaginatively.</p> <p>Attempt to use language that is appropriate to create descriptive or narrative prose.</p> <p>Used appropriate vocabulary and language conventions.</p> <p>Some proofreading for spelling, punctuation and sentence structure.</p>
Not Achieved	<p>Expressed some idea/s though may be unclear and undeveloped.</p> <p>Language conventions not used appropriately, language choice is limited and may be inappropriate.</p> <p>Work needs to be better organised.</p> <p>Recurring errors, eg grammar, spelling, sentence structure or paragraphing,</p>

# Creative

# 10

These grades relate to level 5 of the curriculum document.

NA not achieving at level 5.

A achieving at level 5.

M achieving consistently/ competently at level 5.

E achieving above level 5.

## YEAR 10 CREATIVE WRITING MARKING SCHEDULE

Grade	Descriptor
Excellent	<p>Fully developed all idea/s with considerable detail.</p> <p>Appropriate language conventions used fluently and confidently to create effective, original descriptive or narrative prose.</p> <p>Clearly and confidently shaped, reworked and edited to reflect the conventions associated with this form.</p> <p>Eliminated all, or almost all, errors of grammar, spelling, punctuation, sentence structure and paragraphing.</p>
Merit	<p>Developed, detailed idea/s.</p> <p>Appropriate language conventions used confidently to create effective descriptive or narrative prose.</p> <p>Shaped, reworked and edited to reflect the conventions associated with this form.</p> <p>Few errors of grammar, spelling, punctuation, sentence structure and paragraphing.</p>
Achieved	<p>Idea/s expressed with some detail.</p> <p>Attempt to use language that is appropriate to create descriptive or narrative prose.</p> <p>Material is organised to fit the chosen form reasonably well.</p> <p>Proofread for grammar, spelling, paragraphing, sentence structure and paragraphing to eliminate most recurring errors.</p>
Not Achieved	<p>Expressed some idea/s though may be unclear and undeveloped.</p> <p>Language conventions not used appropriately, language choice is limited and may be inappropriate.</p> <p>Work needs to be better organised.</p> <p>Recurring errors, eg grammar, spelling, sentence structure or paragraphing,</p>

## WRITTEN LANGUAGE: ACHIEVEMENT OBJECTIVES

### Reading and Writing Processes

#### Exploring Language

*In achieving the objectives of understanding and using written language, students should:*

#### Thinking Critically

*In achieving the objectives of understanding and using written language, students should:*

#### Processing Information

*In achieving the objectives of understanding and using written language, students should:*

LEVELS 1  
AND 2

- explore choices made by writers and identify and use the common conventions of writing and organisation of text which affect understanding

- identify and express meanings in written texts, drawing on personal background knowledge and experience

- identify, retrieve, record, and present coherent information using more than one source and type of technology and describing the process used

LEVELS 3  
AND 4

- identify, discuss, and use the conventions, structures, and language features of different texts, and discuss how they relate to the topic

- discuss and convey meanings in written texts, exploring relevant experiences and other points of view

- gather, select, record, interpret, and present coherent, structured information from a variety of sources, using different technologies and explaining the processes used

LEVELS 5  
AND 6

- using appropriate terminology, describe, discuss, analyse, and apply the distinctive conventions, structures, and language features of a range of texts and explain how they suit the topic and purpose

- interpret, analyse, and produce written texts, identifying and discussing their literary qualities and explore and identify attitudes and beliefs in terms of personal experience and knowledge of other texts

- using appropriate technologies retrieve, select, and interpret information from a variety of sources, and present accurate and coherent information for a range of purposes, analysing the processes used

LEVELS 7  
AND 8

- using appropriate terminology, describe, discuss, analyse, and evaluate the way language features, structures, and conventions of a wide range of texts suit the topic, purpose, and audience, and apply these understandings

- interpret, evaluate, and produce written texts, identifying and discussing their language and literary qualities and relating them to personal, social, cultural, political, and historical contexts

- using a variety of resources and types of technology, retrieve, select, interpret, synthesise, and present accurate and coherent information evaluating the processes used

## WRITTEN LANGUAGE: ACHIEVEMENT OBJECTIVES

### Writing Functions

#### Expressive Writing

*Students should:*

- 1 • write spontaneously to record personal experiences
- 2 • write regularly and spontaneously to record personal experiences and observations
- 3 • write regularly and with ease to express personal responses to different experiences and to record observations and ideas
- 4 • write regularly and with ease to express personal responses to a range of experiences and texts, explore ideas, and record observations
- 5 • write regularly and confidently to respond to a range of experiences, ideas, observations, and texts, developing a personal voice
- 6 • write regularly, confidently, and fluently to reflect on a range of experiences, ideas, feelings, and texts, developing a personal voice
- 7 • write regularly, confidently, and fluently to reflect on, interpret, and explore a wide range of experiences, ideas, feelings, and texts, developing a personal voice
- 8 • use expressive writing regularly, fluently, and by choice, to reflect on, interpret, and explore a wide range of experiences, ideas, feelings, and texts, expressing complex thoughts in a personal voice

#### Poetic Writing

*Students should:*

- write on a variety of topics, beginning to shape ideas
- write on a variety of topics, shaping ideas in a number of genres, such as letters, poems, and narrative, and making choices in language and form
- write on a variety of topics, shaping, editing, and reworking texts in a range of genres, and using vocabulary and conventions, such as spelling and sentence structure, appropriate to the genre
- write on a variety of topics, shaping, editing, and reworking texts in a range of genres, expressing ideas and experiences imaginatively and using appropriate vocabulary and conventions, such as spelling and sentence structure
- write on a variety of topics, shaping, editing, and reworking texts in an extended range of genres, selecting appropriate language features and using conventions of writing accurately and confidently
- write on a variety of topics, shaping, editing, and reworking texts to express experiences and ideas imaginatively in an extended range of genres, choosing appropriate language features and using conventions of writing accurately and with discrimination
- write on a variety of topics, shaping, editing, and reworking texts to investigate and explore ideas imaginatively in a wide range of genres, using the conventions of writing securely, and integrating techniques with purpose
- write on a variety of topics, in a wide range of genres, shaping, editing, and reworking texts and demonstrating depth of thought, imaginative awareness, and secure use of language, including accurate and discriminating use of the conventions of writing, and integrating techniques with purpose

#### Transactional Writing

*Students should:*

- write instructions and recount events in authentic contexts
- write instructions and explanations, state facts and opinions, and recount events in a range of authentic contexts
- write instructions, explanations, and factual accounts, and express personal viewpoints, in a range of authentic contexts, sequencing ideas logically
- write instructions, explanations, and factual accounts, and express and explain a point of view, in a range of authentic contexts, organising and linking ideas logically and making language choices appropriate to the audience
- write coherent, logical instructions, explanations, and factual accounts, and express and argue a point of view, linking main and supporting ideas, and structuring material in appropriate styles in a range of authentic contexts
- write clear, coherent instructions, explanations, and factual reports and express and justify a point of view persuasively, structuring material confidently, in appropriate styles for different audiences, in a range of authentic contexts
- write clear, coherent explanations and reports, and debate a proposition or point of view, structuring well researched material effectively, in appropriate styles for different audiences, in a range of authentic contexts
- write explanations and reports on complex issues, and debate in depth a proposition or point of view, structuring well researched material effectively, in appropriate styles for different audiences, in a range of authentic contexts

## WRITTEN LANGUAGE: ACHIEVEMENT OBJECTIVES

### Reading Functions

#### Personal Reading

*Students should:*

#### Close Reading

*Students should:*

- |         |   |   |
|---------|---|---|
| LEVEL 1 | <ul style="list-style-type: none"> <li>• select and read for enjoyment and information a range of written texts, beginning to use semantic, syntactic, visual, and grapho-phonetic cues to gain meaning</li> </ul>  | <ul style="list-style-type: none"> <li>• respond to language and meanings in texts</li> </ul>   |
| LEVEL 2 | <ul style="list-style-type: none"> <li>• select and read for enjoyment and information a range of written texts, making confident use of semantic, syntactic, visual, and grapho-phonetic cues and the conventions of print, and predicting and self-correcting while clarifying ideas</li> </ul>                           | <ul style="list-style-type: none"> <li>• respond to language, meanings, and ideas in different texts, relating them to personal experiences</li> </ul>  |
| LEVEL 3 | <ul style="list-style-type: none"> <li>• select and read independently, for enjoyment and information, different contemporary and historical texts, integrating reading processes with ease</li> </ul>  | <ul style="list-style-type: none"> <li>• discuss language, meanings, and ideas in a range of texts, relating their understanding to personal experiences and other texts</li> </ul>   |
| LEVEL 4 | <ul style="list-style-type: none"> <li>• select and read independently, for enjoyment and information, a range of contemporary and historical texts, integrating reading processes and using a variety of reading strategies</li> </ul>   | <ul style="list-style-type: none"> <li>• discuss language, meanings, and ideas in a range of texts, relating their understanding to experiences, purposes, audience, and other texts</li> </ul>   |
| LEVEL 5 | <ul style="list-style-type: none"> <li>• select and read fluently and independently a wide range of contemporary and historical texts, beginning to adapt reading processes and strategies for different purposes</li> </ul>  | <ul style="list-style-type: none"> <li>• discuss language, meanings, and ideas in a range of contemporary and historical texts, relating their understandings to personal experience, purposes, audience, and other texts</li> </ul>  |
| LEVEL 6 | <ul style="list-style-type: none"> <li>• select and read fluently and independently a wide range of contemporary and historical texts, including some with established critical reputations, confidently adapting reading processes and strategies for different purposes</li> </ul>  | <ul style="list-style-type: none"> <li>• discuss and analyse language, meanings, ideas, and literary qualities in a range of contemporary and historical texts, taking account of purpose, audience, and other texts</li> </ul>   |
| LEVEL 7 | <ul style="list-style-type: none"> <li>• select and read fluently, confidently, independently, and with discrimination a wide range of contemporary and historical texts, including some with established critical reputations, choosing and adapting reading processes and strategies for a variety of purposes</li> </ul> | <ul style="list-style-type: none"> <li>• analyse critically language, meanings, and ideas in a wide range of contemporary and historical texts, discussing and interpreting their literary qualities and effects in relation to purpose and audience</li> </ul>                     |
| LEVEL 8 | <ul style="list-style-type: none"> <li>• read and reread a wide range of texts fluently and with enjoyment for personal development and information, gaining satisfaction from exploring ideas and aspects of texts as an integral part of daily life</li> </ul>  | <ul style="list-style-type: none"> <li>• analyse, interpret, and respond to language, meanings, and ideas in contrasting texts from a wide range of genres, traditions, and periods, evaluating their literary qualities and effects in relation to purpose and audience</li> </ul> |

# Reading 9

These grades relate to level 4 of the curriculum document.

N not achieved at level 4

A Achieved at level 4

M Achieving consistently/competently at level 4

E Achieving above level 4

## YEAR 9 READING & WRITING MARKING SCHEDULE

Grade	Descriptor
Excellence	<ul style="list-style-type: none"><li>• Reads a wide range of contemporary and historical texts fluently and independently.</li><li>• Discusses language, meanings, ideas and the author's purpose in these texts.</li><li>• Relates understandings to personal experiences, purposes, audience and other texts.</li><li>• Identifies, discusses and uses the language features of different texts.</li></ul>
Merit	<ul style="list-style-type: none"><li>• Reads a wide range of contemporary and historical texts for enjoyment and information.</li><li>• Discusses language, meanings, ideas and the author's intention in these texts.</li><li>• Relates understandings to some personal experiences, purposes, audience and other texts.</li><li>• Identifies, discusses and uses some of the language features of different texts.</li></ul>
Achieved	<ul style="list-style-type: none"><li>• Attempts to read a wide range of contemporary and historical texts for enjoyment and information.</li><li>• Attempts to discuss language, meanings, ideas and the author's intention in these texts.</li><li>• Relates understandings to some personal experiences, purposes, audience and other texts.</li><li>• Identifies, discusses and uses some of the language features of different texts.</li></ul>
Not Achieved	<ul style="list-style-type: none"><li>• Reads a limited range of contemporary and historical texts.</li><li>• Makes limited attempt to discuss language, meanings, ideas and the author's intention in these texts.</li><li>• Relates understandings to limited personal experiences, purposes, audience and other texts.</li><li>• Identifies, discusses and uses limited language features of different texts.</li></ul>

# Reading 10

These grades relate to level 5 of the curriculum document.

N not achieved at level 5

A Achieved at level 5

M Achieving consistently/competently at level 5

E Achieving above level 5

## YEAR 10 READING & WRITING MARKING SCHEDULE

Grade	Descriptor
Excellence	<ul style="list-style-type: none"><li>• Reads a wide range of contemporary and historical texts, some with established critical reputations, fluently and independently.</li><li>• Discusses language, meanings, ideas, author's purpose and literary qualities in these texts.</li><li>• Relates understandings to personal experiences, purposes, audience and other texts.</li><li>• Identifies, discusses and uses the language features of different texts.</li></ul>
Merit	<ul style="list-style-type: none"><li>• Reads a wide range of contemporary and historical texts fluently and independently.</li><li>• Discusses language, meanings, ideas and the author's intention in these texts.</li><li>• Relates understandings to some personal experiences, purposes, audience and other texts.</li><li>• Identifies, discusses and uses some of the language features of different texts.</li></ul>
Achieved	<ul style="list-style-type: none"><li>• Attempts to read a wide range of contemporary and historical texts for enjoyment and information.</li><li>• Attempts to discuss language, meanings, ideas and the author's intention in these texts.</li><li>• Attempts to relate understandings to some personal experiences, purposes, audience and other texts.</li><li>• Identifies, discusses and uses some of the language features of different texts.</li></ul>
Not Achieved	<ul style="list-style-type: none"><li>• Reads a limited range of contemporary and historical texts.</li><li>• Makes limited attempt to discuss language, meanings, ideas and the author's intention in these texts.</li><li>• Limited attempt to relate understandings to personal experiences, purposes, audience and other texts.</li><li>• Identifies, discusses and uses limited language features of different texts.</li></ul>

# Speaking 9

These grades relate to Level 5 of the Curriculum document

NA not achieving at level 4

A achieving at level 4

M achieving consistently/competently at level 4

E achieving above level 4

## YEAR 9 FORMAL SPEAKING WRITING MARKING SCHEDULE

Grade	Descriptor
Excellence	<p>Speaks confidently and clearly</p> <p>Uses effective delivery techniques, including voice, eye contact and body language to capture audience interest</p> <p>Content well structured using appropriate language techniques competently</p> <p>Ideas are thoughtful and clearly developed with originality</p>
Merit	<p>Speaks clearly and coherently</p> <p>Uses some appropriate delivery techniques, including voice, eye contact and body language</p> <p>Content structured appropriately. Some development of ideas</p>
Achieved	<p>Talks coherently</p> <p>Uses some delivery techniques</p> <p>Organises material effectively</p>
Not Achieved	<p>Reads speech, does not talk coherently</p> <p>Hard to hear</p> <p>Ideas not developed</p> <p>Poor use of body language, voice and eye contact</p> <p>Material not organised</p>

# Speaking 10

These grades relate to Level 5 of the Curriculum document

NA not achieving at level 5

A achieving at level 5

M achieving consistently/competently at level 5

E achieving above level 5

## YEAR 10 FORMAL SPEAKING MARKING SCHEDULE

Grade	Descriptor
Excellence	<p>Speaks confidently, fluently and clearly</p> <p>Uses effective delivery techniques, including voice, eye contact, body language and gestures to capture audience interest</p> <p>Content well structured using appropriate language techniques competently</p> <p>Ideas are thoughtful and clearly developed with originality and insight</p>
Merit	<p>Speaks clearly and coherently</p> <p>Uses some appropriate delivery techniques, including voice, eye contact and body language</p> <p>Content structured appropriately</p>
Achieved	<p>Talks coherently</p> <p>Uses some delivery techniques</p> <p>Organises material effectively, some development of ideas</p>
Not Achieved	<p>Reads speech, does not talk coherently</p> <p>Ideas not developed</p>

## ORAL LANGUAGE: ACHIEVEMENT OBJECTIVES

### Listening Functions

#### Interpersonal Listening

*Students should:*

- LEVEL 1 • listen and respond to others
- LEVEL 2 • listen to and interact with others in a group or class discussion
- LEVEL 3 • listen to and interact with others to clarify understanding in a group or class discussion
- LEVEL 4 • listen to and interact with others to clarify understanding of narrative, information, ideas, and opinions, and to contribute to discussion, in one-to-one, small group, and class discussion
- LEVEL 5 • listen to and interact appropriately with others to clarify understanding of narrative, information, ideas, and opinions, and to support discussion in different situations
- LEVEL 6 • listen to and interact appropriately with others to communicate and explore understanding of narrative, information, ideas, and opinions, and sustain and encourage discussion in a range of situations
- LEVEL 7 • listen as active participants, interpreting and responding to narrative, information, ideas, and opinions, and sustaining, encouraging, and facilitating discussion in a wide range of situations and for different purposes
- LEVEL 8 • listen as active participants, interpreting and responding to narrative, information, ideas, and opinions, and initiating, sustaining, encouraging, and promoting discussion in a wide range of situations and for different purposes

#### Listening to Texts

*Students should:*

- listen and respond to texts and relate them to personal experience
- listen and respond to texts, recall the main ideas, and relate them to personal experience
- listen to texts and recall and respond to the main ideas in an organised way, relating them to personal and wider experience
- listen to texts, identify the purposes, and recall and respond to the main ideas in a well structured, imaginative way
- listen and respond to a range of texts, distinguishing between main and supporting ideas, and understanding some abstract concepts
- listen and respond to a wide range of texts, distinguishing between main and supporting ideas, understanding some abstract concepts, and recognising implicit and explicit messages
- listen and respond to a wide range of texts, understanding abstract concepts, and investigating, interpreting, and comparing the texts in terms of their purpose, messages, structure, and effects
- listen and respond to a wide range of contrasting texts, understanding abstract concepts, and analysing, interpreting, comparing, and evaluating the texts in terms of their purpose, messages, tone, structure, and effects

## ORAL LANGUAGE: ACHIEVEMENT OBJECTIVES

### Speaking Functions

#### Interpersonal Speaking

*Students should:*

- LEVEL 1 • converse, and talk about personal experiences
- LEVEL 2 • converse, ask questions, and talk about events and personal experiences in a group
- LEVEL 3 • talk clearly in small and large groups about experiences, events, and ideas, organising material effectively and attending to others' responses
- LEVEL 4 • talk coherently in small and large groups about experiences, events, information, ideas, and opinions, organising material effectively, and questioning and supporting others
- LEVEL 5 • speak confidently and clearly in small and large groups to recount experiences and events, and communicate information, ideas, and opinions, respecting and responding to others
- LEVEL 6 • speak confidently and effectively in a variety of situations to recount experiences and events, and communicate information, ideas, and opinions, consulting with and responding to others
- LEVEL 7 • speak confidently, clearly, and persuasively in a variety of situations to recount experiences and events, communicate and explore information, ideas, and opinions, and facilitate discussion
- LEVEL 8 • speak coherently, effectively, and persuasively in a variety of situations to debate ideas and opinions, recount experiences and events, communicate information and contrasting points of view, and promote focused discussion

#### Using Texts

*Students should:*

- tell a story, recite, or read aloud
- tell stories, recite, or read aloud, informally and for an audience
- using texts from different genres, tell stories, recite, read aloud, present, or perform, sequencing material, and conveying meaning clearly and accurately
- using texts from several genres, narrate, recite, read aloud, present, or perform, arranging material, and making meaning clear by using appropriate speech and delivery
- using a range of texts, narrate, recite, read aloud, present, or perform, individually or in groups, arranging material coherently and using appropriate speech and delivery to clarify and explore meaning
- using a wide range of texts, narrate, recite, read aloud, present, or perform, individually or in groups, arranging material effectively and using different techniques of speech and delivery to interpret possible meanings
- using a wide range of texts, narrate, recite, read aloud, present, or perform, individually and in groups, organising material effectively and choosing different techniques of speech and delivery to interpret and explore possible meanings and purposes
- using a wide range of texts, narrate, recite, read aloud, present, or perform, individually and in groups, adapting and integrating techniques of speech and delivery, to express well reasoned points of view, and interpret and communicate meanings for different purposes and audiences

## ORAL LANGUAGE: ACHIEVEMENT OBJECTIVES

### Listening and Speaking Processes

#### Exploring Language

*In achieving the objectives of understanding and using oral language, students should:*

#### Thinking Critically

*In achieving the objectives of understanding and using oral language, students should:*

#### Processing Information

*In achieving the objectives of understanding and using oral language, students should:*

#### LEVELS 1 AND 2

- identify, describe, and use some commonly used verbal and non-verbal features in a range of texts, and begin to adapt spoken language to an audience

- identify, clarify, and question meanings in spoken texts, drawing on personal background, knowledge, and experience

- ask questions, and listen to, interpret, and present information, using appropriate technology

#### LEVELS 3 AND 4

- identify and discuss language features and their effects in a range of texts, and use these features in speaking and recording, adapting them to the topic, purpose, and audience

- discuss and interpret spoken texts, considering relevant personal experiences and other points of view

- select, assemble, and interpret information, using appropriate technology

#### LEVELS 5 AND 6

- identify language features and their effects in a range of texts, and describe and analyse their relationship to meaning, purpose, and audience, adapting these features for different situations

- discuss, interpret, and analyse spoken texts, identifying some attitudes and beliefs and relating them to personal experience and knowledge of other texts

- assemble information from a range of sources, and select and present it clearly and coherently, using appropriate technology

#### LEVELS 7 AND 8

- identify language features in a range of texts and describe, analyse, and evaluate their appropriateness and effects in terms of meaning, purpose, and audience, adapting these features for different situations

- discuss, interpret, and evaluate spoken texts in terms of their structure and their social, cultural, political, and historical contexts

- interpret and evaluate information from a range of sources, and select and present accurate information coherently, using appropriate technology

# Listening 9

These grades relate to Level 4 of the Curriculum document

NA not achieving at level 4

A achieving at level 4

M achieving consistently/competently at level 4

E achieving above level 4

## YEAR 9 LISTENING MARKING SCHEDULE

Grade	Descriptor
Excellence	Actively listens and responds to a range of texts  Distinguishes between main and supporting ideas  Can understand some abstract concepts
Merit	Listens to texts and clearly identifies the purposes  Recalls and responds to main ideas with understanding
Achieved	Listens to texts and identifies the purposes  Recalls and responds to main ideas
Not Achieved	Listens and responds to few main ideas

# Listening 10

These grades relate to Level 5 of the Curriculum document

NA not achieving at level 5

A achieving at level 5

M achieving consistently/competently at level 5

E achieving above level 5

## YEAR 10 LISTENING MARKING SCHEDULE

Grade	Descriptor
Excellence	Actively listens and responds to a range of texts  Distinguishes between main and supporting ideas and recognises inferred meaning  Can understand abstract concepts
Merit	Listens to texts and clearly identifies the purposes  Recalls and responds to main ideas with understanding  Can understand some abstract concepts
Achieved	Listens to texts and identifies the purposes  Recalls and responds to main ideas  Can understand some abstract concepts
Not Achieved	Listens and responds to few main ideas

## VISUAL LANGUAGE: ACHIEVEMENT OBJECTIVES

### Viewing and Presenting Functions

#### Viewing

*Reading visual and dramatic texts, including static and moving images, students should:*

#### Presenting

*Using static and moving images, students should:*

LEVEL 1	<ul style="list-style-type: none"> <li>respond to meanings and ideas</li> </ul>	<ul style="list-style-type: none"> <li>present ideas using simple layouts and drama</li> </ul>
LEVEL 2	<ul style="list-style-type: none"> <li>respond to meanings and ideas, identifying and describing the verbal and visual features</li> </ul>	<ul style="list-style-type: none"> <li>use verbal and visual features to communicate ideas or stories using layout, drama, video, or still photography</li> </ul>
LEVEL 3	<ul style="list-style-type: none"> <li>respond to and discuss meanings and ideas, identifying and describing the effects of and links between verbal and visual features</li> </ul>	<ul style="list-style-type: none"> <li>use verbal and visual features to communicate information, ideas, or narrative through layout, drama, video, or still photography</li> </ul>
LEVEL 4	<ul style="list-style-type: none"> <li>respond to and discuss meanings, ideas, and effects, identifying the purposes for which the verbal and visual features are used and combined</li> </ul>	<ul style="list-style-type: none"> <li>combine verbal and visual features to communicate information, ideas, or narrative through drama, video, computer, or other technologies and media</li> </ul>
LEVEL 5	<ul style="list-style-type: none"> <li>respond to and discuss various meanings, ideas, and effects, describing how verbal and visual features are combined for different purposes</li> </ul>	<ul style="list-style-type: none"> <li>use and combine verbal, visual, and dramatic features to communicate information, ideas, or narrative to an identified audience</li> </ul>
LEVEL 6	<ul style="list-style-type: none"> <li>respond to and interpret various meanings, ideas, and effects, describing how verbal and visual features are combined for different purposes and audiences</li> </ul>	<ul style="list-style-type: none"> <li>use and combine a variety of verbal, visual, and dramatic features to communicate information, ideas, narrative, or other messages to different audiences</li> </ul>
LEVEL 7	<ul style="list-style-type: none"> <li>analyse different texts, comparing how verbal and visual features are organised and combined for different meanings, effects, purposes, and audiences</li> </ul>	<ul style="list-style-type: none"> <li>use and adapt production techniques and technologies to communicate information, ideas, narrative, or other messages for different purposes and audiences</li> </ul>
LEVEL 8	<ul style="list-style-type: none"> <li>analyse contrasting texts, evaluating the ways verbal and visual features are organised and combined for different meanings, effects, purposes, and audiences in different social contexts</li> </ul>	<ul style="list-style-type: none"> <li>use and adapt production techniques and technologies to communicate information, ideas, narrative, or other messages, integrating verbal, visual, and dramatic features to achieve a range of effects</li> </ul>

## VISUAL LANGUAGE: ACHIEVEMENT OBJECTIVES

### Viewing and Presenting Processes

#### Exploring Language

*In achieving the objectives of understanding and using visual language, students should:*

- understand that communication involves verbal and visual features which have conventionally accepted meanings

#### Thinking Critically

*In achieving the objectives of understanding and using visual language, students should:*

- show awareness of how words and images can be combined to make meaning

#### Processing Information

*In achieving the objectives of understanding and using visual language, students should:*

- view and use visual texts to gain and present information, become familiar with and use appropriate technologies, and write letter and number forms legibly to present ideas

LEVELS 3  
AND 4

- identify important features of verbal and visual language and use them to create particular meanings and effects

- identify and discuss ways in which verbal and visual features can be combined for a particular purpose and audience

- view and use visual texts to retrieve, interpret, organise, and present information coherently; use appropriate technology, including fluent handwriting, for effective presentation

LEVELS 5  
AND 6

- using appropriate terminology, describe the conventions of verbal and visual language in several genres, and use them to create particular effects

- identify and analyse the effects of combining verbal and visual features in different ways for a variety of purposes and audiences

- select and interpret information from visual texts and present it effectively, using appropriate production technologies for different purposes

LEVELS 7  
AND 8

- using appropriate terminology, identify, use, and evaluate the effectiveness of particular conventions of verbal and visual language in a range of genres

- identify, analyse, and evaluate the effects of combining verbal and visual features, relating the choice and use of verbal and visual features to particular purposes and audiences

- select, interpret, and synthesise information from visual texts and present it effectively, using a range of visual and layout features and appropriate technologies for a variety of purposes

# Presenting 9

These grades relate to Level 4 of the Curriculum document

NA not achieving at level 4

A achieving at level 4

M achieving consistently/competently at level 4

E achieving above level 4

## YEAR 9 VISUAL LANGUAGE (PRESENTING) MARKING SCHEDULE

Grade	Descriptor
Excellence	<p>Appropriately and confidently uses visual and language features to create a specific effect</p> <p>Combines visual and verbal features to effectively communicate ideas for a particular purpose and audience</p> <p>Image presents information in a structured and coherent manner. Commands attention.</p> <p>Identifies features, and analyses significance</p>
Merit	<p>Uses visual and language features to create particular meanings and for effect</p> <p>Combines visual and verbal features competently for a particular purpose and audience</p> <p>Image presents information in an orderly manner</p> <p>Can identify and explain features and ideas</p>
Achieved	<p>Communicates a message relevant to chosen text</p> <p>Has used some verbal and visual features</p> <p>Some evidence of structure</p> <p>Straightforward</p> <p>Can identify and explain some features</p>
Not Achieved	<p>Confused</p> <p>Attempts to communicate a message</p> <p>Unfinished/incomplete; too much white space</p>

# Presenting

10

These grades relate to Level 5 of the Curriculum document

NA not achieving at level 5

A achieving at level 5

M achieving consistently/competently at level 5

E achieving above level 5

## YEAR 10 VISUAL LANGUAGE (PRESENTING) MARKING SCHEDULE

Grade	Descriptor
Excellence	<p>Appropriately and confidently uses visual and language features to create a specific effect</p> <p>Combines visual and verbal features to effectively communicate ideas for a particular purpose and audience</p> <p>Image presents information in a structured and coherent manner. Commands attention, is striking or original</p> <p>Identifies features with insight, and analyses significance</p>
Merit	<p>Uses visual and language features to create particular meanings and for effect</p> <p>Combines visual and verbal features competently for a particular purpose and audience</p> <p>Image presents information in an orderly manner</p> <p>Can identify and explain features and ideas</p>
Achieved	<p>Communicates a message relevant to chosen text</p> <p>Has used some verbal and visual features</p> <p>Some evidence of structure</p> <p>Straightforward</p> <p>Can identify and explain some features</p>
Not Achieved	<p>Confused</p> <p>Attempts to communicate a message</p> <p>Unfinished/incomplete; too much white space</p>

# Formal Writing

9

These grades relate to level 4 of the curriculum document.

NA not achieving at level 4.

A achieving at level 4.

M achieving consistently/ competently at level 4.

E achieving above level 4.

## YEAR 9 FORMAL WRITING MARKING SCHEDULE

Grade	Descriptor
Excellent	<p>. Developed, detailed idea/s.</p> <p>Appropriate language conventions used confidently to fulfil the purpose of the writing.</p> <p>Logically developed argument or explanation with supporting detail.</p> <p>Eliminated all, or almost all, errors of grammar, spelling, punctuation, sentence structure and paragraphing.</p>
Merit	<p>Ideas expressed in some detail</p> <p>Appropriate language choices.</p> <p>Material is organised to fit the chosen form and form reasonably well.</p> <p>Proofread for grammar, spelling, punctuation, sentence structure and paragraphing to eliminate most recurring errors.</p>
Achieved	<p>Some idea/s expressed.</p> <p>Attempt to link language logically.</p> <p>Attempt to organise material.</p> <p>Some attempt to proofread for grammar, spelling, punctuation, sentence structure and paragraphing to eliminate most recurring errors.</p>
Not Achieved	<p>Expressed some idea/s though may be unclear and undeveloped.</p> <p>Language conventions not used appropriately, language choice is limited and may be inappropriate.</p> <p>Work needs to be better organised.</p> <p>Recurring errors, eg grammar, spelling, sentence structure or paragraphing,</p>

# Formal Writing 10

These grades relate to level 5 of the curriculum document.

NA not achieving at level 5.

A achieving at level 5.

M achieving consistently/ competently at level 5.

E achieving above level 5.

## YEAR 10 FORMAL WRITING MARKING SCHEDULE

Grade	Descriptor
Excellent	<p>Fully developed all idea/s with considerable detail.</p> <p>Appropriate language conventions used fluently and confidently to fulfil the purpose of the writing.</p> <p>Clearly and confidently shaped, reworked and edited to reflect the conventions associated with this form.</p> <p>Eliminated all, or almost all, errors of grammar, spelling, punctuation, sentence structure and paragraphing.</p>
Merit	<p>Developed, detailed idea/s.</p> <p>Appropriate language conventions used confidently to create effective prose.</p> <p>Shaped, reworked and edited to reflect the conventions associated with this form.</p> <p>Few errors of grammar, spelling, punctuation, sentence structure and paragraphing.</p>
Achieved	<p>Idea/s expressed with some detail.</p> <p>Attempt to use language that is appropriate and assists in the development of the idea/s.</p> <p>Material is organised to fit the chosen form reasonably well.</p> <p>Proofreading for grammar, spelling, punctuation, sentence structure and paragraphing to eliminate most recurring errors.</p>
Not Achieved	<p>Expressed some idea/s though may be unclear and undeveloped.</p> <p>Language conventions not used appropriately, language choice is limited and may be inappropriate.</p> <p>Work needs to be better organised.</p> <p>Recurring errors, eg grammar, spelling, sentence structure or paragraphing,</p>

### THE GLOSSARY FOR WRITTEN LANGUAGE

#### Introduction

The examples illustrating various glossary items (below) have been sourced from both the print and the online-only exemplars. The exemplars represent the students' first or second drafts, rather than their published (fully corrected) work. Where appropriate, therefore, a transcript is also given.

This glossary is not a definitive one, but is intended to be helpful to teachers as they work through the writing process with their students. Teachers could also:

- consult The Grammar Toolbox in the Ministry of Education handbook *Exploring Language*;
- visit the Glossary of Terms on the Standards Site of the United Kingdom Department of Education and Training at [www.standards.dfes.gov.uk/literacy/glossary.html](http://www.standards.dfes.gov.uk/literacy/glossary.html)
- visit the terminology pages of English Online at <http://english.unitechnology.ac.nz/resources/resources/terminology.html>

#### Key

The subject title of the exemplar is given in full. The exemplar set is referred to by initial letters only, for example, TW: E for transactional writing: explanation. The curriculum level is indicated by the number only.

#### Alliteration

Alliteration is the repetition of consonants, especially at the beginning of words, so that the words are linked together by sound.

Then we walked into the woods trees were like *Witches waving* their *wands* ...

(There's an Eagle Ray in the Bay: PW: PE: 4)

#### Analogy

An analogy is an extended comparison, in which the writer helps the readers' understanding by relating something new to something they already know.

#### Assonance

Assonance is the similarity in sound between vowels followed by different consonants in two or more stressed syllables.

#### Auxiliary verbs

Primary auxiliary verbs are used with other verbs to give information about tense (for example, *am*, *have*, *will*, and *was*).

The population in Egypt *has* expanded rapidly, so dams *had* to be made on the River Nile

(Rescuing the Temples at Abu Simbel: TW: E: 5)

Modal auxiliary verbs express such ideas as probability, willingness, prediction, speculation, deduction, and necessity. They are *do*, *will*, *shall*, *should*, *can*, *could*, *may*, *might*, *must*, and *ought*. *Will* and *shall* are used to indicate the future. There can only be one modal in a verb phrase and the modal always appears before any other auxiliaries.

Feral cats *should* be neutered and when they all die .. We *can* have a hakiri not a tangi.

(Feral Cats: TW: A: 4)

#### Clauses

A clause is a group of words containing a subject and a finite verb. It can form part of a larger sentence or stand alone as a simple sentence.

A subordinate clause is a clause that cannot stand alone. It depends on another clause to make sense and is introduced by a subordinating conjunction.

#### Colloquial language

Colloquial language is casual rather than formal. It is characteristic of conversation between people who know each other well. It is primarily used in speaking but may be used in writing to create a sense of familiarity between the writer and reader.

Just from me to you, here's a trick, use them in a sling-shot, its bound to work.

(Bending the Truth!: TW: A: 5)

#### Conjunctions

Conjunctions are words that join words or constructions within sentences. Co-ordinating conjunctions (*and*, *but*, *for*, *nor*, *or*, *so*, *yet*) join clauses into compound sentences. Subordinating conjunctions (for example, *after*, *although*, *as*, *because*, *before*, *if*, *since*, *till*, *unless*, *until*, *when*, *where*, *while*) join clauses into complex sentences.

Conjunctions can show the relationship between the ideas within and between sentences. They show four main types of relationship.

adding information	and, but, or
indicating cause and effect	as, because, if, since
indicating time	after, as, since, until
contrasting ideas	unless, although

#### Connectives

Connectives include both conjunctions (see above) and connecting adverbs or adverbial phrases. Connecting adverbs or adverbial phrases help to maintain the overall cohesion of the text. Connectives have the following functions:

addition	also, furthermore, moreover
opposition	however, nevertheless, on the other hand
reinforcing	besides, anyway, after all
explaining	for example, in other words, that is to say
listing	firstly, first of all, finally
indicating result	therefore, consequently, as a result
indicating time	just then, meanwhile, later

#### Content words

Content words are those that carry most of the meaning in the sentence – nouns, verbs, adjectives, and adverbs. In the context of the exemplars for explanation and argument, the term "content words" is replaced by "topic-related words" to refer to words that relate particularly to the topics the students wrote about.

And the *Eaf ods* ard the *san* the *Eof gos* ard. [And the earth orbits around the sun. The earth goes around.]

(Night and Day: TW: E: 11i)

## Direct speech

In direct speech, the writer quotes the speaker's original words. Speech marks ('...' or '...', also called inverted commas or quotes) denote the beginning and end of direct speech.

I tried to talk to him "Look out you silly goose you will pay for this." [I tried to yell out to him "Look out you silly goose, you will pay for this."]

(I Was Sad When My Cat Died: PW: PE: 1iii)

## Ellipsis

Ellipsis is the term used for a set of three dots (...) that show that words or sentences have been omitted from within a paragraph or that indicate a pause. In the following example, the writer attempts to use an ellipsis to create a sense of suspense.

Nena had one of those washing lines that go round and being a little child as I was, I was swinging on it until .. it broke, the top half fell off.

(The Memories of Nena Mahele: PW: PE: 5)

## Emotive language

Emotive language may express the feelings and attitudes of the writer. Emotive language is often used in persuasive writing to appeal to the readers' emotions about the topic.

Cats are *violent bullies*.

(Feral Cats: TW: A: 4)

## Finite verbs

A finite verb is a complete verb. It describes an action or state and locates it in time.

I *was* sad When my cat *died* from a car.

(I Was Sad When My Cat Died: PW: PE: 1iii)

## Hyperbole

In hyperbole, the writer emphasises a point through exaggeration.

I thought I'd never be able to do that even if I lived [to] be a *bizillion* years old.

(The Diving Board: PW: C: 4)

## Imperatives

An imperative is an order, command, or instruction. While the subject is not stated, it is generally understood to be "you".

GET RID OF POSSUMS!

(Possum Debate: TW: A: 3)

## Irony

Irony is the use of words that are clearly the opposite of what is really meant.

## Metaphor

In a metaphor, the writer writes about something or someone as if they were really something else, without using *like* or *as*.

As I reached the kitchen table *my stomach started to make a rumbling sound, the sound of a hungry animal*, so I took out two pieces of bread and slipped them into the toaster and turned it up to high so it would cook faster.

(Getting Ready: PW: PE: 5)

## Onomatopoeia

Onomatopoeia is the use of words and phrases that echo sounds associated with their meaning.

... the sea was a *roaring* monster *crashing* against the sand and the long grass is like a ton of snakes *hissing*.

(There's an Eagle Ray in the Bay: PW: PE: 4)

## Parenthesis

A parenthesis is a word or phrase that interrupts a sentence in order to explain or elaborate. It is usually marked off by brackets, dashes, or paired commas.

Even if your brother's paintings are pretty pathetic you "bend" the truth so you don't hurt his feelings because (being optimistic) one day they will get a lot better.

(Bending the Truth!: TW: A: 5)

The term "parentheses" also refers to the brackets used to enclose the added information.

## Passive voice

Verbs can be active or passive. When the verb is **active**, the subject performs the action. The sentence is written in the active voice.

When the verb is **passive**, the subject has the action done to it by an agent who may or may not be named.

The temples at Abu Simbel *were going to be flooded*.

(Rescuing the Temples at Abu Simbel: TW: E: 5)

Passive verb forms are more common in impersonal, formal styles of writing, where the writer may use them to suggest distance or objectivity.

## Personification

Personification is a form of metaphor in which non-human things are identified with humans or given human attributes.

The *roaring monster* [the sea] *is tucked up in his bed of sand* and the flounder have come out to play in the shallows.

(There's an Eagle Ray in the Bay: PW: PE: 4)

## Phrases

A phrase is a small group of words that do not have a finite verb and do not make sense on their own.

... *an anaweing brother* ... [an annoying brother]

(On My Own: PW: PE: 1ii)

## Pronouns to denote inclusion and exclusion

Pronouns may be used rhetorically to make readers or listeners feel included with the writer or speaker (for example, *us*, *we*, and *our*) and to appear to exclude others (for example, *they* and *them*).

They are killing machines and they have *us* fooled into thinking *we* look after them ...

(Feral Cats: TW: A: 4)

## Repetition

In repetitions, the writer deliberately repeats a word or idea in order to emphasise it. In this example, Wiremu repeats the word "kill" in order to emphasise the threat he believes cats pose to the environment.

Cats are killing machines. ... Cats kill over 16.24 million creatures a year in Aotearoa. They kill for fun. They can kill with or without claws or fangs and they stalk and silently pounce on their prey.

(Feral Cats: TW: A: 4)

### Rhetorical questions

A rhetorical question implies that the answer is obvious. It is the kind of question that does not need to be answered. Rhetorical questions often disguise imperatives. For example, "Don't you think it's time you settled down?"

### Sentences

A sentence is a group of words that makes sense on its own.

A simple sentence consists of one clause.

My DaD like Fines. [My Dad likes friends.]

(My Dad's Name is Crash: PW: C 1iii)

A compound sentence has two or more clauses joined by a co-ordinating conjunction. The clauses are of equal weight; that is, they are both main clauses.

Mi Gran has bAn heR and Grancome in The pleoel weTh me. [My Gran has brown hair and Gran comes in the pool with me.]

(My Gran Comes in the Pool with Me: PW: C: 1ii)

A complex sentence consists of a main clause, joined to one or more subordinate clauses.

However, even if all this is done cats will still kill.

(Feral Cats: TW: A: 4)

Minor sentences are also called elliptical sentences. They are sentences in which part of the structure has been omitted. They are more common in conversation than written language.

So no manu no forest.

(Feral Cats: TW: A: 4)

### Simile

In a simile, the writer creates an image in readers' minds by comparing a subject to something else, using the words "like" or "as".

She's got skin that looks like screwed up celopane and the creases are getting depper with time.

(My Nana Is So Small: PW: C: 2)

### Stream of consciousness

Stream of consciousness is narrative which records the thoughts going on in a person's mind as they occur.

I'm winning the chase one more kick I say to myself and.... now "Kick" I'm running, running, running and try time.

(My First Try: PW: PE: 3)

### Structure

Structure is the sequence and flow of ideas within a piece of text. It allows the reader to understand the connections between different ideas. For example, in Possum Debate (TW: A: 3) Elliott states his position, provides evidence to support it, and concludes with an emphatic statement.

### Text forms

*English in the New Zealand Curriculum* (page 142) defines "text" as "a piece of spoken, written, or visual communication that constitutes a coherent, identifiable unit."

### Voice

"Voice" refers to those aspects of a piece of writing that give it a personal flavour.

When ever I go there, I allways tell myself table manners serviette rings ... Gee what next.

(Table Manners: PW: PE: 2)

(See *Dancing with the Pen*, page 129, or visit the following website: [www.efuse.com/design/wa-voice.html](http://www.efuse.com/design/wa-voice.html))

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To access the online glossary of grammatical terms on this site, go to [www.standards.dfes.gov.uk/literacy/glossary.html](http://www.standards.dfes.gov.uk/literacy/glossary.html)

The English Online website can be accessed at <http://english.unitechnology.ac.nz>

To access the terminology pages in the Resource Centre on this site, go to <http://english.unitechnology.ac.nz/resources/resources/terminology.html>

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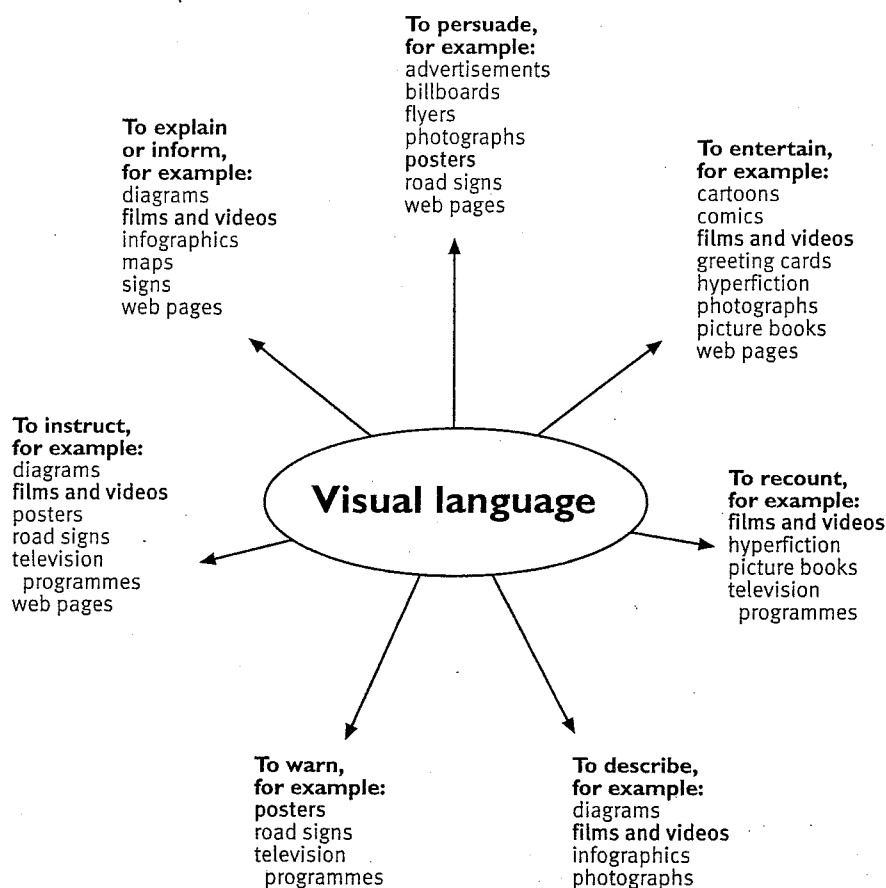
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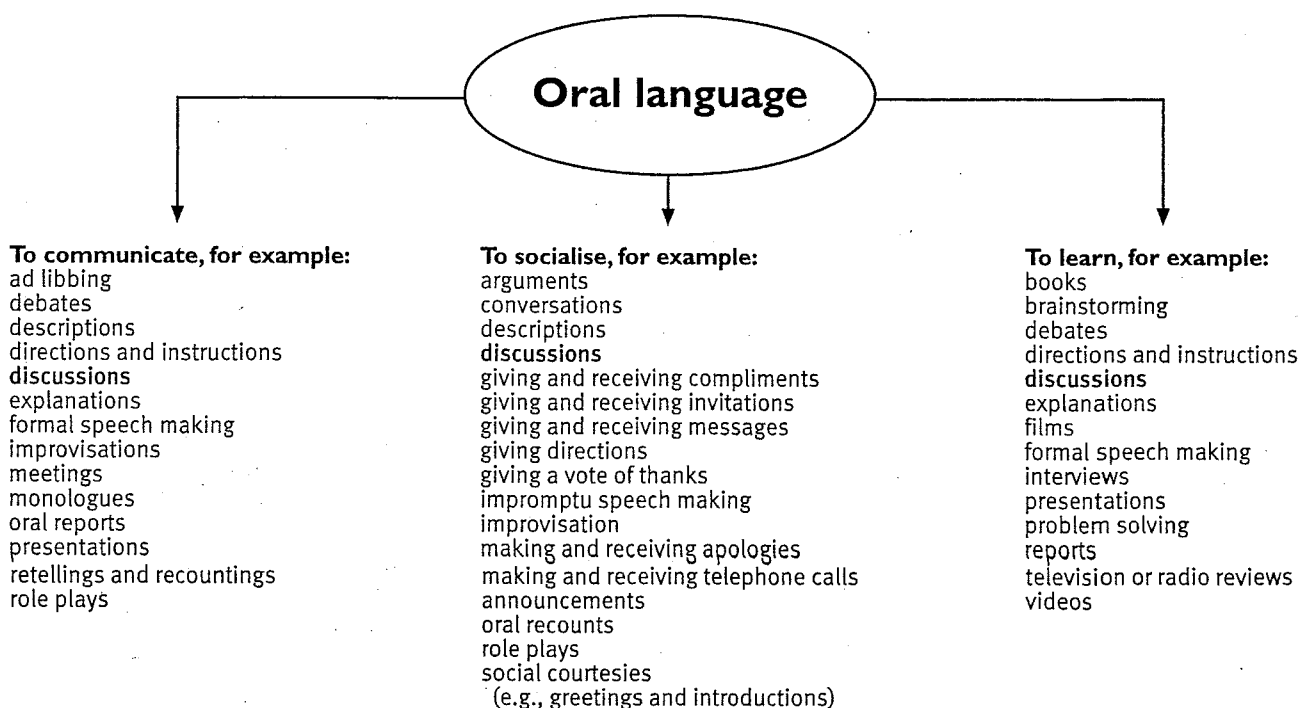
## Teachers' Notes

## RATIONALE

## PURPOSES AND TEXT FORMS: VISUAL LANGUAGE



## PURPOSES AND TEXT FORMS: ORAL LANGUAGE





## Teachers' Notes

## RATIONALE

## PURPOSES AND TEXT FORMS: WRITTEN LANGUAGE



## Presenting: Static Images

LEVEL 1 2 3 4 5

## The Rabbits Are Coming

## THE LEARNING CONTEXT

This teacher identified that her class needed help with reading comprehension. She used Dymock and Nicholson's books on reading comprehension to help plan her programme, including introducing and exploring narrative texts.

Once reading comprehension skills had improved, the teacher introduced the visual features of picture books. The class explored verbal features of Anthony Browne's *My Dad* and how the illustrations reflect the text.

The teacher next used a labelled photocopy to introduce features of book covers, asking:

- Why do you think the illustrator selected this background colour?
- Where do we find the dominant image?
- What do you notice about the font?
- Does the picture match the title?
- Where do we find extra information, for instance, the author's name?

In small groups, the students analysed features of a variety of sophisticated picture-book covers. A graphic designer also talked with the class, focusing on "What message are we trying to get across to our audience?" The class summarised his points on a wall chart.

The students were asked to create a static image conveying a strong sense of a book each had enjoyed. They agreed on these criteria:

- The message must be clear.
- The image must reflect a theme explored in the text.
- To create impact, we need to think about colour, font, dominant image, layout, framing, white space.
- We must include a verbal feature. This could include a question, a quote, a joke.

Maere elected to work on John Marsden's allegory, *The Rabbits*.

## Teacher-student conversations

Maere: I'll give [watercolours] a go. I've decided on red, orange, and blue but just can't think what would suit "foreign".

Teacher: OK. Close your eyes. I'll say the word over a few times, and I want you to think of the first image that comes into your head.

Maere: War, army coats ... Do you think it will look dull if I keep the font white? It's just that I need a white space, and it will match the quotes.

Teacher: No, probably a good idea. They need to show up on that background.

Maere: Yes, because the background is fussy. I want the words to be plain.

## INTEGRATING VIEWING AND PRESENTING

Students benefit from many opportunities to view and explore a variety of static images and to be guided in practising visual techniques. Throughout their classroom programmes, teachers will find images that can serve as useful models and can analyse features such as balance, composition, perspective, atmosphere, exaggeration, and how words can anchor illustrations. Teachers can encourage their students to think more deeply about how their chosen elements combine to create impact and to develop their own criteria for success.

## WHERE TO NEXT?

To move Maere towards the next learning step, the teacher could help her to focus on:

- Concept:
  - evaluating the impact of her image and the clarity of her message
  - further justifying her choice of ideas.
- Impact:
  - considering whether her title is clear
  - identifying and targeting her audience.

## CURRICULUM LINKS

## Level 4: Viewing and Presenting Functions

**Viewing:** Students should respond to and discuss meanings, ideas, and effects, identifying the purposes for which the verbal and visual features are used and combined.

**Presenting:** Students should combine verbal and visual features to communicate information, ideas, or narrative through drama, video, computer, or other technologies and media.

## Levels 3 and 4: Viewing and Presenting Processes

**Exploring Language:** Students should identify important features of verbal and visual language and use them to create particular meanings and effects.

**Thinking Critically:** Students should identify and discuss ways in which verbal and visual features can be combined for a particular purpose and audience.

**Processing Information:** Students should view and use visual texts to retrieve, interpret, organise and present information coherently; use appropriate technology, including fluent handwriting, for effective presentation.

## Presenting: Static Images

LEVEL 1 2 3 4 5



## Presenting: Static Images

LEVEL 1 2 3 4 5

## Where Do the Children Play?

## THE LEARNING CONTEXT

This static image was produced as a culmination to a thematic study on the impact of urbanisation on young people. The unit included the short story "Kingsfisher Come Home" by Witi Ihimaera and the song lyrics "Where Do the Children Play?" by Cat Stevens.

The teacher guided the students to an understanding of the central idea of each text through close reading, paying attention to such language features as word choice, syntax, symbolism, and metaphor, and through analysis of characters and narrative structure. The students then analysed and evaluated the effectiveness of several static images produced in response to literature by students in previous years.

The students then drafted a plan for their own poster in response to "Kingsfisher Come Home" and "Where Do the Children Play?" Before they completed their final versions, the students peer-critiqued their drafts and conferred briefly with the teacher. They based their discussions around the assessment schedule for the task (which was based on the progress indicators for Visual Language).

## Teacher-student conversations

The key conversations took place during peer critiques. The teacher encouraged the students to look at each other's draft images carefully and, without prompting, explain to the creator:

- the key idea and mood they thought was being conveyed;
- how they thought each of the visual and verbal features helped to convey that idea or mood;
- how well the image met the criteria in the assessment schedule.

The teacher asked the students to use the identified strengths and weaknesses to modify their images and to write their explanations.

## INTEGRATING VIEWING AND PRESENTING

Prior to the students drafting their static images, the teacher exposed them to a range of images and accompanying explanations produced by students in previous years. He guided them through an analysis and evaluation of each of the images, examining:

- the key idea or mood each student was trying to communicate in the image;
- the verbal and visual features and the relationship

## WHERE TO NEXT?

To move Harriet towards the next learning step, the teacher could help her to focus on:

- including, in the introduction to her explanation, a statement that clearly articulates the key idea she is attempting to convey;
- justifying, in her explanation, the importance of that idea through closer reference to the text studied;
- exploring, in other contexts, how visual features such as frame and font might also be used to help convey the message and mood;
- explaining how the visual and verbal features target an identified audience.

## CURRICULUM LINKS

## Level 5: Viewing and Presenting Functions

**Viewing:** Students should respond to and discuss various meanings, ideas, and effects, describing how verbal and visual features are combined for different purposes.

**Presenting:** Students should use and combine verbal, visual, and dramatic features to communicate information, ideas, or narrative to an identified audience.

## Level 5 and 6: Viewing and Presenting Processes

**Exploring Language:** Students should, using appropriate terminology, describe the conventions of verbal and visual language in several genres, and use them to create particular effects.

**Thinking Critically:** Students should identify and analyse the effects of combining verbal and visual features in different ways for a variety of purposes and audiences.

**Processing Information:** Students should select and interpret information from visual texts and present it effectively, using appropriate production technologies for different purposes.

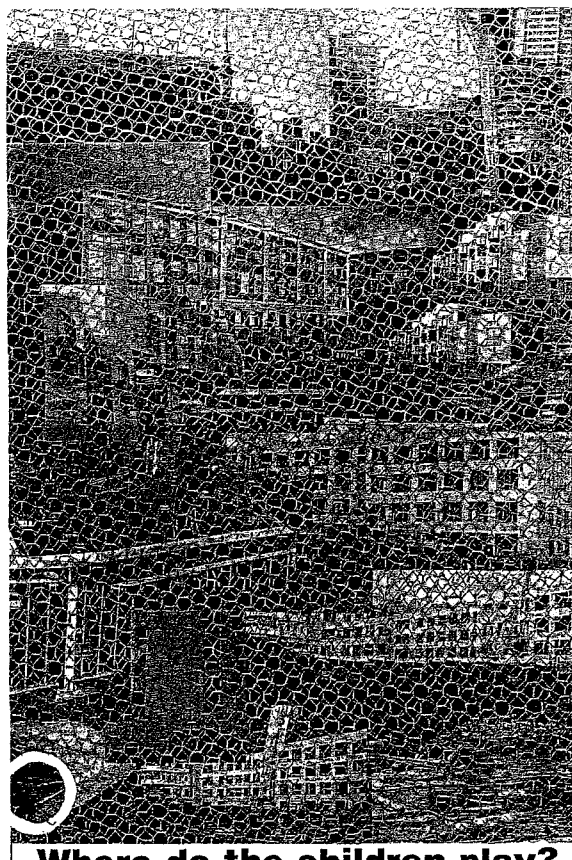
*English in the New Zealand Curriculum, pages 40–41*

## NCEA links

Achievement standard: English 1.8 Produce a media or dramatic presentation. Unit standard: 12417 Present a static image, using verbal and

## Presenting: Static Images

LEVEL 1 2 3 4 5



LEVEL 1 2 3 4 5

## Feral Cats

### THE LEARNING CONTEXT

The students in this class furthered their understanding of persuasive language and the structure of argument writing through reading a variety of persuasive texts. The teacher modelled argument writing to enhance their understanding of the use of persuasive language features. They practised using these strategies as they wrote arguments about a range of topics.

The teacher took a guided reading lesson using 'What's Dead, Pussy Cat?' by Jane Clifton. She modelled her own argument about feral cats, deciding on a stance and planning her arguments, identifying three to four supporting points, and concluding with a recommendation. The students decided on their positions and planned their arguments in the same way. The teacher then modelled writing and recrafting her draft. She used a new paragraph to introduce and elaborate on each new point and concluded with a final paragraph for the recommendations. Finally, she proofread her writing.

The students followed the modelled process to write their own arguments, referring to and using a range of persuasive language strategies and editing, recrafting, and proofreading their drafts.

In pairs, they checked spelling, grammar, and other surface features and questioned each other on aspects of the deeper features. They were expected to focus on how persuasive language features were used in each other's writing and to make suggestions as to how the language could be recrafted to make it more effective.

The teacher conferenced with the students individually in their ability to sustain an argument and persuade an audience. She gave no direct instructions to them but discussed the language features and made some general suggestions. She oriented their attention towards the language choices that they had made. The students decided at which stage their arguments should be published. Wiremu has prepared his piece or publication.

### Teacher-student conversations

After the first draft

Teacher: In your second paragraph, how could you reinforce that cats are killing machines?

Wiremu: I could use the word "kill" a couple of times in other sentences.

Teacher: Why have you used so many short, punchy sentences?

Wiremu: I wanted to make the cats sound dangerous and harmful. The short sentences get the idea across quickly.

Teacher: What made you use Māori words where you did?

Wiremu: Because they are ones I know and they are important ones.

### INTEGRATING READING AND WRITING

A reading programme that incorporates the features of exposition texts, particularly in guided and shared reading, could accompany the writing of arguments. Using published texts and models of writing, students could evaluate persuasive writing strategies and establish links to their own writing. They could be asked to:

- identify and discuss how authors introduce their position and conclude their arguments;
- examine which persuasive language features are used in argument texts;
- consider how authors link ideas within paragraphs.

### WHERE TO NEXT?

To move Wiremu towards the next learning step, the teacher could help him to focus on:

- structure: developing the final paragraph for a satisfactory conclusion;
- language features: employing a larger range of persuasive language techniques;
- grammar: checking sentence constructions to ensure that grammatical conventions are used correctly.

Contexts for such learning could include:

- a guided reading programme that identifies and explores persuasive language features in published texts;
- continued teacher modelling of argument writing;
- regular individual conferencing.

### CURRICULUM LINKS

#### Level 4: Writing Functions

Transactional Writing: Students should write instructions, explanations, and factual accounts, and express and explain a point of view, in a range of authentic contexts, organising and linking ideas logically and making language choices appropriate to the audience.

#### Levels 3 and 4: Reading and Writing Processes

Exploring Language: Students should identify, discuss, and use the conventions, structures, and language features of different texts, and discuss how they relate to the topic.

Thinking Critically: Students should discuss and convey meanings in written texts, exploring relevant experiences and other points of view.

English in the New Zealand Curriculum, pages 35–36

LEVEL 1 2 3 4 5

## Rescuing the Temples at Abu Simbel

### THE LEARNING CONTEXT

This teacher used social studies as a context for helping her students to develop literacy skills. Their task was to explain why and how the temples at Abu Simbel in Egypt were saved from flooding.

The students familiarised themselves with information on the Abu Simbel temples through close reading and thinking about selected texts. The class discussed the language features of these explanations. They took notes, exploring the ways in which the notes were structured. The students also studied a map of the geographical area involved.

The teacher suggested a format for the students' written explanations, emphasising the importance of including answers to the questions "What?", "Who?", "Where?", "When?", "Why?", and "How?". She explained that she expected them to:

- sequence their explanations logically;
- explain why the temples were under threat;
- explain how they were saved;
- conclude with a statement about the success of the operation.

The teacher encouraged much classroom discussion throughout the process. Once the students had begun drafting their explanations, she roved around and discussed their work with them on an individual basis. After conferencing with the teacher, Dylan went on to redraft his explanation, adding considerably more detail for impact.

### Teacher-student conversations

After the first draft

Teacher: I think you've structured this well. What does your first paragraph tell us?

Dylan: Well, it's just the introduction. It gives a very basic outline of why the whole operation had to happen.

Teacher: You mean, it explains why the temples were under threat?

Dylan: Yes.

Teacher: Mmm, as a reader I reckon that tells me why. How did you decide what details to include in the process?

Dylan: I looked at my notes that I'd made when I was reading. I had the reasons why, who was involved, and how they actually did it.

selection of material for student research, including published texts that illustrate the language features of explanations. Teachers can help students to develop the literacy skills required to produce written explanations within a range of learning areas.

### WHERE TO NEXT?

To move Dylan towards the next learning step, the teacher could help him to focus on impact, targeting the audience by using appropriate style and language. This might include using analogies, similes, or metaphors to engage the reader with factual information, particularly in the introduction and conclusion.

The teacher could do this by:

- modelling writing that uses these strategies and discussing the process;
- exploring models of writing that exemplify the strategies that Dylan needs to develop;
- developing criteria with Dylan for successfully achieving the purpose of the writing.

### CURRICULUM LINKS

#### Level 5: Writing Functions: Transactional Writing

Students should write coherent, logical instructions, explanations, and factual accounts, and express and argue a point of view, linking main and supporting ideas, and structuring material in appropriate styles in a range of authentic contexts.

#### Levels 5 and 6: Reading and Writing Processes

Exploring Language: Students should, using appropriate terminology, describe, discuss, analyse, and apply the distinctive conventions, structures, and language features of a range of texts and explain how they suit the topic and purpose.

Thinking Critically: Students should interpret, analyse, and produce written texts, identifying and discussing their literary qualities, and explore and identify attitudes and beliefs in terms of personal experience and knowledge of other texts.

Processing Information: Students should, using appropriate terminology, describe, select, and

LEVEL 1 2 3 4 5

## Feral Cats

STUDENT'S SECOND DRAFT

Dear Editor

I think all cats in New Zealand should be exterminated. Feral cats should be neutered and when they all die, we can have a hakiiri not a tangi.

Cats are killing machines. They should not have been brought to Aotearoa by the Pakeha settlers. Cats kill over 16.24 million creatures a year in Aotearoa. They kill for fun. They can kill with or without claws or fangs and they stalk and silently pounce on their prey.

Cats threaten the balance of nature. If cats are allowed to munch up Manu our forests will die because many seeds need to pass through a birds digestive system before it can germinate. So no manu no forest.

People think they look after their cats but that is not true. Cat are violent bullies. They need a culler, they need to be well feed. They need to be neutered. However, even if all this is done they will still kill. So we have no choice but to wipe the cats out long toothed.

So Everyone is aware that cats have the instint to prey on anything little that moves or flys. They are killing machines and they have us fooled into thinking we look after them...It is not so.

Because of all this, I think all cats should be exterminated from Aotearoa.

MINISTRY OF EDUCATION  
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LEVEL 1 2 3 4 5

## Rescuing the Temples at Abu Simbel

STUDENT  
FIRST  
DRAFT

Rescuing The Temples At Abu Simbel

In the twentieth century the population in Egypt has expanded rapidly, so dams had to be made on the River Nile to cope with the growing demand for water and electricity. The Aswan High Dam (actually called Sudd el' Ali) was constructed between Cairo and Abu Simbel but it dramatically increased flood danger potential. The temples at Abu Simbel were going to be flooded.

Between 1960 and 1970 the operation began. The United Nations Educational and Cultural Organisation (UNESCO) helped in providing scientists, architects and basic manpower and machinery to aid in saving the monuments. It was decided to move them.

A survey from ground and air was conducted over the temples and surrounding terrain. The relics inside the temples were removed and their positions marked. An entire map of the inside and outside created for each temple.

The cliff rock above the temple had to be removed so bulldozers were employed. Scaffolding was put in the inner rooms to protect parts of the temple from collapsing. They then covered and filled each temple with sand for protection. Saws fitted with special teeth designed to keep them from wearing down were found the most ideal tool for cutting the temple up. They were cut into blocks weighing up to 30 tons, then transported to their new home.

Finally, the process was reversed and the

## A Kid Called John

### ABOUT THE INTRODUCTION

The Learning Context and Integrating Reading and Writing have been combined and expanded as a single introductory sheet (A4) accompanying the seven character exemplars. This shared introduction suggests the approach James's teacher may have taken to working with the class on character writing. It also suggests ways in which teachers can integrate their classes' work on character writing with reading.

### Teacher-student conversations

After James had jotted down details about his chosen character

Teacher: You say that your friend did a lot of "bad things". What do you mean by that? Can you be more specific?

James: He ate other kids' lunches and crashed go-karts.

Teacher: Could you include those details in your writing? It will give us much more of an insight into John's character.

James: I've got other examples, too.

After the first draft

Teacher: I love this sentence: "He wasn't smart but he outsmarted everybody."

James: Yeah, he was just like that.

Teacher: It's a clever use of words. I've read sentences that work like this one before – some published authors use this technique.

### WHERE TO NEXT?

To move James towards the next learning step, the teacher could help him to focus on:

- sentences: using a variety of sentence beginnings (as his sentences currently tend to begin with "He");

- language features: exploring the inclusion of direct speech;
- spelling: ensuring that the writing is ready for publication;
- grammar: exploring some aspects of sentence construction (for example, "I wasn't really friend's but he always made himself friendly").

The teacher could do this by:

- modelling the points that James needs to work on in group or individual learning sessions, which could include exploring examples of how other writers have managed them;
- continuing to give James specific feedback in conferencing times.

### CURRICULUM LINKS



#### Level 4: Writing Functions

Poetic Writing: Students should write on a variety of topics, shaping, editing, and reworking texts in a range of genres, expressing ideas and experiences imaginatively and using appropriate vocabulary and

conventions, such as spelling and sentence structure.

#### Levels 3 and 4: Reading and Writing Processes

Exploring Language: Students should identify, discuss, and use the conventions, structures, and language features of different texts, and discuss how they relate to the topic.

Thinking Critically: Students should discuss and convey meanings in written texts, exploring relevant experiences and other points of view.

English in the New Zealand Curriculum, pages 35–36

## A Kid Called John

STUDENT'S FIRST DRAFT

When I was a kid I met a kid called John. He was a short little fella with sandy brown hair and muscles to boot. He wasn't smart but he outsmarted everybody.

He always was a little ~~tricky~~ <sup>tricky</sup>. Always ready to make a joke out of somebody or chase a girl or ~~the~~ <sup>her</sup> or maybe eat his and somebody else's lunch. He use to like to run around kindly and tip over the trough or push people to the ground in the go-karts and crash them.

I wasn't really friends but he always made himself friendly. Then he got to serious and started doing things like nipping off during kindly and running down to the beach or smashing a window and framing someone else.

After a while I stopped being friendly with him and went to school. He moved to Auckland and got hit by a car playing chicken and I haven't heard from him since.

## The Memories of Nena Mahele

### ABOUT THE INTRODUCTION

The Learning Context and Integrating Reading and Writing have been combined and expanded as a single introductory sheet (A4) accompanying the seven character exemplars. This shared introduction suggests the approach Kristle's teacher may have taken to working with the class on character writing. It also suggests ways in which teachers can integrate their classes' work on character writing with reading.

Kristle's teacher asked her to select a character who was close or important to her, because this would provide more material for use in her writing.

Before the drafting process, the teacher encouraged Kristle to "step back" a little, showing the reader the rest of person her nena was by using specific anecdotes, rather than simply writing about her warm feelings for her.

The teacher used questions as prompts to help Kristle find specific details within this incident. Kristle then worked on putting more detail into her character description.

### Teacher-student conversations

Teacher: Tell me about a special time that you spent with Nena.

Kristle: There were lots of special times, like the time I broke the washing line.

Teacher: So, tell me about that.

Kristle: Well, I broke the washing line, and I was so scared, but Nena just gave me a hug.

Teacher: That would be a good little story to include, because that helps to show what kind of person Nena was. Let's talk more about that time...

### WHERE TO NEXT?

To move Kristle towards the next learning step, the teacher could help her to focus on:

- vocabulary: exploring a wider variety of vocabulary, including more precise verbs, especially through the use of a thesaurus (for example, "go into her room" could be written as "sneak into her room");
- language features: experimenting with the use of dialogue as a way to enhance characterisation.

As Kristle undertakes more rigorous final editing and proof-reading, she needs to work with both deeper and surface features:

- to eliminate overwriting;
- to look for more appropriate imagery;
- to check especially for tense consistency and correct sentence formation.

The teacher could:

- model the points that Kristle needs to work on in group or individual learning sessions, which could include exploring examples of how other writers have managed them;
- continue to give Kristle specific feedback in conferencing times.

### CURRICULUM LINKS



#### Level 5: Writing Functions

Poetic Writing: Students should write on a variety of topics, shaping, editing, and reworking texts in an extended range of genres, selecting appropriate language features and using conventions of writing accurately and confidently.

#### Levels 5 and 6: Reading and Writing Processes

Exploring Language: Students should, using appropriate terminology, describe, discuss, analyse, and apply the distinctive conventions, structures, and language features of a range of texts and explain how they suit the topic and purpose.

Thinking Critically: Students should interpret, analyse, and produce written texts, identifying and discussing their literary qualities, and explore and identify attitudes and beliefs in terms of personal experience and knowledge of other texts.

English in the New Zealand Curriculum, pages 35–36

### NCEA links

Poetic Writing: Character

Achievement Standard: English 1.1 Produce creative writing. Unit Standard: 8813 Produce poetic written text in simple forms.

## The Memories of Nena Mahele

STUDENT'S FIRST DRAFT

The Memories of Nena Mahele 19... 1998  
All nenas are different, but my nena was a one of a kind. Nena Mahele was a caring, most wonderful person as every nena should be and Nana. She had a nickname given by her grandchildren that was 'Nana Ma'.

Nana Ma is my uncle's mom, she was always doing tough around her but my brother and I always knew that he was a 'mommy' boy. Always checking up on her.

From the time I was born along with my brother, she had always been there for us, just like the wind passing through the air. She had a secret of delicious pineapple and banana smoothies. I would go into her room and smell all the different bottles of perfume. She would always have a gift waiting for me to open, whether it was old or new. The memories of Nana Ma that I was special enough to be getting a gift for me. I was always having a birthday every time we went. My brother would always get a little bit jealous, but it was always Nana Ma who made them feel better.

Nana Ma didn't look like any old nana, but a nana that was kind and blossomed every time we met her. She was a source of colours that was in fashion in those days. I know because I was into the clothes that she wore. She really like to be around. That kept her company every time that we had a date.

On one of the days we went over my family and I was had a beautiful work that was filled with satisfaction. After we ate my parents started talking to Nana and catching up on what they were doing during the week. So my brother and I went out some ways of Nana's room while they were finished talking. I was all alone when Nana had one of those feelings that was that go round and bring a little child or I was. I was bringing an it until... I broke. The top half fell off I was quickly inside. Nana came out and was laughing with anger. She was saying 'being a little child'. I tried to get up and instantly and fast. When I woke up, she was staring at me with her face, blooming eyes and hugged me. I was confused but then she said 'it had already been weeks' then later on 'you just made it worse'. We just began to giggle very lightly. The fact is that I did get into trouble when I got heated, but from that moment, it has been to show that my Nana Ma has always been my best buddy in the world.

From the moment she had passed away, it was like losing a wing from a butterfly. Since I've grown up by year, my mind is starting to bloom with happiness from our memories that were shared.

In loving memories of Nana Ma

LEVEL 1 2 3 4 5

## The Diving Board

## THE LEARNING CONTEXT

This teacher read "The Poison Ladies" by H. E. Bates to her class as a model of writing. This story describes a child being urged to do something that he is frightened of. The students listened to and followed the text and then discussed the story. The teacher asked the students:

- How does the opening sentence set the mood?
- How do the first and last sentences hook or link to each other?
- How does the use of dialogue add to the characterisation?
- How does the author use "the senses" in the story?
- How does he use devices such as similes?
- What sort of figurative or descriptive language does he use to show that the boy is frightened?

After sharing relevant personal stories, the students each selected a significant personal experience to write about and aimed to use the literary devices that they had identified in the model.

The students shared their first drafts with each other and conferred with the teacher. Anna's piece has been edited with the teacher, and she now needs to proofread it for spelling and punctuation independently, before publishing it.

## Teacher-student conversations

During conferencing with Anna's teacher

Teacher: Read me your first sentence ... Now, your last sentence ... What have you done?

Anna: I've hooked the first sentence to the last one.

Teacher: I think it's effective in your story. Have you written exactly what you meant to say?

Anna: I don't need "like" in the first sentence, then it's exactly the same as the last one.

Teacher: Can you find the part in "The Poison Ladies" where we can tell that the little boy was frightened? What has the writer done?

Anna: He's given clues without saying that he was frightened.

Teacher: I can imagine that you would have felt really nervous making your way up to the top of the diving board!

Anna: Yes.

Teacher: How did you feel when you were actually going up the steps?

Anna: It was like I was in slow motion, 'cos I didn't really want to go up.

Teacher: How could you show your readers what that was like?

Anna: ... I could say something about going up the steps.

## INTEGRATING READING AND WRITING

During close reading, teachers can encourage students to identify language features and literary devices that would enhance their own writing. Teachers can direct students to appropriate texts, for example, *School Journal* stories or extracts from novels, and give them such specific tasks as finding examples:

- of a simile describing movement;
- of direct speech that gives clues to character.

## WHERE TO NEXT?

To move Anna towards the next learning step, the teacher could help her to focus on:

- ideas: developing interpretive comments, evaluations, and observations (for example, details of what was happening and how Anna felt);
- language features:
  - using other features (such as metaphor and personification) to amplify content and give the reader clues
  - using dialogue when appropriate to add to the characterisation;
- sentence structure and punctuation: looking at the work of published authors to see how listing sentences can be written;
- spelling: doubling some consonants when adding a suffix (for example, grab, grabbed).

The teacher could do this by:

- modelling texts that contain clear examples of particular language features, discussing and identifying how the literary devices are used;
- "walking Anna through" the experience to be written about to help her focus on details.

## CURRICULUM LINKS

## Level 4: Writing Functions

Poetic Writing: Students should write on a variety of topics, shaping, editing, and reworking texts in a range of genres, expressing ideas and experiences imaginatively and using appropriate vocabulary and conventions, such as spelling and sentence structure.

## Levels 3 and 4: Reading and Writing Processes

Exploring Language: Students should identify, discuss, and use the conventions, structures, and language features of different texts, and discuss how they relate to the topic.

Thinking Critically: Students should discuss and convey meanings in written texts, exploring relevant experiences and other points of view.

English in the New Zealand Curriculum, pages 35-36

LEVEL 1 2 3 4 5

## Getting Ready

## THE LEARNING CONTEXT

The teacher asked her students to produce a piece of writing focusing on journeys, either real or emotional.

Through analysis of related texts, the class explored many features of effective narrative technique. They looked at the impact of:

- language features, such as similes and metaphors;
- structural techniques, such as contrast and repetition;
- vocabulary.

The students planned their writing through discussing ideas with their peers and asking questions of each other and then drafted their stories. They received individual, written feedback focusing in particular on what language features they had employed. The teacher conferred with Soana, making some suggestions. Soana eventually revised her draft and published it.

## Teacher-student conversations

Before the draft

Teacher: (to the class) Remember the models we've discussed. Make sure you use some of those features in your writing – especially figurative language. Don't forget, though, we want the writing to be as honest as possible.

After the draft

Teacher: I suggest you think about getting rid of unnecessary detail in the first section. This might help you tighten the narrative.

Soana: I'll take out anything that doesn't say exactly what I'm doing or feeling.

Teacher: Good. I also want you to look out for some intrusive spelling errors and some punctuation mistakes, especially towards the end.

language features, such as precise and varied verbs, nouns, and connotative vocabulary; figurative language; and dialogue.

## WHERE TO NEXT?

To move Soana towards the next learning step, the teacher could help her to focus on:

- impact: exploring further the conscious use of contrasts in tone to help convey an idea or mood;
- surface features: paying closer attention to final editing, including consistency of tone, and using a dictionary to eliminate spelling errors.

The teacher could do this by:

- modelling texts that contain clear examples of the language skills and strategies that Soana needs to practise;
- conferencing regularly with Soana on these features.

## CURRICULUM LINKS

## Level 5: Writing Functions

Poetic Writing: Students should write on a variety of topics, shaping, editing, and reworking texts in an extended range of genres, selecting appropriate language features and using conventions of writing accurately and confidently.

## Levels 5 and 6: Reading and Writing Processes

Exploring Language: Students should, using appropriate terminology, describe, discuss, analyse, and apply the distinctive conventions, structures, and language features of a range of texts and explain how they suit the topic and purpose.

Thinking Critically: Students should interpret, analyse, and produce written texts, identifying and discussing their literary qualities, and explore and identify attitudes and beliefs in terms of personal experience and knowledge of other texts.

English in the New Zealand Curriculum, pages 35-36

## NCEA Links

Poetic Writing: Personal Experience

Achievement Standard: English 1.1 Produce creative writing. Unit Standard: RR12 Produce creative writing

LEVEL 1 2 3 4 5

## The Diving Board

STUDENT'S SECOND DRAFT

When you're just a short person the ~~diving~~ diving board looks ~~like~~ a million miles high. I was only ~~five~~ but Lucy was ~~much~~ and that was ~~practically~~ an adult to me, because she was so much bigger ~~than~~ me and because she could jump off the diving board. I thought I'd never be able to do that even if I ~~was~~ be a billion years old. I wouldn't even ~~have~~ gone up to see except for the fact that Lucy promised me the rest of her ice cream if I did it. So I was standing up there all alone above my heart ~~practically~~ jumped out of my chest my fists ~~clenched~~ tightly when I got to the end. I really didn't want to do it but I ~~wanted~~ <sup>I wanted the ice cream.</sup> to think I was cool. ~~So I stood at the~~ end, toes over the side. Shut my eyes, held my nose and jumped ~~when~~ <sup>over</sup> I got out of the water I couldn't believe I'd done it because when you're just a ~~short~~ <sup>small</sup> person the diving board looks a million miles high. \* As I made my way ~~2~~ <sup>3</sup> towards the steps everything else was in fast forward or I was in slow motion. I grabbed the hand rail and headed ~~the steps~~ <sup>up</sup> the steps seemed to go on forever. Each step I took ~~therefore~~ <sup>my</sup> my legs trembled.

LEVEL 1 2 3 4 5

## Getting Ready

STUDENT'S SECOND DRAFT

Getting ready.

I felt so ~~ready~~ because of the cold and the darkness, but I had to get up. I ~~shook~~ took off my warm, fluffy blanket and got all of a sudden and shivered through my open ~~and~~ ~~door~~ ~~to~~ ~~the~~ ~~kitchen~~ As I ~~reached~~ the kitchen table my stomach started to make a rumbling sound, the sound of a hungry animal, so I took all the pieces of bread and slipped them into the toaster and turned it up to high so it would cook faster. As it ~~passed~~ <sup>passed</sup> up I quickly picked it up and dropped it on the plate. I grabbed the magazine and jam and had my breakfast. The magazine had melted on the warm toast and a small drop trickled down my ~~cheek~~ as I bit into it hungrily. I stood up and slowly ~~started~~ my feet towards the bathroom door.

Rushing my hand, all to my green tooth paste and I ~~swapped~~ <sup>swapped</sup> the paste on my tooth brush and started to brush my teeth. ~~Round and round, flick, flick.~~ Then ~~spinned~~ <sup>spinned</sup> the freezing cold water on my warm face. It made me gasp. And now for my uniform.

\* Put my school shirt on top of my t-shirt. Button to button. I ~~squeezed~~ <sup>squeezed</sup> my ~~fat~~ <sup>fat</sup> ~~was~~ <sup>was</sup> inside my school skirt. Squeezed and squeezed until my zip finally made it to the top. I ~~hunched~~ <sup>hunched</sup> on the power of my stomach and the song from (it high) came on "What would you do?" I started to sing to myself. While I rolled my ~~Rebecca~~ <sup>Rebecca</sup> ~~clothes~~ <sup>clothes</sup> and sprayed on my perfume "What would you do?" I sang. Then I saw

I saw the ~~sunshine~~ <sup>sunshine</sup> through my curtains. I ~~opened~~ <sup>opened</sup> them up and the ~~bright~~ <sup>bright</sup> yellow light shined right in through, ~~that~~ <sup>that</sup> ~~changed~~ <sup>changed</sup> my attitude altogether. The gloom had gone. I quickly packed all my heavy books into my bag and threw it on my back. I slipped on my sandals and