

Achievement Standard 1.3 - Writing AS91926

Title : Develop ideas in writing using stylistic and written conventions.

Assessment : External **Credits :** 5 **Subfield :** English **Domain :** English Written Language

| Achievement | Achievement with Merit | Achievement with Excellence |
|--|---|--|
| Develop ideas in writing using stylistic and written conventions | Develop ideas in writing using stylistic and written conventions convincingly | Develop ideas in writing using stylistic and written conventions effectively |

To pass this Standard you will have to **draft, rework and present one piece of writing**.

In preparing for the external assessment you will draft, rework and present one piece of writing that develops and organises ideas, using appropriate language features and acceptable spelling, punctuation, and grammar. Your written piece for development and feedback may be chosen from a range of options such as **descriptions, narratives, poems, personal accounts, scripts, reports, commentaries, text reviews, articles, short fiction, essays**, or other **appropriate text types**.

During the actual examination period, you will be required to write and present **one piece of creative writing** of at least **350 words** in length.

Skills Required for Success in this Achievement Standard

Develop ideas in writing using stylistic and written conventions:

- means to build on a single idea by adding details or examples, linking that idea to other ideas and details using stylistic conventions appropriate to the audience and purpose.
- means that vocabulary selection, syntax, stylistic features and written text conventions (including spelling, punctuation, and grammar) are appropriate to the audience and the purpose of a selected text type. It also means that written text conventions are used without intrusive error patterns, such as a pattern of errors in syntax (e.g. sentence fragments, where structures are not used intentionally; and 'run on' syntax); or a pattern of other significant errors (e.g. mixed tense sequences, mis-capitalisation).

Develop ideas in writing using stylistic and written conventions convincingly:

- means that the development of the ideas and structure is generally credible and connected.
- means that language features are selected and linked to the intended purpose and audience for the selected text type. It also means that text conventions are used accurately so that the writing contains only minor errors.

Develop ideas in writing using stylistic and written conventions effectively:

- means that the development of the ideas and structure is compelling and well-organised.
- means that the original and sustained use of language features, distinctive personal voice, and dimensions or viewpoints are linked to the intended purpose and audience for the selected text type. It also means that text conventions are used accurately so that the writing contains only minor errors.

Determining Your Grade - Levels of Thinking

The grades **Achievement**, **Merit** and **Excellence** represent different levels of thinking. Consider the following two questions.

Question 1 : *Develop ideas in a piece of writing of at least 350 words.*

This question requires only a simple level of thinking, so the only level that you are likely to attain is **Achieved**.

The keywords are '*Develop ideas in order to write at least 350 words...*'

Question 2 : *Use stylistic and written conventions in the course of a piece of writing of at least 350 words.*

This question can be answered by showing a simple or deep understanding. For questions like this, the full range of grades is available (**Achievement**, **Merit**, and **Excellence**) and your awarded grade will depend on the level of understanding you display in your answer. The keywords are '*Use stylistic and written conventions ...*'

Achievement Level Thinking

First, you need to show that you understand the meaning of the term *develop ideas in writing*. Secondly, you need to show that you understand the meaning of the term *stylistic and written conventions* while writing your piece. In doing so, you will demonstrate that you have understood the task set. Finally, you need to show that you understand the meaning of the terms *purpose* and *audience*. In answering the question, you demonstrate that you have been 'writing *on the lines*'. Note: Writing that only develops ideas without being particularly **convincing** or **believable** can only gain **Achievement**.

Statement of Intent

For the 1.3 Writing assessment, you need to write a **Statement of Intent**. This explains what you hope to achieve with your writing - your audience and purpose.

Below is a possible format. Your teacher may provide other formats.

The purpose of this (*text type, e.g. persuasive essay, article, review*) is to (*Warn, Inform, Persuade, Entertain*) readers about (*topic*). The target audience for my writing is (*e.g. teenagers, young adults*). My writing will be based on Prompt (*number*). I chose this prompt because (*reason*).

Example :

The intended purpose of this **persuasive essay** is to **inform** readers about **New Zealand's water pollution problem and what we can do to counter it**. The target audience for my writing is teenagers and adults who care about our environment. I got my inspiration from **Prompt 4** after I saw the people playing in the water. It made me think about the Great Pacific Garbage Patch. I hope my piece has made people think.

Writing Prompts

You are likely to have six prompts to choose from, with suggestions on topics you could write about. You do not have to use the suggestions, but you must select a prompt and the prompt must be seen in your writing. The prompts could be visual images or short text. Write yourself notes on what you would write about if needed, on the next page.

Prompt 1

This prompt may make you think of :

- Climate change
- Being an upstander
- She was sick of being treated like an idiot . .

'You must be the change you wish to see in the world.'

- Mahatma Gandhi

Prompt 2

This prompt may make you think of :

- Street art versus graffiti
- Beauty is in the eye of the beholder . . .
- It started just like any other day . . .



Prompt 3

This prompt may make you think of :

- Judging a book by its cover
- Mistreatment of the elderly
- Appearance versus reality

"He's got the latest phone," she muttered to her friend, tilting her head towards the elderly man. "What's the point of that?"

Creative Writing

Select a Viewpoint to Write From

You need to know about viewpoints. Here this doesn't mean opinion or attitude. Nor does it refer to your own thoughts on the value of a text. It means the **writer's approach to the reader** and the ideas being presented in the written text. Each different kind of viewpoint has its own advantages. Discover what they are :

Personal Writing

You can find this type of writing in short stories, novels, plays, and poetry. You can recognise this type of writing because the **writer**, who is in the spotlight, makes 'I' statements or sometimes talks about 'we' or 'us'. The **purpose** of writing this way is to make the audience i.e. the reader, feel that the text is personal to them. As the writer you want the reader to see things from the **central character's point of view**.

'Go Ask Alice' by Anonymous is an example of a personal narrative written by a 15 year old girl who takes drugs. This extract is the opening entry from the girl's actual diary. Notice the invention of words such as 'blaaaa-ness' and 'grassier' and the expression of strong feelings. This is typical of the style of a **personal narrative**. The book has been read by millions of teenagers since it was first published in the USA in 1971.

September 16th : Yesterday I remember thinking I was the happiest person in the whole earth, in the galaxy, in all of God's creation. Could that only have been yesterday or was it light-years ago? I was thinking that the grass had never smelled grassier, the sky had never seemed so high. Now it's all smashed down upon my head and I wish I could just melt into the blaaaa-ness of the universe and cease to exist.

First-Person Writing

Writing from this viewpoint allows you to build interest by choosing an unusual narrator and adding characteristics from your imagination. You need to practise this type of writing (e.g. writing as if a fly on the wall or a piece of chewing gum) as it is hard for first-person writing not to seem artificial. 'Jolt' by Bernard Beckett is an example of a first person narrative written about an invented character, a child who is very disturbed. In this case the writer is reflective, looking back on the central character's behaviour and attitudes. Notice how the writer draws us into the book by revealing not only what happened but also how good the boy felt about his own horrific behaviour.

April 15th : Once, when I was seven years old, I stole the teacher's chalk. I needed it, for a game I was playing. A girl in my class, her name was Susanna, told on me, and I was kept in all lunchtime. I looked up Susanna's address in the phone book, walked twenty minutes to her house, and having checked there was nobody home, strangled both her pet rabbits. I can't tell you how much better that made me feel.

Third-Person Writing

Third-person writing puts you in the position of a reporter observing an event. Writing from this viewpoint creates more distance between the writing and the reader. 'The Crossing' by Mandy Hager is an example of a third person narrative contained in a futuristic novel set in the Pacific. Notice how the writer describes the action and the surroundings. Hager only hints at how scared the central character is feeling. As readers we have to do some work and figure it out for ourselves. This style is known as, 'Show, don't tell'.

Maryam ran through the jungle, her heart rapping against her ribs, but she dared not stop. Ruth was gaining on her, and if she caught her now all would be lost. She veered off into the lush undergrowth, the crunch of Ruth's sandals on the shell pathway loud and in her ears. Ahead, a whimbrel burst from the shelter of a pandanus palm, its flight up through the dense canopy of palms and breadfruit trees haphazard as it sought the sun.

A Comparing Viewpoints

- 1 Write part of this true story in first person narration from either **the man's**, or **the woman's** or **a pilot whale's** point of view. Then write the same part of the story in third-person narration using **a detached eye-witness** point of view.

A young male Department of Conservation scientist and a young female Volunteer from Project Jonah work together to help 100 volunteers refloat 50 pilot whales that are stranded on Farewell Spit – they refloat them but the whales strand again – Cyclone June is bearing down on Farewell Spit.

a) First-Person Version

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A The Other Person's Viewpoint - Narrative

1 Now write the story of the same event from **the other person's viewpoint**. This writing exercise will free up your writing and automatically turn the narrative from a **factual account** into a **fictional account**.

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2 Which version did you like best? Say why.
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Descriptive Writing - A Moment in Time - continued

Creative Writing

A Brainstorming for Descriptive Writing - continued

4a) Make a list of **adjectives** (describing words and phrases that enhance nouns) to include in your description.
e.g. the brilliant, blue sky

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b) Use a **Thesaurus** to improve a selection of your adjectives :

| <u>Original Adjective</u> (from list above) | <u>New Improved Adjective</u> (from Thesaurus) |
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5a) Make a list of **adverbs** (words that **qualify the meaning** of a verb or adjectives clauses or sentence) to include in your description.

- There are **adverbs of manner** answering the question **how?** (e.g. *She **cleverly** weaves the flax flower into an intricate pattern.*)
- There are **adverbs of time** answering the question **when?** (e.g. *He **often** arrives **early**.)*
- There are **adverbs of comparison** taking comparative and superlative forms. (e.g. *The sunset was even **more** [comparative] beautiful that evening. **Most** [superlative] of us stood outside to watch the moon come up.*)

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b) Use a **Thesaurus** to improve a selection of your adverbs :

| <u>Original Adverb</u> (from list above) | <u>New Improved Adverb</u> (from Thesaurus) |
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6 Why has this place or event stayed in your memory? Looking back, how does the place make you feel emotionally?

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Poetry - Personal Writing with a Structure

There are many reasons for writing **poetry**; to sum up your feelings on a topic that is **personal** to you by writing in a **condensed manner**, to write something that will **express your feelings** for another person, to write **song lyrics**, etc.

A recent local example of a person who has successfully written and marketed poetry is the Aucklander, singer/song writer, **Ella Yelich-O'Connor** who is better known as **Lorde**. The former Takapuna Grammar School student was only 17 in 2014 when she won two prestigious Grammy Awards in Los Angeles. Lorde's smash hit, **Royals**, which was co-written with her co-producer, **Joel Little**, was voted Song of the Year. In addition Yelich-O'Connor won another Grammy for the Best Pop Solo Performance of **Royals**. Song writing requires the skills of being able to write poetry as well as music. It can lead to great things!



A Brainstorming for Poetry

1 Choose a **place** that you have visited or a **person** you know well or an **event** that you have witnessed which has stayed in your memory. Try to identify what makes the place, person or event **memorable**. In answering this question make sure that you use some of the **sound devices**, **language features** and **syntax** (see pages 6 and 7). Write (brainstorm) **phrases** that describe :

i) **A Place** (e.g. *a busy market, a noisy school yard, a sweltering shearing shed*).

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ii) **The Atmosphere** (e.g. *humid, threatening, lonely, vibrant*).

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iii) **A Key Person** (e.g. *a grandparent, a rock singer, a busker*).

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iv) **A Feeling** that you have towards the place, person or event (e.g. *foreboding, fear, a sense of injustice, admiration, love*).

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v) **A Reason** (purpose) for writing the poem (e.g. *to describe, to draw attention to [something], to protest, to appeal to [someone]*).

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vi) **An Intended Audience** (e.g. *a friend, fellow students, a parent or grandparent, children, people who belong to a particular group*).

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Redrafting 1 - Sentences and Words

When you write your first draft, you are mainly concerned with making things the right size and getting them in the right order. At this stage, most people put down the first word they think of and let the sentence shapes look after themselves. You will be given time to **edit** your work and it is important to do this in a very **critical** way. This is not a waste of time, nor a put-down ; the greatest writers redraft their work, sometimes several times - that is one of the things that makes them great.

Examine your sentences

The key ideas about sentences are on page 28 and you have done some tasks on sentence writing there. A simple trick to help you be more varied and flexible in your sentence construction is to avoid starting two sentences in a row with the **same word**. Another simple trick is to listen to the **sound** of your sentence. You can actually do this inside your head. This will help you get the **rhythm** and **flow** right and may help you notice places where you could use an *onomatopoeic* word.

Examine your choice of words

You have already done some work on this on page 28. Here is a new idea that can be easily and quickly used at the proof-reading stage. Especially when you are narrating action, you want your sentences to move quickly and this can mean **avoiding adjectives** (describing words) and **figurative language**, especially *similes* that can be nine words long! This can result in sentences which are clear but with little in them to create a vivid picture of the action. The technique is to take out the plain verb (the action word) and replace it with something **more exact**, so that you get an image of the action.

Consider how a one-word or two-word change can transform these plain statements into vivid images :

*He got out the window.
He ate his dinner.*

*He dived out the window.
He wolfed down his dinner.*

*(Or exploded or squirmed etc.)
(Or pecked at or chomped through etc.)*

A Small Changes, More Interest

1 Make these sentences into more effective ones by using the **technique** in the bracket.

a) *I realised that I had been caught red-handed.* (Reduce to a **sentence fragment**.)

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b) *I wondered whether dating Rebecca was worth the trouble it brought.* (Reduce to a **question**.)

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c) *I decided I should have another go.* (Turn into an **imperative** [order].)

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d) *He was standing by the gate with his mate.* (Get rid of the **accidental rhyme**.)

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e) *The horse was standing by the cliff. The saddle was empty. The girl had disappeared.* (Avoid **repeating** the same first word.)

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2 Replace the **vague verb** in each sentence with one or two words which give a clearer picture of the action.

a) They *asked* for something to eat.

.....

b) She *ran* across the road.

.....

c) We *lay* in the sun.

.....

d) I *said*, "Look out!"

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e) She *looked* at them.

.....

f) She *made* a shelter for the goat.

.....

51 The Structure of Texts

Think P.A.M.T.

Considering the way texts are constructed develops excellence level thinking.

Think PAMT : Purpose, Audience, Message and Techniques.

In every piece you write, try to identify what the **purpose** or reason is for you the writer to create this particular work, who your chosen **audience** for the text is, what key messages or themes you want to deliver in the text and what **techniques** (language features) you can use to get those messages across to your desired audience.

By studying the exact details of the way established writers express themselves and practising these yourself, you can begin to appreciate how a writer's **style** develops and note how you can effectively communicate your own **viewpoint**.

What Do You Need To Know?

You will need to have knowledge about **issues, current affairs** and you will need to develop your ideas and feelings **in response** to those issues. You will need to become aware of the **facts** related to the issues as well as the **opinions** that people have on them, including your **own standpoint**.

Where does this knowledge come from? Possibly your **research work** this year, or newspapers or magazines, the TV news or current affairs programmes. Very possibly your own experiences and those of friends and family, though nationally-known facts are usually more convincing. The best way to manage this is to choose four or five subjects early in the year and follow them when they appear in the media. You should note **key facts** and **incidents**, again four or five for each one. This should enable you to write convincingly on the subject you choose in the exam.

A Sifting Through Writing Subjects

- 1 Circle four or five of the subjects in this list. Choose subjects which **interest** you (one could become your research topic) or which you already know something about. These are the subjects you will collect key facts for.

| | | |
|---------------------------|----------------------------|-------------------------------|
| Attitudes to young people | The pressures on teenagers | Body image |
| Teenagers and money | Teenagers and jobs | Friendships |
| Sport | Teenagers and social media | What schools teach |
| Global warming | Animal abuse | Gaming |
| What teenagers want | Teenagers and food | The importance of our history |
| Teenage health issues | Minority cultures in NZ | Teenagers and faith |



The 'Key Facts for Issues' Pages

Pages 4 and 5 are set out to provide a secure place to record information that can be the basis of **formative** and possibly **summative** essays for AS 1.3. The design of the page allows you to see at a glance which areas you have enough key facts for and which you should add to. There is a logical flow from top to bottom of the page - this will help you clarify your ideas and later your explanations.

The ideas you record will be portable : you may have collected them for one topic but may use them for another which overlaps it, e.g. *Teenage Health Issues* and *Teenagers and Food*.

You should record where the information comes from because that adds weight to what you are saying. This is not expected to be as detailed as you would make it for research, but it should be exact; e.g. you might write : *In Australia, according to an AAP article, parents are being told . . .* (AAP = Associated Australian Press)

B Work Page 2

| Topic : | | | |
|-------------------|---|--------------------------|---|
| | Positive Facts | | Negative Facts |
| ① Causes | | ① Causes | |
| ② Aspects | | ② Aspects | |
| ③ Action | | ③ Action | |
| Topic Cues | traditions laws trends big business scientific advances peer pressure issues | new media role models | entertainment new groups new ideas money issues schools major events |

Formal Writing

B All, Most or Some

1 Add the words **all**, **no**, **some**, or **most** to these sentences. Use each word twice. Clue : the sentences beginning with *all* and *no* will be **generalisations**, the others won't.

- a) *full-blooded Moriori survive.*
- b) *birds are under threat of extinction.*
- c) *countries prefer soccer to rugby.*
- d) *Māori words end in a vowel.*
- e) *New Zealand water goes down plugholes clockwise.*
- f) *couples stay married.*
- g) *fish have bones.*



C Tone It Down a Little

1 Rewrite these exaggerated statements in a more appropriate formal style.

- a) Most boys' bedrooms look like bombsites.
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- b) The noise in the room was deafening.
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- c) I thought I would die of embarrassment.
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- d) Texting means that today's schoolchildren can't spell to save their lives.
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- e) These days you have to sell your house to be able to fill your car up with petrol.
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- f) The All Blacks used to be real men, now they are clothes horses.
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- g) Heaps of people never study for exams.
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B Plan Your Own Letter to the Editor - continued

2 Complete a 'Key Facts and Opinions for Issue' work page for the topic of your Letter to the Editor.

| Topic : | | | |
|-----------|---|-----------|---|
| | For the Topic : Facts / Opinions Label Facts F and Opinions O | | Against the Topic : Facts / Opinions Label Facts F and Opinions O |
| ① Causes | | ① Causes | |
| ② Aspects | | ② Aspects | |
| ③ Action | | ③ Action | |

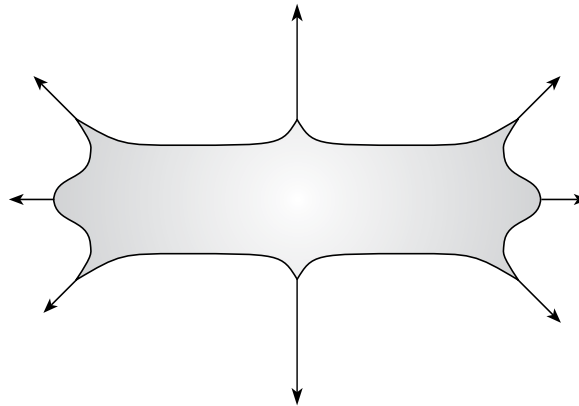
A Plan Your Own Report - continued

2 Plan and write your own Report. You can select any of the activities listed on the previous page or choose one of your own.

a) Define the **topic** for your Report :

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b) **Brainstorm** the items that could be included in your report :



c) My **Research Plan** (i.e. How I will go about collecting the data on which to base my report.) :

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d) **Five Key Research Questions** my research needs to answer :

- i)
- ii)
- iii)
- iv)
- v)

Pages 93-94 - Formal Writing - An Example Essay

- A1 a) Part of planned obsolescence . . .
- b) Most consumers . . .
- c) I suggest . . . , The revenue. . . , The reduction. . .
- d) This would also . . .
- A2 Examples may include: Uses *quotations* to support argument ("consumed, burned up, worn out, replaced, and discarded at an ever increasing pace") *adjectives* (If this happened, consumers would be demanding more *durable, environmentally friendly* products.) *First person writing* (I believe that...) *Balance* (Part of planned obsolescence is / Perceived obsolescence is, And,what if governments ... And, what if governments regulated ... And what if we were to ...) *literal imagery*, (whether it be the latest iPod or the newest burger on the menu. This is what drives consumerism.), *paradox* (We need to support and challenge designers to create things that last), *complex sentences* (Perceived obsolescence is caused by companies advertising ... on the menu.), *emotive words, pathos, paradox*, (The fight for our environment is a struggle to save ourselves and the whole of humanity.) *irony* (Our consumables need to be able to be re-consumed).

Pages 95-97 - Formal Writing - An Example Review

- A1 Aspects of Language used include: *alliteration* (hits...hair...home,) *complex sentences* (The surprises kept coming ...) *direct speech* ("This is insane.") *emotive words* (she dropped an f-bomb, mini Twitter rant) *pun* (it was a celebration party for a homecoming heroine) *figurative language - adjectives and adjectival phrases* (diva behaviour, the rave-pop festival feel of Buzzcut Season, f-bombs)
- A2 Excellence
- A3 Opinion and reasons given.



Student Notes

A series of horizontal dotted lines provided for student notes, spanning the width of the page below the 'Student Notes' header.