

Agri Leaders Wanted

EDUCATION
IN AGRICULTURE

Internal Assessment Resource
NCEA LEVEL 1 ENGLISH AS 90052

FARMING FOR IDEAS

Contents

Overview	3
Authenticity of evidence	3
Internal Assessment Resource 1	4
Teacher guidelines	4
Context/setting	4
Conditions	4
Resource requirements	4
Additional information	4
Internal Assessment Resource 2	5
Student instructions	5
Introduction	5
Task	5
Plan your writing	6
Draft your writing	7
Prepare your writing for assessment	7
Prepare your finished story and submit for assessment	7
Resources	7
Assessment Schedule	
English 90052 – Farming for Ideas	8
Evidence/Judgements for Achievement	8
Evidence/Judgements for Achievement with Merit	8
Evidence/Judgements for Achievement with Excellence	8

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Overview

This resource supports assessment against Achievement Standard **90052 version 5**

Standard title: Produce creative writing

Credits: 3

Resource title: Farming for Ideas

Resource reference: 3131

This resource:

- Clarifies the requirements of the standard
- Supports good assessment practice
- Should be subjected to the school's usual assessment quality assurance process
- Should be modified to make the context relevant to students in their school environment and ensure that submitted evidence is authentic.

Authenticity of evidence

Teachers must manage authenticity for any assessment from a public source, because students may have access to the assessment schedule or student exemplar material.

Using this assessment resource without modification may mean that students' work is not authentic. The teacher may need to change figures, measurements or data sources or set a different context or topic to be investigated or a different text to read or perform.





Achievement standard: 90052
Standard title: Produce creative writing
Credits: 3
Resource title: Farming for Ideas
Resource reference: 3131

Teacher guidelines

The following guidelines are supplied to enable teachers to carry out valid and consistent assessment using this internal assessment resource.

Teachers need to be very familiar with the outcome being assessed by the achievement standard. The achievement criteria and the explanatory notes contain information, definitions, and requirements that are crucial when interpreting the standard and assessing students against it.

Context/setting

This activity requires students to write a creative short story that explores a theme within a New Zealand farming context.

Conditions

It is suggested that the assessment activity take place over three weeks of in-class and out-of-class time.

Teachers need to ensure that students are familiar with all aspects of story writing such as characterisation, description, and point of view, and skills such as developing ideas, writing with control, editing, and proofreading. Teachers also need to ensure students have a background understanding of aspects of farming life in New Zealand.

Students should have the opportunity to receive feedback, edit, revise, and polish their work before assessment judgements are made. While the teacher may suggest areas where further development is needed, feedback must not be so specific or detailed as to compromise the authenticity of the work. Teachers should closely observe the development of each student's work as they progress it through the drafting process. This will provide a level of certainty that the writing presented for assessment is genuinely the student's own work.

Resource requirements

None.

Additional information

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

Where this is done, the work presented for assessment must be developed sufficiently to meet the criteria for each standard.

For annotated exemplars of creative writing, see: [Annotated English exemplars Level 1](#)

Achievement standard: **90052**
Standard title: **Produce creative writing**
Credits: **3**
Resource title: **Farming for Ideas**
Resource reference: **3131**

Student instructions

Introduction

This assessment activity requires you to write a creative short story that explores a theme within a New Zealand farming context.

You are going to be assessed on how effectively you develop and structure your ideas and use appropriate language features to command the attention of your audience.

The following instructions provide you with a way to structure your work to demonstrate what you have learnt to allow you to achieve success in this standard.

Task

Develop a short story with a New Zealand farming setting or situation. Your audience is the other students in your class and your teacher. The finished story should be at least 350 words.

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

Your purpose in writing is to engage your audience and to get them to think about the theme you have chosen to write about.

Consider whether you will set your story in the present, the past or the future.

You may wish to explore one of the following themes:

- farming life: a sense of freedom; the satisfaction of hard work; seasons being central to life; sustainability; belonging to the land; responsibility;



- undergoing change: seasons; cycles; adapting; personal growth; physical change from the city to the country;
- contrasts: life and death; physical isolation and sense of community; how different life is on a farm to life in the city;
- futuristic vision of farming: new technology; utopian ideals; freedom;
- historic colonial endeavour: clearing land for pasture; providing food for the empire.

Or you may wish to think about one of the following universal concepts and explore how it might play out in a farm setting or situation:

- freedom
- courage
- belonging
- change.



Plan your writing

Choose a theme that interests you – either a theme related to farm life or a general theme shown through a farm setting or situation. Brainstorm ideas related to this theme.

Draw a mind map with your theme in the centre and outline your choices for character(s), setting, plot, and style techniques.

The following questions will help you think about your theme and how you might communicate it to your audience through your short story.

Theme: What's your point?

- What is the theme you will write about?
- Is there a specific message that you want to communicate?
- What will the audience have to consider, feel or think about after reading your writing?

Character(s): Who is in the story?

- What is their role in farm life?
- How do the characters relate to each other?
- How does the reader feel about the different characters?

Setting(s): Where and when does it happen?

- What kind of atmosphere does this setting have?
- What time of year and what kind of weather is experienced?
- What key aspects of farming life are important in the story?

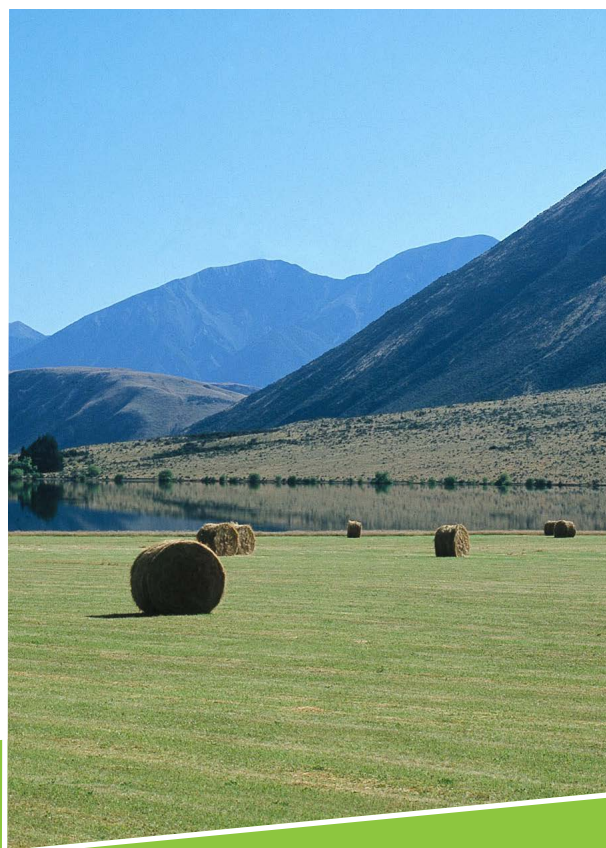
Plot: What happens?

- Is there a chain of events, an action-driven story or a slice-of-life story?
- Does a character realise something?
- Does the writing show a significant change in something?

Style and techniques: How is it told?

- What kind of writing will you choose?
- Who will tell the story (narrative point of view)?
- How could you structure your story effectively?
- What kind of language choices could work well?
- Are there particular word choices or figurative language that give an effective picture of farm life?

You should be able to answer each of these questions before you start your writing.





Draft your writing

Write your first draft, referring back to your mind map as you go. Keep these pointers in mind:

- *Show* your theme, rather than *tell* about it.
- Consider how to hook your reader in right at the start. Dialogue can create interest in the characters and situation, and engage the reader.
- Sensory details can make a written experience more vivid and convincing.
- Using precise nouns and verbs can be more effective than lots of adverbs and adjectives. Build and use a word bank for your selected context.
- Figurative language, especially metaphor and personification, can help build a feeling or an idea around a place or situation.
- Vary your sentence structures.
- Double space your lines to make the editing process easier.

You may ask your teacher for feedback and general advice on your draft.

Prepare your writing for assessment

When you have completed your first draft, read over it carefully to find areas for improvement. It can help to highlight words, phrases or sections that aren't working so well, and use a different coloured pen to reword and make changes. You might use arrows to change the structure or order of your ideas.

It can take numerous drafts and revisions to produce a short story that will have an impact on the audience, so be prepared to spend time and effort on this phase of the writing process.

Even if you have corrected some errors while drafting, you should always proofread your work carefully.

You may already have built up your own checklist for spelling, punctuation and grammar points. Look carefully for those areas that tend to catch you out. Be on the lookout also for:

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

Remember, it is your writing skills that are being assessed, so you may not ask someone else to find and/or fix your errors.

Prepare your finished story and submit for assessment

Check that your finished short story meets the task requirements, fulfils your purpose and is appropriate for the audience.

Make sure that it:

- is at least 350 words long
- effectively develops and structures your ideas
- uses language features that are appropriate to your audience and purpose with control to command attention
- has been checked for errors.

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

Resources

None.

Assessment Schedule

English 90052 – Farming for Ideas



QUALITY ASSURED
ASSESSMENT MATERIALS

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
<p>Develop and structure ideas in creative writing.</p> <p>Use language features appropriate to audience and purpose in creative writing.</p> <p>The student has developed and structured a short story of at least 350 words in which a theme is explored, using language features appropriate to audience and purpose.</p> <p>In the story from which these examples are taken, a student enjoys a sense of achievement after saving lambs during a snowstorm.</p> <p>The student has:</p> <ul style="list-style-type: none"> built on a single idea by adding details or examples, such as further explanation or unpacking the main ideas. <p>The idea of the narrator being affected by the not uncommon pile of dead lambs by the front farm gate shows her compassion for animals.</p> <p>For example:</p> <p><i>I stumble over the cattlestop, my bag bouncing around on my back and clamber up the schoolbus steps. The seat beside Tom is the only one free.</i></p> <p><i>“Hey Jess, did you watch the All Blacks cane the Wallabies yesterday? Dan had a superb game and Richie ...</i></p> <p><i>Yeah, whatever, Tom.</i></p> <p><i>I stare out the window as the bus starts moving, and</i></p>	<p>Develop and structure ideas convincingly in creative writing.</p> <p>Use language features appropriate to audience and purpose with control in creative writing.</p> <p>The student has convincingly developed and structured a short story of at least 350 words, in which a theme is explored, using language features appropriate to audience and purpose with control.</p> <p>In the story from which these examples are taken, a student feels a sense of belonging being back in the country after the busyness of city life.</p> <p>The student has:</p> <ul style="list-style-type: none"> built on a single idea by adding details or examples, such as further explanation or unpacking the main ideas so that the short story is generally credible. <p>The wave from the distant neighbour on the tractor gets the narrator (Dean) thinking how good it is to be home for the summer from boarding school. He enjoys a sense of belonging, and his future plans are cemented with the neighbour’s friendly enquiries next day.</p> <p>For example:</p> <p><i>Dean returns the wave, and stands letting the sun seep</i></p>	<p>Develop and structure ideas effectively in creative writing.</p> <p>Use language features appropriate to audience and purpose with control to command attention in creative writing.</p> <p>The student has effectively developed and structured a short story of at least 350 words, in which a theme is explored, using language features appropriate to audience and purpose to command attention.</p> <p>In the story from which these examples are taken, a student realises that she has shown courage rescuing a trapped ewe.</p> <p>The student has:</p> <ul style="list-style-type: none"> built on a single idea by adding details or examples, such as further explanation or unpacking the main ideas so that the short story is compelling. <p>The exposition features the narrator (Georgie) stomping out around the farm, sulking and texting her friend. Ideas are arranged in logical sequence of paragraphs, in the chronological order of the action, with a clear beginning and end. The idea of Georgie’s concern for the ewe and her sense of responsibility winning out are established and developed effectively. The ideas are developed</p>



tears prick my eyes seeing that sad pile of dead lambs hidden under the tarp. They will be gone by the time I come home.

- linked that idea to other ideas and details in a way that is appropriate for a short story. In the example, the bad weather develops unexpectedly into a snowstorm; shorn ewes and their newborn lambs are at risk. The following are examples of the developing storyline.

For example:

The snow falls quietly and thickly outside the common room. It's going to be a slow trip home. I unzip my bag and feel about for my headphones. Oh no, I must have left them in my locker. Would I have time to go and get them? Brrriingggg. Nope. Tom looms over me. "Time to go, Jess." It's going to be a really long trip home...

Dressed in gummies, overtrousers, woolly hat and oilskin, plus my polyprops underneath, I sweat as I wade through the clumpy snow. It is worse at the gates where I have to clear the snow away to get the four-wheeler through ...

The cold wind throws icy needles into my face as mum and I working together to push the sheep towards the shelterbelts. Fragile little lambs with their backs up who shiver and huddle close to their mums. I just want to wrap them up in my coat and take them inside...

- used language features (vocabulary, syntax, stylistic features, and written text conventions)

through his skin. He breathes deeply, soaking up the huge, heavy skies of the open plains that somehow stay suspended without the hills to hold them up ...

The purr of the tractor is punctuated by the cattle mooing with contentment. And hovering above the sturdy Angus bassline the bellbird and tui songs remind Dean of summer bushwalks with Grandad. A far cry from the competing stereos in the hostel. But the patterns he's listening to might just fit into one of his compositions for Level 3 next year ...

- linked and connected that idea to other ideas and details in ways that are appropriate for a short story.

For example:

At the gate again, this time with no tractor accompaniment, Dean replies with a grin to the friendly, "Kia ora, welcome home ... Ka pai, ka pai. Been hitting the books hard this year, I hear?"

- selected and used language features that are appropriate for the intended purpose and audience and the short story genre. The student has used internal monologue to develop the town/country contrast.

For example:

No-one out here needs to be reminded to 'look up'. Things seem to be an easier balance...

The quiet of the country that once he dreaded, now folds around him like a blanket. Warm. Comforting. Sure, he

effectively through the motif of the incoming texts and the cellphone.

For example:

There was that crying again, coming from down by the shelter belt. I sent off a quick reply to Sam – said I'd text again later - and zipped my phone into my jacket pocket. From by the fence I could hear that it was a bleating ... My phone, now sulkily silent, sat by the fire to dry out. It would have seemed the end of the world a day ago but funnily enough it didn't seem like such a big deal anymore.

- linked that idea to other ideas and details so that the story is well-organised, with Georgie symbolically distancing herself from the melodramas at the end of the phone.

For example:

I was drenched; I was mud from head to toe; my lanoline-slicked hands were wrapped around the stubborn neck of a crying ewe; and I could hear, every few minutes, texts arriving in my inbox ...

- selected, linked and sustained language features in an original manner, and in a distinctive personal voice, dimension or viewpoint as appropriate for the audience, purpose and short story genre
In this sample, the narration follows the narrator gradually becoming aware of the significance of her difficult rescue as representing a coming-of-age, and she savours the experience.

<p>that are appropriate for the audience and purpose.</p> <p>For example: <i>Dad's grim face says it all. He leans out the window of the ute and hands me a hot cup of milo.</i> <i>"You've done well today, love." ...</i> <i>"Baaaaa, baaaa!" I start, and then I hear it again. Am I hearing things?</i> <i>Dad chuckles, and shows me the cardboard box beside him. Two furry little faces are bleating at me.</i> <i>"Yep, we did manage to save some. Lets take them back home and get that fire cranked up."</i></p> <ul style="list-style-type: none"> used written text conventions without intrusive errors or significant error patterns (e.g. unintentional sentence fragments, repeated spelling errors, mixed verb tense, 'run-on' syntax). In this sample there is some awkward use of syntax and a spelling error, but not sufficient to be intrusive. <p>For example: <i>Mum gives me the bottles that she has warmed up and I start feeding Dan and Richie who are our new pet lambs I am sure Tom will be proud off.</i></p> <p>The above expected student responses are indicative only and relate to just part of what is required.</p>	<p><i>misses his mates, but they were only one text, one email away. He surprises himself. He's beginning to enjoy the sense of being alone. No city noises to set him on edge - the blaring horns, squealing tires, the rush here, rush there. Be here or else. He doesn't even have to Facetime anyone. Yeah, he can use the excuse of there's only dial up out here anyway...</i></p> <p><i>Maybe Ms Brownlie's advice does make sense - to finish up college next year, then go on to uni... study law and commerce - whichever one fits me best - then get some experience in town so when Jane takes over the farm, I can work as a rural adviser ... Maybe ... sounds like a big ask from here. And a big task ... But it might just be the perfect combination.</i></p> <ul style="list-style-type: none"> used written text conventions accurately so that the writing contains only minor errors. <p>The above expected student responses are indicative only and relate to just part of what is required.</p>	<p>For example: <i>Once upon a time, for rescuing that sheep, I would have looked for a reward - buckets of praise or some pocket money. Now I relished the warmth of the fire, dad's nod and wry smile at my torn jacket, and even mum's reminder of my bio homework. I think they were really saying, "Welcome to being grown up".</i></p> <p>And the description of the stuck sheep shows the narrator initially frustrated and seeking her parents' attention, even if just for swearing, before she becomes engaged in helping the ewe out of the situation.</p> <p>For example: <i>Stupid old thing had caught her foot in a bloody rabbit hole. I swore, yelling even though I knew no-one could hear, and partly hoping that someone would and tell me off for using that language. The heaving, heavy ewe had stumbled and then tangled herself up in a bundle of old fencing wire.</i></p> <ul style="list-style-type: none"> used written text conventions accurately so that the writing contains only minor errors. <p>The above expected student responses are indicative only and relate to just part of what is required.</p>
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Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.