THE ROAD NOT TAKEN

PRODUCE CREATIVE WRITING | ENGLISH

Supports internal assessment for: English Achievement Standard 1.4

Produce creative writing (AS 90052, Version 5, Credits: 3)

Date of publication: September 2017

This resource:

- clarifies the requirements of the standard
- supports good assessment practice
- should be subjected to the school's usual quality assurance process
- should be modified to make the context relevant to students.

GUIDELINES FOR TEACHERS

The following guidelines are to ensure that teachers carry out valid and consistent assessment, using this internal assessment resource.

Teachers need to be familiar with the outcome being assessed by Achievement Standard English 1.4. The achievement criteria and the explanatory notes contain information, definitions, and requirements that are crucial when interpreting the standard and assessing students against it.

Curriculum values that underpin this task	Key competencies that are foregrounded	Key English understanding
▪ Community and participation ▪ Integrity ▪ Respect	▪ Participating and contributing ▪ Making meaning from language, symbols and text	That connected ideas about how we need to think and act together to create a safe road system can be **identified, formed and expressed.**

FOUR KEY ASSESSMENT RESOURCES

[1] The standard; [2] Conditions of assessment; [3] Assessment schedule; [4] the Sufficiency Statement and exemplars. *Note: the exemplars in this unit were moderated by NZQA in 2013.*

AUTHENTICITY OF EVIDENCE

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

Using this assessment resource without modification may mean that students' work is not authentic. Teachers may need to change data sources or use a different context or topic or use a different text to read or perform. Teachers should be guided by the level 1 English conditions of assessment.

ASSESSMENT

Refer to Assessment Schedule and Sufficiency Statements.

CONTEXT/SETTING

This activity requires students to **draft, rework and present at least one piece of creative writing**, based on how young people have agency to take positive action when travelling on our roads.

You will need to ensure that students are familiar with all aspects of story narratives (such as characterisation, description and dialogue) and have essential writing skills (such as developing ideas, writing with control, editing and proofreading).

The questions for exploration in the tasks use SOLO taxonomy verbs to develop ideas from a surface to a deeper engagement.

CONDITIONS

Read the conditions of assessment closely to ensure good assessment practice.

Where student work is to be presented for assessment, constructive feedback should not compromise authenticity, but you can make suggestions about areas where further development is needed.

Students should have the opportunity to receive feedback, edit, revise and polish their work before assessment judgments are made.

POSSIBLE LOCAL ADAPTATION

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

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

INTEGRATION WITH OTHER STANDARDS

Preparation for this task explores the following 'big idea':

'When the road is framed as a commons, students can develop deeper, more flexible perspectives of citizenship. All students are road users and have personal experience of why

road use must be fair. They have an authentic model for citizenship embedded in their own experience; they have agency. The big idea for students is that all people using roads are precious so we need to think and act together to create a safe system.' — Transport as a context for encouraging skilled and active citizenship, Pam Hook/NZ Transport Agency (2014).

This unit might be part of a wider thematic study, such as exploring opportunities and challenges facing young people today or how we can develop safer local communities. This task could be integrated into students' preparation for other standards such as:

- AS 90053: Produce formal writing – write a persuasive text exploring issues related to peer pressure, the representation of young people or lobbying for improved action on road safety.
- AS 90849: Show understanding of specified aspects of studied written texts, using supporting evidence – read a range of non-fiction that explores the issues of youth behaviour.
- AS 90854: Form personal responses to independently read texts, supported by evidence.
- AS 90852: Explain significant connections across texts, using supporting evidence.
- AS 90857: Construct and deliver an oral text that will have impact on your community.
- AS 90855: Create a visual text that will have impact on your community.
- Standards in other areas such as social studies and science (see NZ Transport Agency Education Secondary curriculum resources).

Wherever such integration between different parts of the programme occurs, teachers must ensure that the work presented for assessment is developed sufficiently in order to meet the criteria for the other standards. In all such cases, teachers should refer closely to the relevant standard including the explanatory notes and the conditions of assessment guidelines.

A NOTE ON THE CONTEXT

Teachers should be aware that this unit might involve the discussion of road crashes. Students may have first-hand experience of such issues and teachers should be discreet during discussions. Students should be forewarned before the start of the unit.

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

Internal Assessment Resource

STUDENT INSTRUCTIONS

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

Resource reference: English 1.4 | Credits: 3 | Resource title: **The road not taken**

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

With your teacher, you will have had opportunities to complete several pieces of writing. You will have explored the way you can develop ideas, organise those ideas, and use language features that suit the purpose and engage your audience. This assessment activity requires you to **draft, rework, and present at least one piece of creative writing**.

YOUR CHALLENGE

Develop a piece of creative writing that **presents one person's experience on the roads. Aim to highlight the way our actions on the roads can have positive or negative effects on those around us.**

The person you choose will be based on ONE road safety advertisement of your choice.

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

- write a first or third person narrative
- develop a script, monologue or poem
- work with a partner to develop two different storylines, showing the different viewpoints of two characters in the same advertisement
- write a series of blog posts, social network posts or diary entries from the point of view of one of the characters.

You will be assessed on your ability to develop and structure your ideas and use language features that are appropriate to the audience and purpose for writing. You should aim to write at least 350 words.

ACTIVITY 1: IF ONLY … WHAT IF … [THIS TASK IS NOT ASSESSED]

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

This task will explore the idea of 'the road not taken', focusing on how we make choices and the implications of those choices, **particularly when on the road or in cars**. It is inspired by the poem 'The road not taken' by Robert Frost.

We will focus particularly on what it is like to begin to learn to drive or travel with others who are learning to drive. Consider this:

> A restricted driver (aged 16.5 and above) is at the greatest risk of having a crash in the first six months of driving solo than at any other time of their life. This increased risk is partly due to driving inexperience.
>
> Young drivers on their restricted licence are over-represented in crashes on New Zealand roads. Restricted drivers are seven times more likely to be involved in a fatal or serious injury crash than other drivers. (Source: Ministry of Transport: Young drivers crash fact sheet, 2015)
>
> – taken from When you're not there (Young driver advertising)

To help young drivers think about decisions that affect other people, the Transport Agency developed this advertisement: When you're not there, 2016

Explore the way decisions are presented in this narrative, in a group or on your own:

1. Read the background information provided by the Transport Agency on the advertisement campaign.
2. Watch the video.
3. Now select from the questions on page 6 to explore the decisions.
4. Next, relate the advert to real life. Talk about how parents and whānau respond to young drivers. How does this story compare with your own experiences? Consider pathways that you could have taken. What are some implications and consequences of those pathways and what are some possible alternatives? Talk about examples of situations in which our decisions affect groups or communities around us, for example, at school, on the roads as we travel, among family and whānau.

SOLO Levels	Choose ONE question to answer from each row	Your notes
	▪ Identify ONE example of how a decision resulted in unintended consequences for other people. ▪ Identify ONE choice that was made or ONE decision. ▪ Name one reason why an individual makes a decision.	
	▪ List several ways decisions can result in unintended consequences for other people. ▪ Describe how an individual makes a decision. ▪ Define the word ‘consequences’.	
	▪ Compare how different individuals choose particular pathways in the texts. ▪ Explain why different individuals make the choices they do.	
	▪ Generalise about the influences and pressures that affect the way people make decisions. ▪ Create a set of ideas or questions to think about to help us make positive decisions. ▪ Choose one character in the film. Finish this sentence: ○ ‘What if they had done … instead?’ Then write down an answer to your own question!	

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ACTIVITY 2 | BEGIN TO PLAN YOUR WRITING [NOT ASSESSED]

In this task, you are going to **select a text and develop creative writing based on the text**. You will need to bear in mind your previous discussions about the challenges of making decisions and how our choices affect other people in ways we cannot know.

YOUR MISSION

The Transport Agency has developed a series of films and advertisements targeted at people aged 15 to 24, as this is the riskiest age group for driving.

'Drivers on a restricted licence are seven times more likely to be involved in a fatal or serious injury crash than other drivers.
We are more at risk of having a serious crash in the first six to 12 months of driving solo on our restricted licence than at any other time in our lives. This increased risk is partly due to our driving inexperience.
Two of the riskiest situations for young drivers like us are driving at night and carrying passengers…'

This activity is about you as a young writer **developing further storylines for adverts** about young drivers. You may also develop stories **based on existing advertisements** to present the situation **from an individual's point of view.**

1. Choose ONE of the advertisements provided by the Transport Agency on their online channel.

2. Watch it several times, and use the questions from Activity 1 to help you develop some ideas about how and why the decisions individuals make might affect different people. Think about:
   - Who are the main characters – and who are the minor characters?
   - Whose voices are heard and whose are not?
   - The way one choice leads to a chain of consequences for other people. What other choices could they have made?

3. Choose an individual whose story you would like to tell OR choose another pathway or 'road' that the main individual might have taken. **This will become the basis for your creative writing.**

ACTIVITY 3 | DIVE DEEPER … [THIS TASK IS NOT ASSESSED]

This activity has three 'deep dive' tasks that let you gather ideas for your writing. **Use your chosen advertisement.**

With your teacher, you can choose **one or more** of the tasks.

DEEP DIVE 1: MAKE INFORMED CHOICES — A READING TASK

The Transport Agency has provided some background information to help you understand why young people, and their friends and parents, sometimes make choices that have consequences they didn't expect.

Find out more by reading from the list below. As you read, think about how you and your friends have the power to make positive decisions on the roads and how this is part of being a good driver:

- Young Drivers
- Young drivers crash facts (Ministry of Transport)
- Safe Teen Driver (the Transport Agency)
- Risky behaviours – the facts (KidsHelpline)

VIDEOS:

- TED Talk: The mysterious workings of the adolescent brain (Sarah-Jane Blakemore)
- Nigel Latta – Surviving teen drivers (Parts 1–4)

DEEP DIVE 2: GET IN THE HOT SEAT — A DRAMA TASK

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

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

Take it in turns to question each character until you have heard all the different points of view and seen the implications of someone's decision.

Another activity would be to explore different perspectives using a Conscience Alley drama activity.

Reflect on the conversations – compare ideas about what each character did and what they should or could have done.

DEEP DIVE 3: STEER THE FUTURES WHEEL — A MAPPING TASK

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

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

A futures wheel is a way of mapping out future consequences of an action or decision. Find out how it works from the links below:

- The futures wheel – what is it and how does it work?
- Futures wheel diagram (example from Mindtools)

Image source: A futures wheel as described by Jerome C. Glenn, used under CC Attribution-ShareAlike License

Based on the example above:

- choose a character from the advertisement and write down their decision
- map the immediate consequences (as many as you can think of) on the first level away from the centre
- map the implications of those events on the third level, and so on.

Think about how one action on the roads might ripple out and affect others.

ACTIVITY 4: PLANNING AND DRAFTING [PREPARE FOR ASSESSMENT]

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

TASK 1: DEVELOP YOUR PLAN

Work through the following approaches that writers often use:

1. **Decide on your purpose and your audience:** Who will be the audience for your story? What difference are you trying to make to the way people drive?

2. **Jot down ideas**, using the ideas from Activity 3.

3. **Pull together, select and begin to organise your ideas**. You could use a planning tool to help you, such as:
   - Freemind (mindmapping)
   - Mindmeister

4. **Visualise the story and organise your ideas** in the best way to get across your ideas about road safety and decision making. You might want to storyboard your ideas (or use a storyboarding app).

5. **Think about what theme** you want to explore. How will your story compare with the original story in the advertisement?

6. **Choose the text form that will best suit the purpose**, for example, a first or third person narrative, a diary, a script, a blog.

7. **Develop a first draft**. Note that your teacher might encourage you to redraft, or you may want to 'park' your writing to rework later.

8. **What might effective writing look like?** Read the following checklist to identify what makes some writing more effective than others.

TASK 2: DEVELOP YOUR DRAFT

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

Ideas Ideas about the behaviour of characters around cars and roads may be shown thoughts, feelings, experiences, or sensory qualities.	**Structure** Structure may include the organisation of events, the beginning and ending, the way one event moves into the next, and the way that ideas relate to others.	**Language features** Language features may include the vocabulary, sentence types, stylistic features (such as imagery and dialogue), and written text conventions (including spelling, punctuation, grammar).
Can you: ▪ identify one idea that you have included about making decisions on the road? ▪ identify an idea about how to behave on the road and then describe it further by adding details or examples? ▪ connect one idea to other ideas about road safety? ▪ develop a believable theme or commentary about how we all have a responsibility to others in our community?	Have you organised your ideas so that: ▪ they are well organised and compelling? ▪ your audience is engaged by the way your narrative opens and develops? ▪ your writing is credible and drawn together at the end?	Have you selected language features to: ▪ help your audience imagine what it might be like to experience the events of the story? ▪ convey the ideas effectively? ▪ create a mood or atmosphere that suits the ideas? ▪ explore different points of view? ▪ suit the audience and text type you have chosen? ▪ convey the ideas by using correct spelling, punctuation and grammar?

ACTIVITY 5: DEVELOP YOUR FINAL DRAFT **[THIS TASK IS ASSESSED]**

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

EDITING CHECKLIST

You might like to look at:

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

PROOFREADING CHECKLIST

Is anything missing or incorrect? Check the accuracy of your:

- punctuation
- sentences – are they accurate and complete?
- capital letters
- spelling
- paragraphing
- tenses – are they consistent?

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

FINAL CHECK

Make sure your final piece:

- is at least 350 words
- develops and structures your ideas effectively
- uses language features appropriate to the audience and purpose
- has been proofread for errors.

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

ASSESSMENT SCHEDULE | EVIDENCE FOR ACHIEVEMENT

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

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

> The sound of glass shattering. The crunch of the metal. The echoing scream of my voice …
>
> I woke with a jump. I've been having the same dreadful nightmare since last year when it happened. Before then I had everything I could have ever wanted. Now life is like constantly living a nightmare and not being able to wake up. The wallpaper around me is peeling off and dirty. The closed curtains let no sun into the room. There are unwashed clothes covering the stained carpet and old board games falling out of the wardrobe. My old team jersey, trophies, awards, and photos are stashed away in the corner, dusty and no longer loved.
>
> Emptiness and sadness engulf me as I swing myself out of bed. Sometimes it's easy to forget that you don't have a leg any more. As I click my prosthetic leg into place I take one last lonely glance at my team photos. I wonder how the team is today? They came to visit me at first but they don't bother any more. Then the sad feeling inside me transformed into anger as the ringing of his laughter took over my head. Then I heard myself laughing too, and Billy and Tyrone, until I was back in John's green Subaru. Me in the passenger seat, John driving, and Billy and Tyrone in the back. I remember the roar of our voices as we sang, the clink of the beer bottles being shoved and the screech of the car as it drove all over the road, disorientated. I remember John is yelling at me to, 'Pass us another beer!' and I remember the click of my seatbelt unbuckling before everything in my life would change forever.
>
> I hobbled out of my room. The house was dead, silent, the only noise being made was the creak of my fake leg. My parents would be watching my sister play hockey. I remember when they watched me play rugby and the pride could be seen on my dad's face. I lie on the couch and watch the television blare, my eyes droop and my mind blank.
>
> And then all of a sudden I was back in the car with my friends. I had a leg. We were just four friends coming home from a party, shouting and singing, jumping and dancing and drinking cans of lager. My mind is hazy, my vision blurs, and my muscles limp. I seem to be only hearing my friends under a beeping noise, like a mosquito. The honk of a horn seemed to silence everything. We looked up, synchronised. I saw John's face turned as white as a ghost. I saw his mouth opening to scream and before I opened my own mouth to scream, there was a crunch and a bang. I saw the flashes of green and silver mashed together like potatoes. Then it all went black …

The student has:

- built on a single idea by adding details or examples
- linked that idea to other ideas and details in a way that is appropriate to a short narrative (An attempt is made to move between the past to the present.)
- used language features (vocabulary, syntax, stylistic features and written text conventions) that are appropriate to the audience and purpose
- used written text conventions without intrusive errors or significant error patterns (for example, unintentional sentence fragments, repeated spelling errors, mixed verb tense, 'run-on' syntax).

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

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

The party had started in the car.

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

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

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

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

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

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

Then I turned it up. Loud.

The student has:

- built on a single idea (a group of friends on their way to a party) by adding details or examples, such as giving further explanation or unpacking the main ideas so that the story is generally credible
- linked and connected that idea (the party starting in the car) to other ideas and details in a way that is appropriate to a short story
- selected and linked language features as appropriate to the intended audience and purpose (for example, a description of his friend)
- used text conventions accurately so that the writing contains only minor errors.

ASSESSMENT SCHEDULE | EVIDENCE FOR ACHIEVEMENT WITH EXCELLENCE

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

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

> His palms numbly rested on the steering wheel and his fingers coiled over like frozen shrimp, crippled from bitter work. What was left of the dwindling twilight hung over the winding harbour road. Warm hues dispersed in a limbo of light over the landscape, punctuating the hills on the horizon line with a dark silhouette.
>
> Geoff was well acquainted with the road at this same liminal stage of day. His spirit was cold and tattered, tainted with the notion of impending work and the sterile memories of work past. He flinched at the thought of his office. His head sunk deeper into his neck, he opened his eyes to the oncoming stream of tar seal and continued with driving.
>
> In a bid to occupy his thoughts with a distraction, he looked out towards the sea. The water rippled and rolled over itself with a sense of aimless tranquillity. He longed to tear open the peace with his vessel, drive a hole right into the ocean floor and taste the salt of the water as it swam over him, through him. He yearned for the sting of the sea to jut open his tongue, expose his taste buds and wring him out in a fast and vigorous sensation, just as his work was going to succeed in doing but at a slow and unbearable pace.
>
> His thoughts grew tired, overworked from work and now exhausted with anxiety. His mind drifted, swiftly evaporating into the dying pink of the sky. The car slowed and swerved, the engine voice minimised to a low hum, the happiness of sleep waited down upon his shoulders, dropping his head out from the slope of his back …

The student has:

- built on a single idea by adding details or examples, such as giving further explanation or unpacking the main ideas so that the writing is compelling
- linked that idea to other ideas and details
- selected, linked, and sustained language features in an original manner or in a distinctive personal voice, dimension, or viewpoint as appropriate to the audience and purpose
- used text conventions accurately so that the writing contains only minor errors.

Final grades will be decided using professional judgment based on a holistic examination of the evidence and set against the criteria in the Achievement Standard.