



Teachers' Notes

RATIONALE

WHAT IS AN ENGLISH EXEMPLAR?

An English exemplar is a sample of authentic student work annotated to illustrate learning, achievement, and quality in relation to levels 1 to 5 of *English in the New Zealand Curriculum*. The English exemplars relate to every strand of the English curriculum, to a range of achievement objectives, and to a variety of associated text forms.

The purposes of the English exemplars are to:

- illustrate key features of learning, achievement, and quality at different stages of student development;
- help students and teachers to identify the next learning steps;
- guide teachers in their interpretation of curriculum levels.

The selected exemplars represent the many voices of New Zealand students. Though the settings in which they learned may have differed, each of these students has been exposed to focused, high-quality teaching. The written exemplars are based on students' first or second drafts, rather than their "published" (fully corrected) work. The teachers' comments have been left in place in the scan of the original work.

WHAT COULD HAVE BEEN EXEMPLIFIED?

The breadth of the English curriculum and the almost limitless number of text forms that might have been exemplified meant that decisions had to be made on what to include.

The three accompanying diagrams (overleaf and the following page), indicate some of the text forms that might be included in a balanced English programme and that could have been chosen for exemplification. The bolded items in each list are those selected for exemplification.

The selections do not represent the text forms that should be privileged in teaching programmes. Such decisions will be determined by the learning needs of particular groups of students.

WHAT IS EXEMPLIFIED?

The productive achievement objectives of the English curriculum (speaking, writing, and presenting) are exemplified rather than the receptive achievement objectives (listening, reading, and viewing). Three factors contributed to this decision:

1. **A concern for validity.** In English, validity in the assessment of listening, viewing, and reading may be compromised by the fact that evidence of student achievement is often in the form of speaking, presenting, and writing.
2. **Existing practices in literacy assessment.** A range of literacy assessment tools is available, for example, the Performance Achievement Tests (PATs) and the Assessment Tools for Teaching and Learning (asTTle) CD-ROM. These tools provide diagnostic information about the progress of individual students as well as reliable data about the progress of individuals and groups, relative to the national cohort.

3. **Precedents overseas.** In other countries, projects that are similar to the New Zealand Curriculum Exemplars also focus on the productive aspects of English.

In each English exemplar, contextual information makes strong links to the receptive achievement objectives and underscores their importance.

Written, Visual, and Oral Language

Considerations that were taken into account in choosing the text forms to be exemplified are set out in the following paragraphs.

Poetic Writing: Personal Experience and Character

The choice of these forms of writing acknowledges a breadth of professional opinion that endorses the importance of writing about personal experience, relationships, knowledge, and insights. The closer students are to a real experience or person, the greater the life, clarity, and sincerity of their writing about them. Character writing is also directly linked to the National Certificate of Educational Achievement (NCEA) activity for achievement standard 1.1 Produce creative writing: Creating a Character.

Transactional Writing: Explanation and Argument

The aim in focusing teachers and students on powerful forms of transactional writing such as explanation and argument is to achieve a better balance with narrative writing, which has long been privileged, especially in primary school writing programmes. Explanation and argument become increasingly important forms of writing as students progress through the education system and into the workforce.

Explanation and argument writing are not included at level 1 of the curriculum. Because students at level 1 are able to explain and argue, often from a personal perspective, progress indicators and exemplars are included for this level.

Presenting: Static and Moving Images

Teachers sometimes treat the production of static images (for example, posters) in a way that emphasises the artistic importance of the study. The inclusion of static images in the English exemplars is an opportunity to focus on the linguistic aspects of static images in the English curriculum, while encouraging teachers and students to explore further the dynamic relationship of these linguistic and artistic aspects.

The exemplars for moving images emphasise the communicative and conceptual aspects of moving images. The experience of creating moving images is profoundly important for developing students' understandings of the "constructedness" of film, television, and digital media.

Interpersonal Speaking and Listening: Discussion

Group discussions are one of the pedagogical tools most commonly used in the English classroom and, indeed, across the curriculum. The full benefits of in-class discussion are not always achieved. The facilitation of such discussion may be enhanced and student and teacher expectations clarified by the Oral Language exemplars in the next set of English exemplar material.

For a fuller discussion of the rationale for decisions made in the English exemplar project, visit <http://schools.unitecology.ac.nz/exemplar/rationale.html>



Teachers' Notes

RATIONALE

PURPOSES AND TEXT FORMS: WRITTEN LANGUAGE

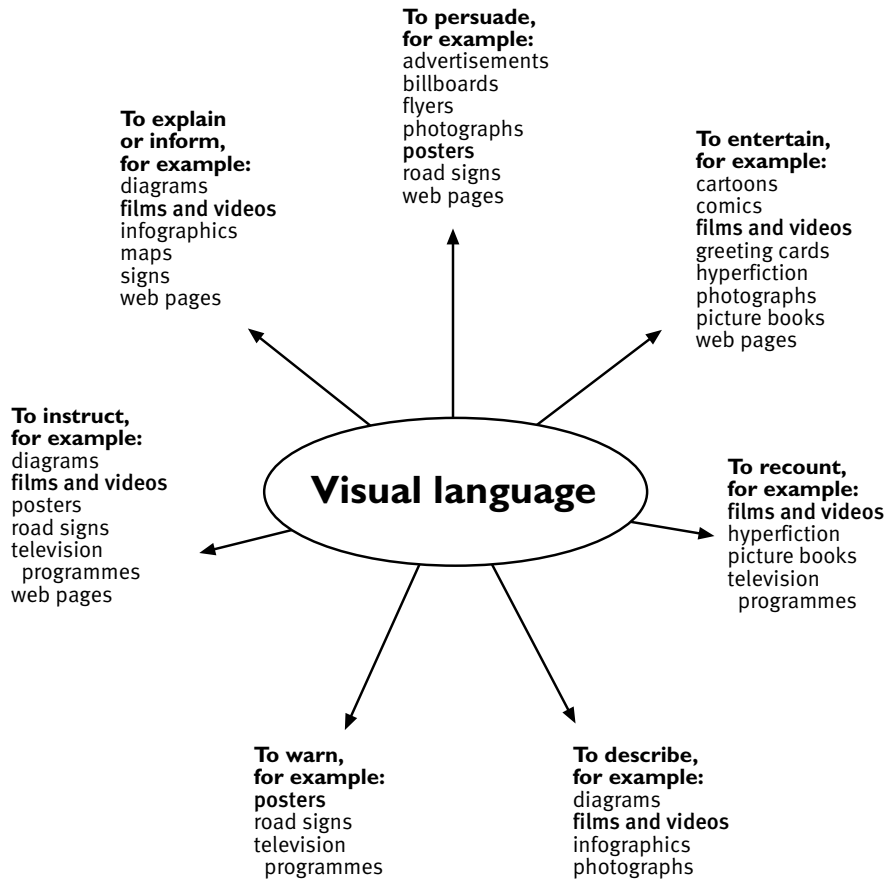




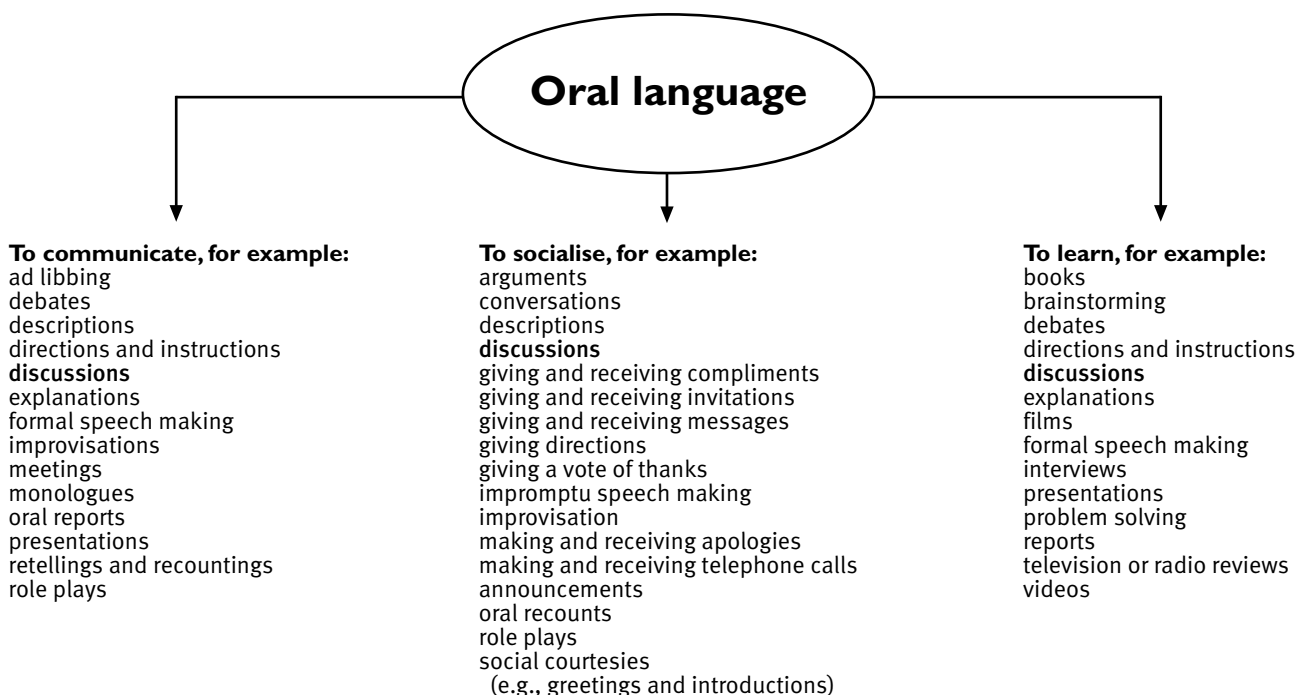
Teachers' Notes

RATIONALE

PURPOSES AND TEXT FORMS: VISUAL LANGUAGE



PURPOSES AND TEXT FORMS: ORAL LANGUAGE



HOW MIGHT THE ENGLISH EXEMPLARS BE USED?

Teachers will use the English exemplars in ways that match their own teaching styles and the learning needs of their students. In particular, they may use them in the ways suggested below.

- With their students, teachers could use the exemplars to set and illustrate expectations of the students' achievement, particularly through the modelling process. They could discuss points as diverse as how to express personal voice in writing, how to organise and express ideas clearly, or how to use the surface features of communication effectively.
- Teachers could use the exemplars to support formative feedback to students individually and collectively, particularly to illustrate specific goals or development points.
- The exemplars could help teachers with the assessment of their students' progress. Teachers may also wish to use them to guide their decisions on where their students' achievement "best fits" the levels of achievement described for a particular curriculum strand.
- Teachers could plan and teach learning activities from the wide range of learning contexts and resource ideas in the exemplars.
- Teachers could use the exemplars to help them inform and report to boards or parents on expectations and student achievement in English.

LINKS BETWEEN THE ENGLISH EXEMPLARS AND asTTle

The matrices developed for Written Language in the exemplar project are consistent with those developed for asTTle. The terms deeper and surface features are used in both. Each has four categories in deeper features and three in surface features.

THE NEW ZEALAND CURRICULUM EXEMPLARS ONLINE

All of the Written Language exemplars in print, the matrix pages, and the teachers' notes can also be found on the Ministry of Education's Online Learning Centre – Te Kete Ipurangi (TKI), together with additional online-only exemplars. Links are provided to other essential materials, for example, relevant curriculum documents and the NCEA achievement and unit standards on the New Zealand Qualifications Authority's website. All the English exemplar materials are also available in both PDF and HTML formats on TKI.

Go to www.tki.org.nz/r/assessment/exemplars/eng/



Teachers' Notes

WHAT DO SOME OF THE KEY TERMS MEAN?

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.dfee.gov.uk/literacy/glossary.html
- visit the terminology pages of English Online at <http://english.unitecology.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 *Eafods* ard the *san* the Eof gos ard. [And the earth orbits around the sun. The earth goes around.]

(Night and Day: TW: E: 1ii)

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 yell out 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 coordinating conjunction. The clauses are of equal weight; that is, they are both main clauses.

Mi Gran has bAn heR and Gran come 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 deeper 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)

REFERENCES

The literacy pages on the Raising Standards: the Standards Site of the United Kingdom Department of Education and Training can be accessed at www.standards.dfes.gov.uk/literacy/

To access the online glossary of grammatical terms on this site, go to www.standards.dfes.gov.uk/literacy/glossary.html

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

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

Ministry of Education (1992). *Dancing with the Pen: The Learner as a Writer*. Wellington: Learning Media.

Ministry of Education (1994). *English in the New Zealand Curriculum*. Wellington: Learning Media.

Ministry of Education (1996). *Exploring Language: A Handbook for Teachers*. Wellington: Learning Media.



Teachers' Notes

REFERENCE LIST

CURRICULUM AND ASSESSMENT MATERIALS

The English exemplars are based on :

- Ministry of Education (1994). *English in the New Zealand Curriculum*. Wellington: Learning Media.

Each level 1 i English exemplar includes a link to the early childhood curriculum:

- Ministry of Education (1996). *Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa/Early Childhood Curriculum*. Wellington: Learning Media.

National Certificate of Educational Achievement

Each level 5 English exemplar includes a link to the National Certificate of Educational Achievement (NCEA). Information about the NCEA can be accessed on the New Zealand Qualifications Authority's website at www.nzqa.govt.nz/ncea/

asTTle

The version 1 CD-ROM of asTTle was trialled in a group of New Zealand schools in 2002. In 2003, the version 2 CD-ROM is available to schools. This version includes assessment tools for reading, writing, and mathematics (pānui, tuhituhi, pāngarau) in English and te reo Māori for years 5, 6, and 7. For more information about asTTle, visit the asTTle website at www.asttle.org.nz

- Ministry of Education and the University of Auckland (2003). *Assessment Tools for Teaching and Learning: He Pūnaha Aromatawai mō te Whakaako me te Ako. Version 2*. Wellington: Ministry of Education.

WORKS OR WEBSITES CITED IN THE ENGLISH EXEMPLARS

Where books or articles are cited in any of the English exemplars, a reference section listing these is included in that exemplar. The English matrix pages include a reference section following the introduction to the matrices. The cited publications are those used by the teachers and students in the particular exemplar or referred to in the matrix pages. They are not required texts. (Some traditional stories, for example, the story of the three little pigs, are referred to generically, not cited as specific publications.)

MINISTRY OF EDUCATION READING SERIES

The Ministry of Education provides a variety of reading resources, including audio versions of many titles, for primary to early secondary classes. Teachers can also use these series to model good writing and to help students to develop their writing skills. The reading series are:

- Ready to Read (years 1 to 3)
- Junior Journal (years 2 to 3)
- *School Journal*, Parts 1, 2, 3, and 4 (years 4 to 8)
- The Journal of Young People's Writing
- School Journal Story Library (years 6 to 10)
- Choices (years 9 and 10)

Connected, which supports the mathematics, science, and technology curricula, can also be used in the classroom writing programme, particularly as a source of examples of explanatory writing.

Support materials for the reading series

Ready to Read

- Ministry of Education (2001). *Ready to Read Teacher Support Material*. Wellington: Learning Media. This folder contains material for emergent and early levels that can also be accessed online at www.tki.org.nz/e/r/literacy_numeracy/professional/teachers_notes/ready_to_read/index.php
- Ministry of Education (1997). *Reading and Beyond: Discovering Language through Ready to Read*. Wellington: Learning Media.
- Ministry of Education (2002). *Books for Junior Classes*. Wellington: Learning Media. This book lists titles and relates these to the Ready to Read colour wheel levels.

School Journal

- Ministry of Education (1998). *The Essential School Journal: A Handbook for Teachers*. Wellington: Learning Media. This handbook offers suggestions on using the *School Journal* in classroom reading programmes.
- Parts 1 and 2 of the *School Journal* are now published with teachers' notes, which are also available online at www.tki.org.nz/e/r/literacy_numeracy/professional/teachers_notes/school_journal/index.php
- *School Journal* issues are not individually listed in the Ministry online catalogue. Schools can purchase *Journal Search*, a commercial software package that can be updated, from Learning Media Customer Services. *Journal Search* offers several search options, including, curriculum area, genre, title, author, illustrator or photographer, topic, and *School Journal* part, number, and date.

FINDING MINISTRY OF EDUCATION RESOURCES

Resource Link

Resource Link helps to keep schools up to date with the Ministry-provided resources delivered to them each term. Copies of *Resource Link* are distributed to schools on the basis of teacher numbers, and each issue is also published as a PDF file available at www.learningmedia.co.nz

Ordering from the warehouse

The Ministry of Education provides a warehousing service for its materials. Call Customer Services freephone 0800 800 565 with any enquiries. Send orders to freefax 0800 800 570 or email orders@learningmedia.co.nz

The Ministry of Education's Online Catalogue

The searchable online catalogue of Ministry curriculum materials lists recent resources (those currently in stock) and those earlier materials that are likely to be available in schools but may not be currently in stock. View the full online catalogue at www.learningmedia.co.nz



Teachers' Notes

RESOURCES: WRITTEN LANGUAGE

Te Kete Ipurangi

TKI's Language and Languages kete provides an abundance of learning materials, links, and references to support the teaching of English. English Online can be accessed from this kete and there is a link to the Assessment Resource Bank. Go to www.tki.org.nz/e/language/english/

POETIC WRITING: PERSONAL EXPERIENCE AND CHARACTER

References for teachers

Calkins, Lucy, with Harwayne, Shelley (1991). *Living between the Lines*. Portsmouth, New Hampshire: Heinemann.

Derewianka, Beverley (1990). *Exploring How Texts Work*. Rozelle: Primary English Teaching Association.

Hood, Harry (2000). *Left To Write Too: Developing Effective Written Language Programmes for Young Learners*. Palmerston North: Dunmore Press.

Ministry of Education (1992). *Dancing with the Pen: The Learner as a Writer*. Wellington: Learning Media.

Ministry of Education (1996). *Exploring Language: A Handbook for Teachers*. Wellington: Learning Media.

Wing Jan, Lesley (1991). *Write Ways: Modelling Writing Forms*. Melbourne: Oxford University Press.

Examples of personal experience writing

Many examples of personal experience writing can be found in the *School Journal* (mainly texts written by adult authors) and the *Journal of Young People's Writing* (texts written by student authors). Teachers could use *Journal Search* to find writing examples that match the backgrounds and interests of their students. They could start their search by using the following keywords: "Feelings", "Family Life", "Relationships", "Children as Authors", and "Children's Prose".

Teachers might find the following titles good starting points:

- Journal of Young People's Writing: "My Feelings" (*Some Place Wonderful*, 1988); "A Letter from Sam E" (*Cricket Bat Smash!*, 2001).
- School Journal*: "Eels Have Feelings, Too" (1.6.78); "Race You to Breakfast" (2.3.97); "Swallowed by the Sea" (2.1.03); "Nana's Story" (2.1.03); "First Dive" (3.1.97); "Alone" (3.2.97); "First Jump" (4.1.88), "Running the Fletcher Challenge" (4.1.96). *School Journal* stories by David Hill are often good examples of personal experience writing, for example, "Once Bitten" (4.3.94); "Get Out of My Hair" (4.2.00); and "Past and Present" (4.2.01).

Teachers could also find good examples of personal experience writing in several issues of *Tickety-Boo!*, distributed free to the "Duffy" schools as part of the Books in Homes initiative. The two most recent issues are:

- Alan Duff Charitable Foundation (2000). *Tickety-Boo!* Issue 4. Wellington: Learning Media.
- Alan Duff Charitable Foundation (2002). *Tickety-Boo!* Issue 5. Wellington: Learning Media.

Materials that teachers could use to promote personal experience writing

Teachers could refer to the following Assessment Resource Bank items:

- level 2: A Special Day; Fun with a Friend
- level 3: Pets; Best and Worst; Holidays; My Friend
- level 4: What a Laugh; Risk Taker; My Biggest Thrill; The Centre of Town.

Go to <http://arb.nzcer.org.nz/nzcer3/>

Teachers could also refer to the following English Online units:

- level 1: Teddybears
- levels 1–2: Postcards from My Planet
- levels 3–4: Camp Thrills, Chills, and Spills
- level 5: Writing for Publication.

Go to <http://english.unitecology.ac.nz/resources/units/>

Examples of character writing

Refer to the introductory page of the set of character exemplars for a detailed list of texts that teachers could use with students as good examples of character writing.

Materials that teachers could use to promote character writing

Teachers could also refer to the following English Online units:

- level 2: What A Character!
- level 3: Ahoy Matey!
- level 5: Writing for Publication.

Go to <http://english.unitecology.ac.nz/resources/units/>

TRANSACTIONAL WRITING: EXPLANATION AND ARGUMENT

References for teachers

Anderson, Mark and Anderson, Kathy (2002). *Text Types in English 3*. Melbourne: Macmillan Education Australia.

Derewianka, Beverley (1993). *Exploring How Texts Work*. Rozelle: Primary English Teaching Association.

Education Department of Western Australia (1997). *First Steps: Writing: Developmental Continuum*. Melbourne: Rigby Heinemann.

Education Department of Western Australia (1997). *First Steps: Writing: Resource Book*. Melbourne: Rigby Heinemann.

Hood, Harry (2000). *Left To Write Too: Developing Effective Written Language Programmes for Young Learners*. Palmerston North: Dunmore Press.

Knapp, Peter and Watkins, Megan (1994). *Context, Text, Grammar: Teaching the Genres and Grammar of School Writing in Infant and Primary Classrooms*. New South Wales: Text Productions.

Martin, J; with Christie, F; Gray, B; Gray, P; Macken, M; and Rothery, J (1992). *Exploring Explanations: Teachers' Book: Levels 1–4*. Sydney: Harcourt Brace.

Ministry of Education (1996). *Describe, Explain, Argue: Teaching and Learning Transactional Writing from Level 1–Level 4*. Christchurch: User Friendly Resources.

Ministry of Education (1996). *Exploring Language: A Handbook for Teachers*. Wellington: Learning Media.

Ministry of Education (1996). *The Learner as a Reader: Developing Reading Programmes*. Wellington: Learning Media.

Whitehead, David (2001). *Top Tools for Literacy and Learning*. Auckland: Pearson Education New Zealand Limited.

Wing Jan, Lesley (1991). *Write Ways: Modelling Writing Forms*. Melbourne: Oxford University Press.

Examples of argument writing

Some examples of argument writing can be found in the *School Journal*. Teachers should use *Journal Search* to find writing examples that match the backgrounds and interests of their students.

Teachers might find the following titles good starting points: “Should Animals be Kept in Zoos?” (1.4.98); “Remembering the A-bomb” (3.2.86); “Is That a Soft Drink Bottle You’re Wearing?” (4.1.99); “War – Who Wants to Remember It?” (4.2.97); “Shifting Sands” (4.2.96); “A Fishy Question” (3.3.95); “Andolino” (3.2.96); “Future Thinkers” (4.2.00); “Tattoo – or Not?” (4.1.92); “The Motorway Debate” (4.1.92); “Operation Skatebowl” (4.1.98).

Arguments appear in a variety of forms in newspaper articles, editorial columns, letters to the editor, and editorial responses.

Materials that teachers could use to promote argument writing

Teachers could refer to the following Assessment Resource Bank items:

- level 1: Why Exercise?; Sand Dunes Poster
- level 2: Should Children be Allowed to Play Outside at Playtimes and Lunchtimes if Not Wearing Hats?; Should Children be Allowed to Ride Skateboards, Rollerblades, or Scooters in the Playground?
- level 3: Keeping Animals in Zoos; Should Animals be Kept in Zoos?
- level 4: Stick with BIC; Tranz Alpine; School Camps; Kaiteriteri Kayaks; Pet Dog; Teacher for a Day; Should Students Have to Wear a School Uniform?; Recreation; Should Schools Sell Lollies and Ice-blocks?; Should Primary School Students Get Homework?; Should Students be Able to Wear Jewellery at School?

Go to <http://arb.nzcer.org.nz/nzcer3/>

Teachers could also refer to the following English Online units:

- level 2: Who’s Afraid of the Big Bad Wolf?
- level 4: Taha Moana – the Sea; Guilty/Not Guilty
- level 5: What’s the Problem?

Go to <http://english.unitecology.ac.nz/resources/units/>

In addition, teachers might wish to use “argument” titles from the Sails Literacy series (published by Heinemann) as examples of argument writing in their shared and guided reading programmes. Possible titles include: *Animals Say*; *Kids Say*; *Should This Have Happened?*; and *What’s Your Opinion?*

Examples of explanation writing

Some examples of explanatory writing can be found in the *School Journal* and in the Connected series. Teachers should use *Journal Search* to find writing examples that match the backgrounds and interests of their students.

Teachers might find the following titles good starting points:

- From the *School Journal*: “Ber-bang! Bang!” (1.1.94); “Sounds in Space” (2.1.88); “Fossils” (2.4.93); “Plants that Store Water” (2.3.93); “The Dance of the Air” (2.1.95); “Kg Search and Rescue” (2.1.96); “How to Collect and Display a White Butterfly” (3.2.88); “If You Can Float ...” (4.1.86); “Round-the-Pole Flying” (4.2.97); “How Dreading Works” (4.3.97); “Virus Warning” (4.3.97); “Fun with Photos” (4.2.00)
- From Connected: “The Eye” (*Connected 3, 1999*); “Night Lights” (*Connected 3, 1999*).

Materials that teachers could use to promote explanation writing

Teachers could refer to the following Assessment Resource Bank items:

- level 2: Lunch at a Japanese School
- level 5: Music.

Go to <http://arb.nzcer.org.nz/nzcer3/>

Teachers could also refer to the following level 3 English Online unit: Have You Ever Wondered? Go to <http://english.unitecology.ac.nz/resources/units/>

In addition, teachers might wish to use “explanation” titles from the Sails Literacy series (Heinemann) as examples of explanation writing in their shared and guided reading programmes. Possible titles include: *From Here to There*; *Stomachs*; *Using a Tail*; *Energy*; *Using a Beak*; *Space Junk*; *Worm Work*; and *Kitesurfing*.

Teachers might also use generic “reference texts” such as the “Tell Me Why?” books (Chancellor Press) and materials published on www.howstuffworks.com for promoting the writing of explanations.



Teachers' Notes

ORAL LANGUAGE AND VISUAL LANGUAGE

INTRODUCTORY NOTE

These pages follow on from pages 1 to 10 of the Teachers' Notes that were issued with the exemplars for Written English. Those notes provide:

- a general introduction to all of the English exemplars (pages 1 to 4);
- a general reference section (page 8 and the beginning of page 9);
- a glossary (pages 5 to 7) and a resource list (pages 9 and 10) that are specific to Written Language.

Please refer back as needed to the overall introduction and the general reference section. The two new sections in these additional pages are:

- a glossary for Oral Language and for Visual Language;
- a resource list for Oral Language and for Visual Language.

THE GLOSSARIES FOR ORAL LANGUAGE AND VISUAL LANGUAGE

See the Glossary for Written Language (pages 5 to 7 of the Teachers' Notes) for definitions of those language features that students might use when speaking or when incorporating text in their static or moving images.

The glossaries for Oral Language and Visual Language are not definitive but are intended to be helpful to teachers as they work with their students on Oral Language (with specific reference to group discussion) or Visual Language (with specific reference to producing static images or making videos). Teachers could also:

- consult the relevant sections in the Ministry of Education handbook *Exploring Language: A Handbook for Teachers*;
- visit the terminology pages of English Online at <http://english.unitec.ac.nz/resources/resources/terminology.html>

ORAL LANGUAGE: SPEAKING AND LISTENING: INTERPERSONAL SPEAKING

Clarity

With reference to sound, including speech, "clarity" means the state of being clear. It relates to a speaker's control over his or her volume, pace, and articulation (the elements of the words spoken being clearly distinguishable).

Emphasis

This is the stress laid upon a word or words to indicate special meaning or significance. Emphasis may sometimes be intensified by an immediate repetition of the key word or words.

Inflection

Inflection is a modulation of the voice upwards or downwards through modifying intonation and/or pitch. For example, a rising inflection is common when the speaker is asking a question or expressing doubt or incredulity.

Intonation

By changing the musical pitch of their voice, a speaker can structure their speech and amplify or clarify their meaning. Intonation may distinguish questions from statements (as in "Sure?", "Sure!") or indicate contrastive and emotive stress (as in "I said two, not three" or "I just hate that advertisement!"). Intonation reveals the speaker's attitude or feelings. Each language has its own set of intonation patterns.

Non-verbal features

These may include eye contact (gaze), facial expressions such as smiling or frowning, body position (body language), gesture, and movements such as nodding or shaking the head. As well as discussing the effective use of non-verbal features, students may need to consider the appropriateness of particular non-verbal features when speaking to, or holding discussions with, listeners of different cultures.

Pace

Pace is the speed or tempo adopted by the speaker, whether naturally or deliberately for effect.

Pause

Pauses are breaks in speaking or moments of silence that occur naturally as speakers take a breath or think about what to say next. When quoting or reading aloud, the speaker will use pauses to indicate sentence or paragraph transitions. The pause can also be exploited dramatically for effect.

Pitch

Spoken language has variation in pitch, which we hear as the voice going up and down.

Tone

Tone is the effect created by the particular pitch, quality, and strength of a sound. Speakers can vary their tone of voice to convey a feeling or mood.

Tone group

In English, the intonation patterns are in tone groups. These are the basic units in spoken language, much like a sentence in written language. Each tone group conveys one idea and is said in a single group. Speakers pause between tone groups in order to breathe and to plan what to say next.

Volume

A speaker may deliberately exploit volume (the power of sound or fullness of tone) by speaking more loudly or more softly to capture listeners' attention, emphasise a point, or elicit an emotional response.

VISUAL LANGUAGE: PRESENTING: STATIC AND MOVING IMAGES

Angle

The angle is the position from which the camera views the subject. For example, to get a high angle, the camera is directed down at the subject, making the subject seem smaller. To get a low angle, the camera looks up at the subject, which then appears to be large. The apparent smallness or largeness of the subject may also be used to cue the viewer's perceptions of the subject's weakness or vulnerability (a high-angle shot) or strength and power (a low-angle shot).

Border

A border or frame can be used to enclose a static image. The border can be inset from the page edge, leaving margins or white space showing, or can be set flush to the page's edges. It directs the viewer's eye in to the static image. A border or frame can be plain or ornamental. The images or pattern on a border can be used to symbolise the important aspects of the dominant image.

Camera movements

Camera movements include:

- panning (movement side to side from a stationary position);
- tilting (movement up and down from a stationary position);
- tracking (a moving camera following a moving subject);
- the zoom (movement in towards the subject);
- the reverse zoom (movement outwards from the subject).

All of these movements may be faster or slower for effect.

Composition

This term is used in relation to both static and moving images. It refers to the way an artist organises visual elements in a design to establish relationships and create particular effects.

In a static image, the designer might consider such elements as:

- balancing the elements in the composition through their relative size and placement;
- centre positioning of the dominant image;
- juxtaposition or the side-by-side placement of elements to draw attention to their similarities or contrasts.

In moving images, the producer may begin from the "rule of thirds", with the focus of a shot located approximately a third of the distance from the top. If the focus is on a person or group, the producer will have to consider the amount of space to show above them (headroom) or between them when they are talking. The producer may want to suggest space between the "observing" camera and a subject talking to camera. Space for subjects to move in ("walking space") is also another compositional consideration.

Depth

Images may appear to be two-dimensional or three-dimensional. Two-dimensional images look flat, and three-dimensional images have depth. The artist can achieve the illusion of depth and enable the viewer to understand the relationships between visual elements by the way he or she places subjects in the foreground in relation to the background behind them. "Depth" may also be referred to as "depth of field". In film, depth of field is the area in a moving image that appears to be in focus.

Dominant image

The dominant image is the central focus of a static image. It is often, but not always, at the centre of the static image.

Flashback

In moving images, a flashback is a scene (or sequence) set earlier in time than the main action (or sequence).

Font

Font (also typeface) is a set of type of one face (look) and size. Font size is expressed in points, for example, 10 point Arial. Any typeface can also be presented in a variety of styles, such as bold, italic, or other ornamental finishes.

Frame

In moving images, a frame is a single picture. In videos, there are 30 frames per second. (For static images, see also "border".)

Montage

In static images, a montage is an assemblage of smaller images and/or text fragments to form a single larger composition. In moving images, a montage is a series of quick cuts between several shots that are related in theme or content but may be from different times or settings.

Pace

In moving images, pace is the impression of speed or slowness created for the viewer by the length or shortness of shots and sequences and the frequency and speed of camera movements and transitions.

Scene

In moving images, a scene is generally either a group of sequences (longer) or a group of shots (shorter) limited to one setting or place and covering a single event.

Script

In moving images, "script" usually means a written description of the visual and audio elements the producer wants to capture. A video script may be backed up by a shot list and a story board (a series of drawings mapping out the scope of the video).

Sequence

In moving images, a sequence is a group of shots that flow together. They might focus on an action or character, create a mood, or set a scene.

- An in-point is an image that starts a sequence, capturing the audience's attention and establishing the situation.
- An out-point is an image that ends a sequence, either concluding the narrative or leaving it so that it can be returned to. If it concludes the narrative, it may resolve it or leave it open.

Shot

In moving images, a shot is a single run of the camera of varying duration. In deciding what kind of shot to employ, the producer will be considering what he or she is trying to convey to the viewers, for example, establishing a setting or showing character action and reaction. See also "sequence" and "transitions."

- A wide shot (sometimes, long shot) shows a more distant picture of the scene or subject and is often used at the beginning of a video to orient the viewer.
- A mid or medium shot focuses the viewer more closely on the scene or subject by moving the camera position or using a zoom lens. A medium shot may be a useful transition from wide to close-up shots.
- A close-up shot focuses on details of the subject or scene.
- A cutaway shot moves from the subject to an observer or observers, for example, the interviewer listening to the interviewee's response, bystanders to the action, or audience members watching a performance. Such a shot may be literally over the shoulder or taken from behind the subject.

Sound

In moving images, sound may encompass:

- natural sound (the background noises captured by a camera microphone);
- dialogue;
- voice-over (a recorded track made by an off-camera narrator and added to the video);

- special sound effects;
- music by itself or as a backing track to dialogue;
- the deliberate use of silence.

Spacing

In static images, spacing includes:

- the margins (head, foot, and tail) around a single image or a block of text and image(s) on a page;
- the leading or space between lines of type;
- the kerning or space between characters or words in a line of type;
- the spacing between blocks of text.

These different aspects of spacing affect the amount of white space or visible (unmarked) page that is left showing around a static image or a block of text and image(s). White space can contribute to an open or uncluttered look.

Texture

Texture refers to the resolution of static or moving images. High-resolution images appear sharp, with clearly defined detail and good depth of colour. Low-resolution images look grainy. Detail may be harder to see and colours appear murkier. Both high- and low-resolution images or shots may be very effective in conveying certain moods.

Transitions

In moving images, the term "transitions" refers to the movement from one shot to another. Transitions include:

- the cut (a direct transition from one shot to another);
- the jump cut (a deliberately jerky or not obviously consistent transition);
- the fade-out (an image darkening to black);
- the fade-in (a new image brightening into visibility);
- the dissolve (one image fades out as another fades in, both images appearing briefly to be superimposed on each other);
- the wipe (one image moving horizontally across the screen to cover another).



Teachers' Notes

RESOURCES: ORAL LANGUAGE AND VISUAL LANGUAGE

ORAL LANGUAGE: SPEAKING AND LISTENING: INTERPERSONAL SPEAKING

References for teachers

Allen, Leanne, for the Western Australia Department of Education (1997). *Oral Language: Resource Book*. First Steps series. Port Melbourne, Victoria: Rigby Heinemann.

Dwyer, John (ed.) (1991). *A Sea of Talk*. London: Heinemann.

Evans, Jenny, for the Western Australia Department of Education (1997). *Oral Language: Developmental Continuum*. First Steps series. Port Melbourne, Victoria: Rigby Heinemann.

Howe, Alan (1992). *Making Talk Work*. London: Hodder and Stoughton.

Jones, Pauline (ed.) (1996). *Talking to Learn*. Newton, New South Wales: Primary English Teaching Association.

Ministry of Education (1996). *Exploring Language: A Handbook for Teachers*. Wellington: Learning Media.

Rowe, Gaelene (1973). *Let's Talk: Activities for Oral Language*. Mount Waverly, Victoria: Dellasta.

Materials that teachers could use to promote Oral Language

Teachers could refer to the relevant items in the Assessment Resource Bank at <http://arb.nzcer.org.nz/nzcer3>

Teachers could also refer to the English Online Units for Oral Language at <http://english.unitecology.ac.nz/resources/units/home.html>

VISUAL LANGUAGE: PRESENTING: STATIC AND MOVING IMAGES

References for teachers

Edwards, Sam (1996). *Reading the Pictures: Activities with Film and Television in the Classroom*. Auckland: Berkley Publishing.

Ministry of Education (1996). *Exploring Language: A Handbook for Teachers*. Wellington: Learning Media.

Moline, Steve (1995). *I See What You Mean: Children at Work with Visual Information*. Melbourne: Longman Australia.

Quin, Rod, McMahon, Barrie, and Quin, Robyn (1997). *In the Picture: Reading Visual Language*. Carlton, Victoria: Curriculum Corporation.

Quin, Rod, McMahon, Barrie, and Quin, Robyn (1997). *Picture This: Reading Visual Language*. Carlton, Victoria: Curriculum Corporation.

Materials that teachers could use to promote Visual Language

Teachers could refer to the relevant items in the Assessment Resource Bank at <http://arb.nzcer.org.nz/nzcer3>

Teachers could also refer to the English Online Units for Visual Language at <http://english.unitecology.ac.nz/resources/units/home.html>