

NCEA Review and Maintenance Programme – 2026 updates

Review and maintenance work has been undertaken for all three levels of NZC NCEA for 2026. This pdf document contains the updated assessment materials for **English Level 2**. In January 2026 the NCEA website will be updated with these changes for Level 1, and the pdf version will be removed as it will no longer be necessary. For Levels 2 and 3, assessment materials will be updated on TKI in January. For external assessment specifications, refer to the NZQA website.

Subject: English Level 2

Product	What's changed?
AS2.4 91101 Conditions of Assessment	Updated to include generative AI guidance.
AS2.4 91101 Internal Assessment Activities	Updated to align with revised Conditions of Assessment and each other.

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NCEA Level 2 English

Conditions of Assessment

General Information

Subject Reference	English
Domain	English
Level	2

Conditions of Assessment

These Conditions provide guidelines for assessment against internally assessed Achievement Standards. Guidance is provided on:

- specific requirements for all assessments against this Standard
- appropriate ways of, and conditions for, gathering evidence
- ensuring that evidence is authentic.

Assessors must be familiar with guidance on assessment practice in learning centres, including enforcing timeframes and deadlines. The [NZQA](#) website offers resources that would be useful to read in conjunction with these Conditions of Assessment.

The learning centre's Assessment Policy and Conditions of Assessment must be consistent with NZQA's [Assessment Rules for Schools with Consent to Assess](#). This link includes guidance for managing internal moderation and the collection of evidence.

Gathering Evidence

Internal assessment provides considerable flexibility in the collection of evidence. Evidence can be collected in different ways to suit a range of teaching and learning styles, and a range of contexts of teaching and learning. Care needs to be taken to allow students opportunities to present their best evidence against the Standard(s) that are free from unnecessary constraints.

It is recommended that the design of assessment reflects and reinforces the ways students have been learning. Collection of evidence for the internally assessed Standards could include, but is not restricted to, an extended task, an investigation, digital evidence (such as recorded interviews, blogs, photographs, or film), or a portfolio of evidence.

Effective assessment should suit the nature of the learning being assessed, provide opportunities to meet the diverse needs of all students, and be valid and fair.

Ensuring Authenticity of Evidence

[Authenticity](#) of student evidence needs to be assured regardless of the method of collecting evidence. This must be in line with the learning centre's policy and NZQA's [Assessment Rules for Schools with Consent to Assess](#).

Ensure that the student's evidence is individually identifiable and represents the student's own work. The evidence must be an accurate reflection of what the student independently knows and can do, according to the Standard being assessed. This includes evidence submitted as part of a group assessment, evidence produced outside of class time or without assessor supervision, and evidence produced with any use of generative artificial intelligence tools (GenAI). GenAI use should be carefully considered in the context of the Standard being assessed and its Conditions of Assessment, discussed with students before the assessment, and its use must be acknowledged. For example, an investigation carried out over several sessions could include:

- teacher guidance on the nature and extent of [acceptable GenAI use](#), if any
- assessor observations and conversations
- meeting with the student at set milestones or checkpoints
- the student's record of progress, such as photographic entries or any GenAI prompts used.

Specific Information for Individual Internal Achievement Standards

Achievement Standard Number	91101 English 2.4
Title	Produce a selection of crafted and controlled writing
Number of Credits	6
Version	2

Assessment Opportunities

Good assessment practice in writing includes providing multiple opportunities for students to draft, develop, and craft several pieces in appropriate text types. Students should also be given opportunities to pursue their own individual writing interests. All evidence must be developed by the student, not other sources. Each writing opportunity should include all of the following stages: planning, drafting, revising, editing, and proofreading. Assessment opportunities need to be flexible because the time required to complete these stages may vary for individual students.

Writing activities can be integrated with other parts of the English programme. For example, the ideas developed in written reports analysing connections across texts [AS 2.7] could be reworked into a crafted piece of writing and used as part of the assessment evidence for this standard [AS 2.4]. In all cases, teachers should take careful note of the relevant standard, including Explanatory Notes, as material may need to be reworked to meet the criteria for other standards.

Good Assessment Practice

Teachers may guide students through the writing process and ensure that students are provided with a number of opportunities for constructive feedback. Teachers might demonstrate how the techniques used in sample texts can be applied to the students' own writing.

Writing should not be treated as one or two short assessment events. Instead, programme design should ensure that a student's writing is developed over the year, and then their best is submitted for summative assessment.

Spreading the writing programme over an extended period is essential. This approach may involve developing some pieces of writing to an early draft stage only, then 'parking' this writing to be revisited later when writing skills have developed further. Writing may be parked at any stage of the planning, drafting, revising, editing, and proofreading process.

Teachers might consider using a 'hands on, hands off' approach in the writing programme:

- 'hands on': where the teacher indicates in detail the areas students should work on. The understanding shared by student and teacher is that this strategy is intended to directly target particular skills. This work would not be suitable for summative assessment.
- 'hands off': where, as the programme progresses, the student has developed skills sufficiently so that the teacher has less input and therefore the writing can be presented for assessment because it is the student's own work.

Authenticity of Student Work

Where writing is to be presented for assessment, it must be developed by the student themselves. Teacher/peer feedback should not compromise authenticity but may include suggestions about areas where further developments are needed. As students develop their final drafts, teachers may offer appropriate guidance on whether the writing may need further work on ideas, language, structure or accuracy in grammar, spelling, punctuation, or paragraphing. Teachers should not correct errors, rewrite sentences or make detailed written annotations, or give verbal feedback identifying and commenting on individual errors throughout whole pieces of writing.

Refer also to the 'hands on, hands off' approach described above.

To ensure student evidence is original and individually identifiable assessors **should**:

- carry out ongoing observations and conversations with students to determine authenticity
- consult with students at planned checkpoints, milestones, or both to verify authenticity.

Assessors **must**:

- closely supervise the writing process to ensure authenticity
- check that students do not copy from another person or source without appropriate acknowledgement
- limit feedback to general suggestions that reference the achievement criteria in the standard
- ensure that students do not receive guidance, scaffolding, instruction, assistance, or assessment conditions outside what is specified as permissible in these conditions.

Students **must**:

- develop and submit work that is entirely their own.

Students **must not**:

- use any form of generative AI or other tools to automatically generate content at any stage of the writing process.

Sufficiency

Although there is no minimum word count or upper word limit, in order to provide sufficient evidence, it is recommended that writing should be a minimum of 500 words at Level 2. While poetry may not reach this minimum, a poem considered for assessment must be of sufficient length to demonstrate depth of ideas, control of language and form. Where significantly shorter poetry or prose pieces are included in the selection, students may need to produce more than two pieces to provide sufficient evidence for the standard.

Achievement Standard Number	91102 English 2.5
Title	Construct and deliver a crafted and controlled oral text
Number of Credits	3
Version	2

The intention of this standard is that the oral presentation is primarily spoken and can include appropriate presentation techniques and supporting materials. Although other languages can be included in the presentation as appropriate (eg as an introduction or greeting), the presentation must be mainly in English.

Assessment Opportunities

Good assessment practice in speaking includes providing a variety of opportunities for students to develop skills in a number of different types of oral presentations.

Oral presentations can be integrated with other parts of the English programme. For example, material developed to analyse aspects of visual or oral texts [2.10] could be assessed against this standard. In all cases, teachers should take account of the relevant standards, including Explanatory Notes, as material may need to be reworked to meet the criteria for other standards.

Presentation contexts could be live or recorded.

Good Assessment Practice

Teachers may guide students through the planning and preparation process and ensure that students are provided with a number of opportunities for constructive feedback.

During preparation and rehearsal work, equal attention should be paid to the development of ideas and presentation techniques. Ideas expressed and presentation techniques used should be appropriate to Level 7 curriculum achievement objectives. Presentation techniques should be taught explicitly so that students are clear that simply reading out a presentation is not appropriate or effective.

Teachers should make an audio-visual recording of oral work to support their judgements and to inform their internal assessment processes.

Sufficiency

In order to provide sufficient evidence, it is recommended that an oral presentation should be a minimum of four minutes.

Where a group approach is used the teacher needs to ensure that there is evidence that each student has met all aspects of the standard.

Achievement Standard Number	91103 English 2.6
Title	Create a crafted and controlled visual and verbal text
Number of Credits	3
Version	2

The intent of this standard is that students create a text that focuses on the visual mode. Visual texts are expected to be 'stand alone' in nature rather than being a component within oral presentations. For example, a PowerPoint display that has been produced to support an oral presentation would probably not meet the criteria for this standard.

Assessment Opportunities

Good assessment practice includes providing more than one opportunity for students to demonstrate their skills in combining visual with written and/or oral modes in a visual text.

Students should be given opportunities to pursue their individual interests and to develop and craft texts using a range of media.

Texts created for assessment against this standard could be integrated with other parts of the English programme. For example, creating a visual text could form part of a text study to measure student understanding of key themes, symbols, or character motivations. If work is to be assessed against another standard, teachers should take account of the relevant standards including Explanatory Notes.

Good Assessment Practice

Teachers may guide students through the planning and preparation process and ensure that students are provided with a number of opportunities for constructive feedback. Equal attention should be paid to the development of ideas and presentation techniques. Ideas and presentation techniques used should be appropriate to Level 7 curriculum achievement objectives.

Sufficiency

In order to provide sufficient evidence, it is recommended that writing should be a minimum of 500 words. While poetry may not reach this minimum, a poem considered for assessment must be of sufficient length to demonstrate depth of ideas, control of language and form. Where significantly shorter poetry or prose pieces are included in the selection, students may need to produce more than two pieces to provide sufficient evidence for the standard

Authenticity of Student Work

Where work is to be presented for assessment, teacher/peer feedback should not compromise authenticity but may include suggestions about areas where further developments are needed. As students develop their final texts, teachers may offer appropriate guidance that the text may need further work on ideas, structure, language features or on how the visual elements are combined with the written and/or oral elements.

Achievement Standard Number	91104 English 2.7
Title	Analyse significant connections across texts, supported by evidence
Number of Credits	4
Version	2

The intent of this standard is that students read, watch and/or listen to at least four texts, then analyse significant connections across the texts in a written, visual, and/or oral form

Assessment opportunities

Good assessment practice that supports students as they learn to make connections includes building into the English programme a variety of opportunities to identify, discuss, explain, and analyse connections between texts. Students must be given opportunities to include text(s) that they have independently selected.

Opportunities to explore individual texts should occur throughout the programme. Work towards this standard could form an important part of students' literary studies prior to external assessment for studied written texts [2.1], or visual or oral texts [2.2].

Understandings derived from a study of connections can be integrated with other parts of the English programme. Analyses can be presented in written, visual, and/or oral modes. These analyses could be assessed against other standards such as 2.4 [writing] or 2.5

[oral]. In all cases, teachers should take account of the relevant standards including the Explanatory Notes.

Text selection

Texts can be selected from one or several text types: written, visual or oral. Texts chosen should be appropriate to Level 7 curriculum achievement objectives, or have characteristics that enable students to meet the expected level of analysis.

Good assessment practice

Teachers may guide students to think more deeply and critically about texts, and ensure that students are provided with a number of opportunities for constructive feedback.

Teachers should encourage students to choose texts based on their interests. The mode of presentation should be carefully chosen to ensure that sufficient depth of evidence can be presented to meet the criteria for assessment.

Authenticity of student work

Where student work is to be presented for assessment, constructive feedback should not compromise authenticity but can validly include suggestions about areas where further developments are needed. Students should have the opportunity to receive feedback, edit, revise and polish their work before assessment judgements are made.

It is essential that students make their own connections across texts. Teachers must ensure that the extent of their input does not compromise assessment validity.

Achievement Standard Number	91105 English 2.8
Title	Use information literacy skills to form developed conclusion(s)
Number of Credits	4
Version	2

The intent of this standard is that students use information literacy skills to identify information needs, to locate, evaluate and select information and then use this information to create new understandings and knowledge.

Assessment opportunities

Good assessment practice includes providing a variety of opportunities for students to actively develop the information literacy skills and to use information to form developed conclusions.

This work could be integrated with many parts of an English programme. Valid and suitable topics for enquiry, where information literacy skills could be applied, could develop from questions or issues arising in the contexts of personal independent reading, writing, class discussion, working on studied texts or discussing connections between texts.

Understandings derived from using information literacy skills can be integrated with other parts of the English programme. For example, material developed for this standard could be used when presenting evidence for assessment against AS 2.1 and 2.2 (externally assessed), and AS 2.4 and 2.5 (internally assessed). In all cases, teachers should take account of the relevant standard including the Explanatory Notes.

Good assessment practice

Teachers may guide students through the planning process and model the information literacy process. They should ensure that students are provided with a number of opportunities for constructive feedback.

Students must independently frame an enquiry, then seek, locate, select, record and evaluate information themselves. They must also independently express new understandings connected to the purpose of their enquiry. When forming their conclusions, students should focus on transforming the information they have collected into understandings which are new to them and can be supported by the information collected.

Information and understandings may be presented in written, visual, or oral forms, or in a combination of modes that allows students to work within their area of strength using information and communication technologies as appropriate.

Authenticity of student work

Teachers should ensure that the extent of their input does not compromise assessment validity.

Evidence of the student's information literacy process, including evaluation of sources, must be included in work submitted for assessment and moderation.

Achievement Standard Number	91106 English 2.9
Title	Form developed personal responses to independently read texts, supported by evidence
Number of Credits	4
Version	2

The intent of the standard is that students form developed personal responses to the independent reading they have undertaken for enjoyment and personal fulfilment.

Assessment Opportunities

Good assessment practice in reading independently and responding to the reading includes integrating frequent opportunities for the independent reading of written, oral, and visual texts.

Independent reading can be integrated with many other parts of the English programme, including reading completed as part of the writing programme [AS 2.4], connections across texts [AS 2.7], or information literacy [AS 2.8].

Responses to reading could be assessed against other standards such as writing [2.4] and oral [2.5] presentation standards. In all cases, teachers should take account of the relevant standards including Explanatory Notes, as material may need to be reworked to meet the criteria for other standards.

Text Selections

Written, visual, or oral texts selected must be at curriculum level 7. It is important to be aware of the expectations associated with the curriculum level in terms of the appropriateness of the texts selected. Teachers and students could consider a combination of the following factors in determining whether a written, visual, or oral text is at level 7:

- what does the text deal with? (eg ideas, themes, storyline, content)
- whom does the text feature? (eg key characters/people, their situations and ages)
- how is the text written? (vocabulary, language, syntax, style, narrative perspective)
- for whom is the text intended? (readership age, interest).

All written texts must be selected by the student.

Written texts read to the class could be included as oral texts, but not as written texts. Students must read all written texts themselves.

Responses

Responses can be presented in written, visual, and oral forms or in a combination of those forms.

Students could respond to one or more aspect of the text and then support the response with at least one specific relevant detail. Details can include quotations or specific descriptions and must be relevant and directly linked to the response.

Technical or stylistic accuracy of written responses is not being assessed, nor is the production quality of oral responses. However, the quality of the response should be such that the meaning conveyed by the response in showing understanding is clear.

Good Assessment Practice

Reading strategies and appropriate ways of creating written or oral responses should be modelled. It is recommended that the first responses are completed in class time. This process would provide opportunities for the teacher to become familiar with students' authentic response styles and to provide constructive feedback.

Evidence towards this standard should be gathered throughout the programme.

Responses to texts should be regularly submitted for assessment as the programme progresses rather than in one submission.

Authenticity of student work

Regular discussions and checkpoints ensure that students have read the texts independently and that the responses are authentic. Where work is to be presented for assessment, teacher feedback should not compromise assessment authenticity.

Sufficiency

The standard requires student responses to at least six texts. Teachers need to be confident that the student has met the achievement criterion relating to the grade that is awarded. They need to make a holistic judgement across all the evidence presented that the student meets the requirements of the standard, and in particular of the requirements set out in Explanatory Notes 2 and 4.

Achievement Standard Number	91107 English 2.10
Title	Analyse aspects of visual and/or oral text(s) through close viewing and/or listening, supported by evidence
Number of Credits	3
Version	2

The intent of this standard is that students analyse text(s) by independently exploring ideas and text conventions in visual and/or oral texts.

Assessment Opportunities

Good assessment practice that supports students as they learn to read visual and oral texts closely includes building into the English programme a variety of opportunities to develop this skill.

To support the development of convincing and/or perceptive close readings, teachers are encouraged to scaffold questions that lead to these kinds of response. However, teachers should avoid designing assessment tasks that are a series of questions and answers or that are timed tests, because such activities are not conducive to the depth of analysis required for the standard. Responses may be presented in appropriate written or oral forms. It is not expected that written responses be in essay form.

Understandings derived from close reading can be integrated with other parts of the English programme. For example, material developed for this standard could be used when presenting evidence for assessment against AS 2.2 (externally assessed) or integrated with studies into connections across texts [AS 2.7]. In all cases, teachers should take account of the relevant standards including the Explanatory Notes.

Good Assessment Practice

Teachers should model how to closely read a visual or oral text. They should provide a number of opportunities to develop skills and should offer constructive feedback.

Assessment Tasks

It is possible for evidence to be assembled from one or more visual/oral texts. Teachers could offer students a choice from a range of texts for close reading that best suit their class and chosen area of study. If appropriate, close reading responses could be drawn from at least one oral text, or one visual text, or a combination of visual and oral texts.

The use of a written transcript of an oral text or storyboard from a visual text is only appropriate as a supporting document – ie the text that is used in the assessment activity must be visual/oral.

Teachers can identify the text conventions for consideration but students must closely read meanings and effects independently.

Texts used for assessment may be whole texts or extracts from larger texts.

Students should ensure that the idea[s] and text convention[s] are significant features within the text and therefore can be supported by relevant and specific supporting details.

Authenticity of Student Work

While students may have studied similar texts or the larger text from which an extract has been taken, the specific text or extract used for assessment must not have been previously studied. If students are using an 'unstudied' extract from a previously studied film, the material presented for assessment must demonstrate the students' own close reading skills. This means that the extract(s) selected for close viewing and/or listening must not have been previously studied in terms of their ideas and text conventions.

Where work is to be presented for assessment, teacher feedback should not compromise assessment validity.

Sufficiency

The expectation is that students will closely read one or more visual and/or oral texts and respond to at least four significant text aspects.

Evidence towards achievement can be collected from authentic assessment opportunities during the year's programme. At the time of final assessment, the teacher will consider all evidence and award a grade that best reflects the student's achievement. In the situation where there are varying grades, a student's final grade should be a reflection of what he/she is capable of as evidenced through close reading assessment tasks collected over the year.



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Internal Assessment Resource English Level 2

This resource supports assessment against:

Achievement Standard 91101 version 2

Produce a selection of crafted and controlled writing

Resource title: “... yeah, write”

6 credits

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

Date version published by
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October 2025 Version 3

To support internal assessment from 2026

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.

Internal Assessment Resource

Achievement Standard English 91101: Produce a selection of crafted and controlled writing

Resource reference: English 2.4A v3

Resource title: "... yeah, write"

Credits: 6

Teacher guidelines

The following guidelines are designed to ensure that teachers can 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 English 91101. 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 assessment activity requires students to produce a portfolio of writing based on the idea of a New Zealand identity. Students can choose whether to produce formal or creative writing as well as the text type (for example, poetry, narrative, description, feature article, or monologue). Students must submit at least two pieces of crafted and controlled writing from their portfolio for assessment. All evidence must be developed by the student.

Students are required to state the purpose and aims of their writing in a statement of intent before they begin. This will help the teacher understand what effects the students are aiming to achieve in their writing.

Conditions

- Students can read texts, collect information, and develop ideas for their writing both in and out of class time.
- This activity can take place over an extended period of time.
- All writing must be prepared in class time. No work may go out of class in hard copy or electronic form, such as email. All developed and submitted work must be entirely the student's own. See the Conditions of Assessment guidelines in order to ensure good assessment practice.
- You will need to schedule checkpoints, milestones, or both during the year to ensure and verify the authenticity of your students' work. Drafts should be regularly emailed, stored, and/or printed by you to document the process.
- Prior to using this assessment activity, you should guide students through the process of writing, including skills such as developing ideas, writing with control, editing, and proofreading.
- Students should have the opportunity to receive feedback, edit, revise, and polish their work before assessment judgements are made. You can validly make suggestions about areas where further development is needed, but constructive feedback should not compromise the authenticity of students' work.
- Students must **not** use any form of generative AI or other tools to automatically generate content at any stage of the writing process.

- Students must **not** copy from another person or source without appropriate acknowledgement.

Resource requirements

Throughout the year, various aspects of your teaching programme need to focus on New Zealand issues and/or texts or examples of writing which depict a sense of New Zealand identity.

These could include:

- New Zealand literature (short stories, poetry, films, novels)
- the issue of sustainability
- race relations in New Zealand
- the importance of Māori culture to New Zealand.

Additional information

Opportunities also exist to connect students' crafted writing to the assessment of other internal standards such as Achievement Standard English 91106 *Form developed personal responses to independently read texts, supported by evidence*. Wherever such integration between different parts of the programme occurs, teachers must ensure that the work presented for each assessment is developed sufficiently in order to meet the criteria for each standard. In all such cases, teachers should refer closely to each relevant standard, including the Explanatory Notes and the Conditions of Assessment guidelines.

Internal Assessment Resource

Achievement Standard English 91101: Produce a selection of crafted and controlled writing

Resource reference: English 2.4A v3

Resource title: "... yeah, write"

Credits: 6

Achievement	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none"> Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas. Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to create effects. 	<ul style="list-style-type: none"> Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas convincingly. Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to create convincing effects. 	<ul style="list-style-type: none"> Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas effectively. Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to command attention.

Student Instructions

Introduction

Throughout the year, you will create a portfolio of writing based on the idea of a New Zealand identity. You can choose whether to produce formal writing or creative writing as well as the text type (for example, poetry, narrative, description, feature article, or a monologue).

Task

Submit at least two pieces of writing from your portfolio for assessment. See Resource A for a process you might use.

Make sure that each piece of writing:

- develops, sustains, and structures ideas appropriately for the text type
- makes connections between ideas
- uses language features that are appropriate to the audience and purpose (for example, an obituary for a deceased New Zealand writer uses euphemism rather than being blunt and insensitive)
- uses text conventions accurately so that the writing contains only minor errors.

State the purpose and aims of your writing in a statement of intent before you begin. This will help your teacher to understand what effects you are aiming to achieve in your writing.

You must write everything yourself. Do not use AI tools or anything that creates content for you. Do not copy someone else's work. If you refer to or are inspired by someone else's work, such as a book, article, website, or video, you must clearly reference it. Using someone else's work without proper acknowledgment is considered plagiarism and is not allowed.

You will be assessed on the quality of your structured ideas and writing. Length is not the primary consideration. However, it is unlikely that pieces that are shorter than 500 words will give you the opportunity to demonstrate your skills in crafting and controlling writing.

For 2026 Planning

Resource A - A possible process

This is a process you might follow in preparing and completing each piece of writing.

- Decide on what aspect(s) of the New Zealand identity you wish to write about.
- Once this decision is made, you will need to consider which text type is most appropriate to communicate your ideas.
- Example: *Arriving in New Zealand* (In the examples below, the text type is printed in bold)
 - A **web page** for a tourism website to introduce your region's points of interest
 - A **film review** of Jane Campion's *The Piano*
 - An **account** of arriving and settling in New Zealand from the point of view of a recent immigrant, or a Kiwi recently returned from their "OE"
 - A **description** of a particularly striking scene in the first days of arrival
 - A **newspaper editorial** about your opinion of New Zealand.
- Plan your writing carefully.
- Discuss your plans with your teacher.
- Write your draft.
- Review and revise your draft.

Assessment schedule: English 91101: “... yeah, write”

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
<p>The student presents a selection of drafted and revised written pieces.</p> <p>At least two pieces develop, sustain, and structure ideas and craft controlled writing using appropriate language features. This means that the student:</p> <ul style="list-style-type: none"> • builds on ideas by adding comments, explanations, details, or examples appropriate to the selected text type and audience • makes connections between ideas • deliberately uses language features appropriate to the selected text type and purpose to create meaning and effects • uses text conventions accurately so that the writing contains only minor errors. 	<p>The student presents a selection of drafted and revised written pieces.</p> <p>At least two pieces develop, sustain, and structure ideas convincingly and craft controlled writing using appropriate language features to create effects. This means that the student:</p> <ul style="list-style-type: none"> • builds on ideas by adding comments, explanations, details, or examples appropriate to the selected text type and audience • makes connections between ideas • develops ideas and structure that are reasoned clear and relevant to the purpose of the text • deliberately uses language features appropriate to the selected text type and purpose to create meaning, effects, and audience interest • uses text conventions accurately so that the writing contains only minor errors. 	<p>The student presents a selection of drafted and revised written pieces.</p> <p>At least two pieces develop, sustain, integrate, and structure ideas effectively and craft controlled writing using appropriate language features to command attention. This means that the student:</p> <ul style="list-style-type: none"> • builds on ideas by adding comments, explanations, details, or examples appropriate to the selected text type and audience • makes connections between ideas • uses ideas and structure to create text that is compelling, persuasive, innovative, and/or striking • deliberately and consistently uses language features, vocabulary selection, distinctive personal voice, dimensions, or viewpoints to create meaning and effect • uses language features that sustain audience engagement and are inventive or articulate • uses text conventions accurately so that the writing contains only minor errors.

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



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Internal Assessment Resource English Level 2

This resource supports assessment against:

Achievement Standard 91101 version 2

Produce a selection of crafted and controlled writing

Resource title: Now, there's a novel idea!

6 credits

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

Date version published
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October 2025 Version 3

To support internal assessment from 2026

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.

Internal Assessment Resource

Achievement Standard English 91101: Produce a selection of crafted and controlled writing

Resource reference: English 2.4B v3

Resource title: Now, there's a novel idea!

Credits: 6

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 English 91101. 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 assessment activity requires students to develop, sustain, and structure ideas in a selection of crafted and controlled writing based on their literature studies. The students can choose the text type but must include at least two different text types.

Students are required to state the purpose and audience of their writing in a statement of intent before they begin. This will help the teacher understand what effects the students are aiming to achieve in their writing.

Conditions

- Students can read texts, collect information, and develop ideas for their writing both in and out of class time.
- This activity can take place over an extended period of time.
- All writing must be prepared in class time. No work may go out of class in hard copy or electronic form, such as email. All developed and submitted work must be entirely the student's own. See the Conditions of Assessment guidelines in order to ensure good assessment practice.
- You will need to schedule checkpoints, milestones, or both during the year to ensure and verify the authenticity of your students' work. Drafts should be regularly emailed, stored, and/or printed by you to document the process.
- Prior to using this assessment activity, you should guide students through the process of writing, including skills such as developing ideas, writing with control, editing, and proofreading. The appendix to this assessment activity includes short samples of a selected text, possible concepts based on it, and a statement of intent that you may choose to use with students.
- Students should have the opportunity to receive feedback, edit, revise, and polish their work before assessment judgements are made. You can validly make suggestions about areas where further development is needed, but constructive feedback should not compromise the authenticity of students' work.
- Students must **not** use any form of generative AI or other tools to automatically generate content at any stage of the writing process.

- Students must **not** copy from another person or source without appropriate acknowledgement.

Resource requirements

None.

Additional information

Opportunities also exist to connect students' crafted writing to the assessment of other internal standards such as Achievement Standard English 91106: *Form developed personal responses to independently read texts, supported by evidence*. Wherever such integration between different parts of the programme occurs, teachers must ensure that the work presented for each assessment is developed sufficiently in order to meet the criteria for each standard. In all such cases, teachers should refer closely to each relevant standard including the Explanatory Notes and the Conditions of Assessment guidelines.

For 2026 Planning

Internal Assessment Resource

Achievement Standard English 91101: Produce a selection of crafted and controlled writing

Resource reference: English 2.4B v3

Resource title: Now, there's a novel idea!

Credits: 6

Achievement	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none"> Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas. Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to create effects. 	<ul style="list-style-type: none"> Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas convincingly. Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to create convincing effects. 	<ul style="list-style-type: none"> Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas effectively. Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to command attention.

Student instructions

Introduction

This activity requires you to plan, redraft, revise, and create at least two pieces of crafted and controlled writing based on a text(s) from your literature studies. For example, you could write a description, a play, a narrative, a poem, a feature article, a magazine column, or an obituary.

You should create at least two different text types, i.e. you cannot submit two diary entries or two newspaper editorials.

Teacher note: You may select examples of text types for students to choose from that are relevant to your class programme. While you can guide student choices, they need to make the final decision. You will need to identify checkpoints to ensure the students are on track.

Your teacher will specify a deadline.

Task

Choose the text(s) on which you wish to base your responses.

Plan at least two texts of different types.

Draft your texts. Choose a process that will enable you to draft, develop, and revise your writing to meet the deadline. See Resource A for a process you might use.

Teacher note: You may specify the conditions of this activity to suit your programme. For example, you may choose to allow students to put their drafts aside and revise and edit them at a later date with fresh eyes.

Revise and edit your work.

Present your created texts for assessment.

Your teacher will put in place checkpoints to help you stay on track.

You must write everything yourself. Do not use AI tools or anything that creates content for you. Do not copy someone else's work. If you refer to or are inspired by someone else's work, such as a book, article, website, or video, you must clearly reference it. Using someone else's work without proper acknowledgment is considered plagiarism and is not allowed. You will be assessed on the quality of your structured ideas and writing. Length is not the primary consideration. However, it is unlikely that pieces that are shorter than 500 words will give you the opportunity to demonstrate your skills in crafting and controlling writing.

Resource A - A possible process

Select a text or texts on which to base your writing. It can be a text that you have used in class, such as your class novel study, or it can be a text that you select yourself, perhaps a text that you used as part of your personal responses for Achievement Standard AS91106.

Your teacher may offer you an example of a text and possible concepts.

Check with your teacher that your chosen text(s) will provide you with the opportunity to achieve at every level.

Use your text(s) as inspiration to explore possible concepts and choose the ones you will use.

Research the text types of the concepts you have chosen for your writing.

Draft a statement of intent for each, which outlines what you hope to achieve in your writing. Your teacher may offer you an example of a possible statement of intent.

Plan and develop your specific ideas.

Avoid planning a long and detailed story with lots of events. Focus on fewer ideas but go into detail as you develop them.

Discuss your plan with your teacher. You will get some feedback, but your teacher cannot tell you specifically how to improve your plan.

Write your first draft.

Discuss your draft with your teacher. You will get some feedback, but your teacher cannot tell you specifically how to improve your draft.

Revise and edit your work.

Check that each text:

- develops, sustains, and structures ideas appropriately for the text type
- makes connections between ideas
- uses language features that are appropriate to the audience and purpose (for example, an obituary for a deceased New Zealand writer uses euphemism rather than being blunt and insensitive)
- uses text conventions accurately so that the writing contains only minor errors.

Present your final pieces for assessment.

Assessment schedule: English 91101: Now, there's a novel idea!

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
<p>The student presents a selection of drafted and revised written pieces.</p> <p>At least two pieces develop, sustain, and structure ideas and craft controlled writing using appropriate language features. This means that the student:</p> <ul style="list-style-type: none"> • builds on ideas by adding comments, explanations, details, or examples appropriate to the selected text type and audience • makes connections between ideas • deliberately uses language features appropriate to the selected text type and purpose to create meaning and effects • uses text conventions accurately so that the writing contains only minor errors. 	<p>The student presents a selection of drafted and revised written pieces.</p> <p>At least two pieces develop, sustain, and structure ideas convincingly and craft controlled writing using appropriate language features to create effects. This means that the student:</p> <ul style="list-style-type: none"> • builds on ideas by adding comments, explanations, details, or examples appropriate to the selected text type and audience • makes connections between ideas • develops ideas and structure that are reasoned clear and relevant to the purpose of the text • deliberately uses language features appropriate to the selected text type and purpose to create meaning, effects, and audience interest • uses text conventions accurately so that the writing contains only minor errors. 	<p>The student presents a selection of drafted and revised written pieces.</p> <p>At least two pieces develop, sustain, integrate, and structure ideas effectively and craft controlled writing using appropriate language features to command attention. This means that the student:</p> <ul style="list-style-type: none"> • builds on ideas by adding comments, explanations, details, or examples appropriate to the selected text type and audience • makes connections between ideas • uses ideas and structure to create text that is compelling, persuasive, innovative, and/or striking • deliberately and consistently uses language features, vocabulary selection, distinctive personal voice, dimensions, or viewpoints to create meaning and effect • uses language features that sustain audience engagement and are inventive or articulate • uses 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 provided against the criteria in the Achievement Standard.

Appendix

Partial examples of student planning

Concepts

Text: *The God Boy* by Ian Cross (studied in class)

Script a short **play** for two characters: Father Gilligan and Sister Angela as they discuss Jimmy's situation.

Write a **letter** from Molly to Jimmy, written on a day (date) several months after the novel ends.

Write an **article** on domestic violence for a magazine such as *The Listener*.

Statement of intent

I am going to write a letter from a Kiwi soldier at Gallipoli to his sweetheart back in New Zealand. I want to show the fear that the soldiers felt by writing about what it might feel like before going into battle. My narrator is about 17 years old and is a private in the army. He gets killed in battle. I also want to get across the cold-heartedness of getting a telegram when your boyfriend died in the war so I will include a second, much shorter piece of writing: an epilogue (a telegram to the girlfriend, announcing the soldier's death) and type it in a different font – to make it seem as if it is from a typewriter (a machine, not a person).



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Internal Assessment Resource English Level 2

This resource supports assessment against:

Achievement Standard 91101 version 2

Produce a selection of crafted and controlled writing

Resource title: Lyrical Genius

6 credits

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

Date version published by
Ministry of Education

October 2025 Version 3

To support internal assessment from 2026

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.

Internal Assessment Resource

Achievement Standard English 91101: Produce a selection of crafted and controlled writing

Resource reference: English 2.4C v3

Resource title: Lyrical Genius

Credits: 6

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 English 91101. 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 assessment activity requires students to produce two pieces of writing, each at least 500 words long. One or more of the two pieces of writing may be a song lyric. Students should state the purpose and aims of their writing in a statement of intent before they begin. This will help the teacher understand what effects the students are aiming to achieve in their lyrics.

Conditions:

- Students can read and listen to song lyrics and develop ideas for their writing both in and out of class time.
- This activity can take place over an extended period of time.
- All writing must be prepared in class time. No work may go out of class in hard copy or electronic form, such as email. All developed and submitted work must be entirely the student's own. See the Conditions of Assessment guidelines in order to ensure good assessment practice.
- You will need to schedule checkpoints, milestones, or both during the year to ensure and verify the authenticity of your students' work. Drafts should be regularly emailed, stored, and/or printed by you to document the process.
- Prior to using this assessment activity, you should guide students through the process of writing, including skills such as developing ideas, writing with control, editing, and proofreading.
- Students should have the opportunity to receive feedback, edit, revise, and polish their work before assessment judgements are made. You can validly make suggestions about areas where further development is needed, but constructive feedback should not compromise the authenticity of students' work.
- Students must **not** use any form of generative AI or other tools to automatically generate content at any stage of the writing process.
- Students must **not** copy from another person or source without appropriate acknowledgement.

Resource requirements:

Students will use ideas, events, or people around them as inspiration for their work, incorporating details from their own personal experiences, reading or observations into their own song lyrics.

Research into the inspiration and ideas that other songwriters have had could be useful. For example, The Script *Science and Faith* (track by track).

Additional information:

Opportunities also exist to connect students' crafted writing to the assessment of other internal standards such as those associated with Play it Strange song writing competition. Wherever such integration occurs, teachers must ensure that the work presented for each assessment is developed sufficiently in order to meet the criteria for each standard. In all such cases, teachers should refer closely to each relevant standard including the Explanatory Notes and the Conditions of Assessment Guidelines.

For 2026 Planning

Internal Assessment Resource

Achievement Standard English 91101: Produce a selection of crafted and controlled writing

Resource reference: English 2.4C v3

Resource title: Lyrical Genius

Credits: 6

Achievement	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none"> Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas. Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to create effects. 	<ul style="list-style-type: none"> Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas convincingly. Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to create convincing effects. 	<ul style="list-style-type: none"> Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas effectively. Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to command attention.

Student instructions

Introduction

This task will contribute to your writing portfolio, as one of the pieces in the 'selection' that is required for this standard.

This activity requires you to develop a song lyric, and you may present your song lyric as one of your final submission pieces for this standard. You will need to present at least one other piece of crafted and controlled writing, developed from your selection of drafts, to meet the standard.

Writers often use ideas, events, or people around them as inspiration for their work, incorporating details from their own personal experiences, reading or observations into their own writing. In this activity you will follow a similar process and use your own personal experiences as the focus for your song lyrics.

The details you use as the inspiration for your piece of writing could be drawn from sources like songs you listen to, a text you studied in class, your own experience or another appropriate starter. You could also do some research into the inspiration and ideas that other songwriters had, for example, The Script *Science and Faith* (track by track).

Task

You will write at least 1 song of approximately 500 words. As a guide, a modern pop song with 4-5 verses and a repeated chorus totals approximately 350-400 words.

Your audience is other students and your teacher.

You will need to make sure that the writing you submit for assessment:

- is approximately 500 words long. You can write two shorter songs and still achieve;

however, shorter songs may limit your opportunities to develop ideas at Merit or Excellence level. If you are submitting two songs, then they should be different in some way. For example, you might choose to write about two different perspectives about love.

- develops, sustains, and structures ideas
- is crafted and controlled
- uses language features for effect that are appropriate to your audience and purpose
- has been checked for errors such as spelling and punctuation.

You must write everything yourself. Do not use AI tools or anything that creates content for you. Do not copy someone else's work. If you refer to or are inspired by someone else's work, such as a book, article, website, or video, you must clearly reference it. Using someone else's work without proper acknowledgment is considered plagiarism and is not allowed.

You will be assessed on the quality of your structured ideas and writing. Length is not the primary consideration. However, it is unlikely that pieces that are shorter than 500 words will give you the opportunity to demonstrate your skills in crafting and controlling writing.

The task involves several stages:

1. Discuss the exemplar

At Level 2 you are looking to develop writing that sustains ideas and uses language to create effect.

Below is the song "Stereo Hearts" sung by the Gym Class Heroes, featuring Adam Levine from Maroon 5. These lyrics are a good example of the sort that would be suitable for a Level 2 writing portfolio because they sustain and develop the extended metaphor of the stereo from the title throughout the whole song, which allows for both the literal and metaphorical interpretation of many lines. It is also interesting that the rhythm is not consistent throughout the lines and the stereo imagery is replicated by the two different narrative voices in the song.

Stereo Hearts

My heart's a stereo
It beats for you, so listen close.
Hear my thoughts in every note.
Make me your radio,

(Yeah)
And turn me up when you feel low
(Turn it up a little bit)
This melody was meant for you
(Yeah, right there)
Just sing along to my stereo

[Travie McCoy:]
Gym Class Heroes baby!
If I was just another dusty record on the shelf
Would you blow me off and play me like everybody else?
If I asked you to scratch my back, could you manage that?
Like yea f*** up, check it Travie, I can handle that
Furthermore, I apologize for any skipping tracks

*repetition used here to emulate a scratched record

It's just the last girl that played me left a couple cracks
 I used to, used to, used to*, now I'm over that
 'Cause holding grudges over love is ancient artefacts

If I could only find a note to make you understand
 I'd sing it softly in your ear and grab you by the hand
 Just keep it stuck inside your head, like your favourite tune
 And know my heart's a stereo that only plays for you

[Chorus:]

My heart's a stereo
 It beats for you, so listen close
 Hear my thoughts in every note.
 Make me your radio
 (Yeah, Yeah, Yeah, come on)
 And turn me up (turn it up) when you feel low
 This melody was meant for you
 Just sing along to my stereo

Oh oh oh oh, oh oh oh oh to my stereo
 Oh oh oh oh so sing along to my stereo

Let's go!

If I was an old-school fifty pound boombox*
 (remember them?)
 Would you hold me on your shoulder wherever you
 walk
 Would you turn my volume up in front of the cops
 (turn it up)
 And crank it higher every time they told you to stop
 And all I ask is that you don't get mad at me
 When you have to purchase mad D batteries
 Appreciate every mixtape your friends make
 You never know we come and go like on the
 interstate
 (You never know)

***In the late 1970s and 1980s boomboxes were associated with youth street culture and were viewed negatively by many people; so much so that they were banned in public places in many cities.**

So what do you think is the purpose of the reference in this song? What is it saying about what the writer is hoping for in this new relationship?

I think I finally found a note to make you understand
 If you can hit it, sing along and take me by the hand
 Just keep me stuck inside your head, like your favourite tune
 You know my heart's a stereo that only plays for you

[Chorus:]

My heart's a stereo
 (Yeah)
 It beats for you, so listen close
 (Listen)
 Hear my thoughts in every note
 Make me your radio
 (Come on)
 Turn me up when you feel low
 This melody was meant for you
 Just sing along to my stereo
 (Sing along)

Oh oh oh oh, oh oh oh oh

to my stereo
 Oh oh oh oh so
 sing along to my stereo

[Bridge:]

I only pray you'll never leave me behind
 (never leave me)
 Because good music can be so hard to find
 (so hard to find)
 I take your head and hold it closer to mine
 (yeah)
 Thought love was dead, but now you're changing
 (yeah)
 my mind
 (yeah, come on whoa)

[Chorus:]

My heart's a stereo
 It beats for you, so listen close
 Hear my thoughts in every note.
 Make me your radio
 (uh-huh)
 Turn me up when you feel low
 (Turn it)
 This melody was meant for you
 Just sing along to my stereo

Oh oh oh oh, oh oh oh oh
 to my stereo
 (it's your boy Travie)
 Oh oh oh oh
 (Gym Class Heroes baby!)
 So sing along to my stereo

Yeah

[560 words]

2. Plan and draft your own song(s)

Think about the songs that you listen to choose a starter of an event from your own experience, e.g. a dramatic, exciting or interesting event, something or someone you are passionate about, an idea that you think is important to people your age.

Plan and develop your draft by brainstorming some words that you would like to use, some phrases you think you could incorporate, ideas you want to include etc. You may choose to write a statement of intent that explains your purpose, your target audience and how you are going to engage your audience. (See Resource B)

Although you need to think about this as a song, by taking into consideration the musical accompaniment and the mood that you are trying to create, you will also need to take into account the differences between the performance of a song (where musical accompaniment, vocal expression and communication, genre and performance venue all work to build meaning) and the ideas and language features in the lyrics themselves. For this standard your song lyric will be presented as a written text for a reading audience.

3. Prepare your writing for assessment

You may ask your English and/or Music teacher to read your drafts and provide you with some feedback/feed forward. It could be worthwhile asking other people in your class for their opinion as well. Please note: Your teacher(s) cannot provide specific solutions but may be able to guide you in general terms about how you might improve your work.

Often what separates a weak piece of writing from a strong one is the time and effort the writer has spent editing and proofreading their work. These two processes have different purposes but are equally important in crafting an effective piece of writing.

Editing means that you read your work and make improvements to the ideas and the language features of the piece. Below are some features of song lyrics to think about.

Rhyme is a common feature of song lyrics. If you are going to use it here are some important things to remember:

- Avoid words that are only there for the rhyme. It is obvious when a writer ends a line with a phrase ("you see", "as they say") that contributes nothing except rhyme. The best rhyme words contribute to meaning. The worst rhyme is truly awful!

For example: Bob Dylan, "Ballad of a Thin Man"

You have many contacts

Among the lumberjacks

To get you facts

When someone attacks your imagination

But nobody has any respect

Anyway they already expect you

To just give a check

To tax-deductible charity organizations

Sure, he is a poet and the voice of a generation, but at some point during the '60s he realised that he could write anything he wanted and, as long as it rhymed, *Rolling Stone* would think it was important commentary on Vietnam. So, like any artist who isn't being challenged, he got lazy and started alternating actual poetry with nonsensical jibberish about "having contacts among the lumberjacks."

http://www.cracked.com/article_15110_rhyme-crime-20-worst-rhymes-in-pop-music-history_p4.html

- Avoid letting rhyme force you into awkward phrasing. *Fold* and *cold* might make a good rhyme, but when you read "which not being cold," it is obvious that the writer has sacrificed natural, clear phrasing for the sake of rhyme.
- The last stressed syllable determines rhyme.
- The second-to-last syllable must be unstressed for rhyme to be heard clearly. If you need a rhyme for *mouse*, *lighthouse* or *red blouse* will not work, for *light* and *red* are stressed.
- Avoid rhymes on weak words. Prepositions, conjunctions and articles seldom rhyme well because they do not normally receive stress.
- Adjacent rhyme sounds should be different. *Mind* and *remind* do not rhyme; they are identical in sound.
- If you start with a rhyme scheme, stick with it.

Do not pad a line with words to make it scan. Every syllable should have meaning. An example of a padded line would be 'But morning brought a day *that is* so clear.'

Do not rely too much on one-syllable words. They quickly become monotonous. Try for a balance of polysyllabic and monosyllabic words.

Proofreading means that you should check your work carefully for errors. Although you may have intentionally broken some of these rules for effect you should check for these common problems:

- missing or incorrect punctuation. (Precise punctuation can help your reader. All the rules of punctuation that apply to prose apply to poetry as well.)
- sentence structure can be an important resource for a poet, like metaphor, imagery or irony, so try to vary your sentence structure
- missing or misused capital letters
- incorrect spelling
- Incorrect verb tenses.

4. Including your work in your portfolio

You may not be required to revise and edit your draft immediately or you may 'park' your draft for a while so when you look at it again, you will see it in a new light. You need to produce a selection of writing drafts, from which you will choose at least two pieces which you will 'polish' for final submission. This may be one of the pieces you choose to work on and present.

Here's a checklist of things you might want to check. That your song(s):

- has an appropriate title
- has one clearly developed and sustained idea or message
- has an appropriate structure
- has consistent style (e.g. if you start with rhyme then you should sustain this throughout)
- has an appropriate layout and looks good on the page.

Resource A has a more extensive list of poetic devices and their effect, which you may choose to use.

A final grade for your writing will be decided after you have submitted at least two pieces of writing. Your second piece of writing should be a different text type or form of writing.

The assessment resource English 2.4A, suggests using an aspect(s) of New Zealand identity as a focus. Once you have decided on a topic, you need to choose an appropriate form, such as an editorial about an aspect of New Zealand life, an account of arriving in New Zealand or a film review of a New Zealand film.

The assessment resource English 2.4B suggests writing something based on a book you have read or a film you have seen. For example, you could write a description, a play, a narrative, a poem, a feature article, a magazine column, or an obituary.

These resources can be found using the following link:

<http://ncea.tki.org.nz/Resources-for-aligned-standards/English/Level-2-English>

Resource A

Song lyrics are a form of poetry. Below is an extensive list of important features of poetry. You can always break the rules to create effect, however, you need to know what the rules are first.

Poetic Devices

The SOUNDS of words

Alliteration: Repeated consonant sounds at the beginning of words placed near each other, usually on the same or adjacent lines. A somewhat looser definition is that it is the use of the same consonant in any part of adjacent words.

Example: fast and furious

Assonance: Repeated vowel sounds in words placed near each other, usually on the same or adjacent lines. These should be in sounds that are accented, or stressed, rather than in vowel sounds that are unaccented.

Example: He's a bruisin' loser

Consonance: Repeated consonant sounds at the ending of words placed near each other, usually on the same or adjacent lines. These should be in sounds that are accented, or stressed, rather than in vowel sounds that are unaccented. This produces a pleasing kind of near-rhyme.

Example: cool soul

Onomatopoeia: Words that sound like their meanings.

Example: boom, buzz, crackle, gurgle, hiss, pop, sizzle, snap, swoosh, whirl, zip

Repetition: The purposeful re-use of words and phrases for an effect.

Rhythm: Although the general public is seldom directly conscious of it, nearly everyone responds on some level to the organisation of speech rhythms (verbal stresses) into a regular pattern of accented syllables separated by unaccented syllables. Rhythm helps to distinguish poetry from prose.

Example: i THOUGHT i SAW a PUSsyCAT.

The MEANING of words

Allusion: A brief reference to some person, historical event, work of art, or Biblical or mythological situation or character.

Ambiguity: A word or phrase that can mean more than one thing, even in its context.

Analogy: A comparison, usually something unfamiliar with something familiar.

Cliché: Any figure of speech that was once clever and original but through overuse has become outdated. If you've heard more than two or three other people say it more than two or three times, chances are the phrase is too timeworn to be useful in your writing.

Example: busy as a bee

Contrast: Closely arranged things with strikingly different characteristics.

Example: He was dark, sinister, and cruel; she was radiant, pleasant, and kind.

Hyperbole: An outrageous exaggeration used for effect.

Example: He weighs a ton.

Metaphor: A direct comparison between two unlike things, stating that one is the other or does the action of the other.

Example: He's a zero.

Oxymoron: A combination of two words that appear to contradict each other.

Personification: Attributing human characteristics to an inanimate object, animal, or abstract idea.

Example: The days crept by slowly, sorrowfully.

Pun: Word play in which words with totally different meanings have similar or identical sounds.

Example: Like a firefly in the rain, I'm de-lighted.

Simile: A direct comparison of two unlike things using "like" or "as."

Example: He's as dumb as an ox.

Symbol: An ordinary object, event, animal, or person to which we have attached extraordinary meaning and significance – a flag to represent a country, a lion to represent courage, a wall to symbolize separation.

Example: A small cross by the dangerous curve on the road reminded all of Johnny's death.

The ARRANGEMENT of words

Point of View: The author's point of view concentrates on the vantage point of the speaker, or "teller" of the story or poem.

- 1st Person: the speaker is a character in the story or poem and tells it from his/her perspective (uses "I").
- 3rd Person limited: the speaker is not part of the story, but tells about the other characters through the limited perceptions of one other person.
- 3rd Person omniscient: the speaker is not part of the story, but is able to "know" and describe what all characters are thinking.

Rhetorical Question: A question solely for effect, which does not require an answer. By the implication the answer is obvious, it is a means of achieving an emphasis stronger than a direct statement.

Example: Could I but guess the reason for that look?

Enjambment: The continuation of the logical sense — and therefore the grammatical construction — beyond the end of a line of poetry. This is sometimes done with the title, which in effect becomes the first line of the poem.

Resource B: Statement of intent:

A statement of intent is where you develop an explicit statement of intent to demonstrate your understanding of your purpose and your intended audience through the selection and integration of ideas, language features and structure. The statement includes the purpose of your lyrics and the intended audience. For example: "The purpose of this poem is to both entertain and make teenagers think about both the joys and the pitfalls of falling in love. I want them to know that they are taking risks about making this kind of commitment and that they might come crashing down but it is still worth taking the risk or is it - they might think differently".

The statement could also include some more specific indication of how the idea is to be developed or sustained, i.e. what specific poetic form or text type you are going to choose (e.g. a ballad, a sonnet, a dramatic monologue) and why you have chosen that form. You might also give some indication of how the writing style (mood, word choice, rhythm etc.) will reflect your idea, your chosen poetic form, purpose and audience.

For 2026 Planning

Assessment schedule: English 91101 Lyrical Genius

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
<p>The student produces at least two pieces of writing, each at least 500 words long. One or more of these pieces may be a song lyric.</p> <p>The lyric must demonstrate that the student can develop, sustain and structure ideas and craft controlled writing using appropriate language features to create effects.</p> <p><i>Develop sustain and structure ideas</i> means:</p> <ul style="list-style-type: none"> to build on ideas as appropriate for the specific form of lyric chosen by the student. to make connections between ideas throughout the piece of writing <p><i>Craft controlled writing using language features appropriate to audience and purpose to create effects</i> means the deliberate use of language features appropriate to the selected form.</p> <p>Note: two lyrics may be presented as one piece of writing, making a total of at least</p>	<p>The student produces at least two pieces of writing, each at least 500 words long. One or more of these pieces may be a song lyric.</p> <p>The lyric must demonstrate that the student can develop, sustain and structure ideas convincingly and craft controlled writing using appropriate language features to create convincing effects.</p> <p><i>Develop, sustain and structure ideas convincingly</i> means that the overall effect of the ideas and structure is generally reasoned, clear, and relevant.</p> <p><i>Craft controlled writing using language features appropriate to audience and purpose to create convincing effects</i> means that the work demonstrates the deliberate use of language features appropriate to the selected form to create meaning, effect and to sustain audience interest.</p> <p>Note: two lyrics may be presented as one piece of writing, making a total of at least 500 words. In this case, the two pieces should be similar or linked in some way. For example, they might be two different perspectives about</p>	<p>The student produces at least two pieces of writing, each at least 500 words long. One or more of these pieces may be a song lyric.</p> <p>The lyric must demonstrate that the student can develop, sustain and structure ideas convincingly and craft controlled writing using appropriate language features to create convincing effects.</p> <p><i>Develop, sustain and structure ideas effectively</i> means that the overall effect of the ideas and structure is striking, innovative compelling and/or persuasive.</p> <p><i>Craft controlled writing using language features appropriate to audience and purpose to command attention</i> means that the work demonstrates the sustained and inventive or articulate use of language features, distinctive personal voice, dimensions or viewpoints to create meaning, effects and audience engagement.</p> <p>Note: two lyrics may be presented as one piece of writing, making a total of at least 500 words. In this case, the two pieces should be similar or linked in some way. For example,</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.



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Internal Assessment Resource English Level 2

This resource supports assessment against Achievement Standard 91101 version 2

Standard title: Produce a selection of crafted and controlled writing

Credits: 6

Resource title: Spread the word

Resource reference: English 2.4D

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

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To support internal assessment from 2026

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.

Internal Assessment Resource

Achievement standard: 91101

Standard title: Produce a selection of crafted and controlled writing

Credits: 6

Resource title: Spread the word

Resource reference: English 2.4D

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 assessment activity requires students to produce at least two pieces of crafted and controlled writing about sporting people and events, which both, develop, sustain and structure ideas effectively using language features appropriate to the target audience and purpose to command attention.

Conditions

- Students must select the topic or focus of the writing themselves and develop ideas for their writing both in and out of class time.
- The activity can take place over an extended period of time.
- All writing must be prepared in class time. No work may go out of class in hard copy or electronic form, such as email. All developed and submitted work must be entirely the student's own. See the Conditions of Assessment guidelines in order to ensure good assessment practice.
- You will need to schedule checkpoints, milestones, or both during the year to ensure and verify the authenticity of your students' work. Drafts should be regularly emailed, stored, and/or printed by you to document the process.
- Prior to using this assessment activity, you should guide students through the process of writing, including skills such as developing ideas, writing with control, editing, and proofreading.
- Students should have the opportunity to receive feedback, edit, revise, and polish their work before assessment judgements are made. You can validly make suggestions about areas where further development is needed, but constructive feedback should not compromise the authenticity of students' work.
- Students must **not** use any form of generative AI or other tools to automatically generate content at any stage of the writing process.
- Students must **not** copy from another person or source without appropriate acknowledgement.

Internal Assessment Resource

Achievement standard: 91101

Standard title: Produce a selection of crafted and controlled writing

Credits: 6

Resource title: Spread the word

Resource reference: English 2.4D

Student instructions

Introduction

This assessment activity requires you to produce two pieces of crafted and controlled writing that develop, sustain and structure ideas. One piece will be a profile of a person involved in a sporting activity, and the second piece will be a written argument which explores a sporting issue that interests you. You will need to deliberately select and use language features to create effects appropriate for your purpose and target audience.

You are going to be assessed on the extent to which you produce crafted and controlled writing that effectively develops, sustains and structures ideas. You need to use language features that are appropriate to audience and purpose so that the writing commands the attention of the reader.

You must write everything yourself. Do not use AI tools or anything that creates content for you. Do not copy someone else's work. If you refer to or are inspired by someone else's work, such as a book, article, website, or video, you must clearly reference it. Using someone else's work without proper acknowledgment is considered plagiarism and is not allowed.

You will be assessed on the quality of your structured ideas and writing. Length is not the primary consideration. However, it is unlikely that pieces that are shorter than 500 words will give you the opportunity to demonstrate your skills in crafting and controlling writing.

Teacher note: It is expected that the teacher will read the student instructions and modify them if necessary to suit their students.

Task

Part 1: Profile

Choosing a subject

In this activity you will develop a profile about a person who has an interesting story to tell about his or her sporting life. After reading the profile, the reader should be able to visualise that person and hear his or her voice as well as have an understanding about the way the person thinks and acts.

It is a good idea to choose someone you can interview yourself. This will help give you to give your profile a personal voice.

Preparation

You will probably need to do some background research to help give credibility to your profile. This research might include information about the person him/herself, but also background information about the sport in general.

You will need to prepare some questions. You will use these questions in your interview or, if you cannot do an interview, then the questions will be a useful starting point for your research.

Think about:

- open ended questions (which will encourage the person to talk about themselves rather than 'yes' or 'no' questions)
- an angle or focus for your profile (rather than just a straight record of the facts about the person)
- what references or sources, other than the person themselves, would be useful.

Writing your profile

You will be assessed on the quality of your structured ideas and writing. Length is not the primary consideration. However, it is unlikely that pieces that are shorter than 500 words will give you the opportunity to demonstrate your skills in crafting and controlling writing.

Consider the following in your profile:

- an effective introduction to 'hook' your readers and compel them to continue reading
- at least four body paragraphs, covering aspects such as:
 - the person's first contact with the sport
 - the impact/effect on the person's day to day life
 - the training/learning involved
 - the person's successes/contribution to the sport
 - the person's ambitions/long term goals
- a conclusion giving a final strong impression of your sportsperson
- a writing style which includes:
 - a visual approach which uses a mix of 'close-up' shots (specific details) and 'wide angle' shots (broader aspects, such as background information, other people's opinions) to provide a wide dimension of viewpoints
 - a mix of description, explanation, quotation, fact and opinion
 - the inclusion of anecdotes or stories to engage the reader
 - accurate editing and proofreading (see Resources).

Part 2: Argument

Choosing a topic or issue

In this activity you will develop a written argument about a current sporting issue or concern. Although this kind of essay expresses a clear argument for one point of view about an issue, it will generally discuss (and refute) other opinions, viewpoints or 'sides' to the issue. You need to select a topic or issue that interests you and that you can develop, support and argue for over several paragraphs.

Some current issues that might trigger an argument essay are:

- performance-enhancing technologies (for example, the Oscar Pistorius case)
- performance-enhancing drugs (for example, the Lance Armstrong case)

- sports betting (for example, the Pakistan spot-fixing cricket scandal)
- the appropriate use of public funds — local/regional/national/junior/professional
- commercialisation of sport
- technology referees — referee third eye
- coverage of women's sport
- sport — participation or competition?

Preparation

You will need to research your topic. You need to use a range of sources so that you have an overview of the various viewpoints about the issue.

You need to be clear about your view of the issue and the points you are going to use to argue your case.

You should have at least two main points that you will develop to support your argument.

Writing your argument

You should write at least 500 words. Consider the following as a suggested structure:

- Paragraph 1: an opening that engages and challenges the reader. This opening should foreshadow the argument that you will introduce in the following paragraph.
- Paragraph 2: introducing the outline of the argument that you will develop in subsequent paragraphs.
- Paragraphs 3 and 4 (and other paragraphs if needed): developing the argument — two main reasons why you have taken this position with supporting examples and discussion, each developed in separate paragraphs.
- Paragraph 5: a counter argument that opposes your position. Having briefly developed this counter argument, you will refute this at the end of this paragraph.
- Paragraph 6: a restatement of your argument, making a final comment to reaffirm your position.

Don't forget to edit and proofread your writing so that it commands the attention of the reader (see Resources).

Resources

Editing and Proofreading

Editing means that you read your work and make improvements to the ideas and the language features of the piece. For example, you might:

- strengthen your opening to command attention
- improve the flow of your sentences
- vary the way your sentences start
- vary the length of your sentences
- improve the link between your ideas
- consider the effect of your language choices in developing your ideas
- use a wider and/or more specific range of vocabulary and language features such as the precise use of nouns and verbs
- consider the effect of your language and sentence choices in creating a distinctive personal voice
- ensure that you structure your ideas to suit your audience and purpose.

Proofreading means that you should check your work carefully for errors. Watch out for:

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

Assessment schedule: English 91101 – Spread the word

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
<p>The student presents a selection of at least two pieces of crafted and controlled writing which each develop, sustain and structure ideas using language features appropriate to audience and purpose to create effects. One piece is a profile of a sports person and the other is an argument essay about a current topic or issue. Each piece should be at least 500 words in length. Both pieces:</p> <ul style="list-style-type: none"> • develop, sustain and structure ideas about the selected topics by building on ideas through the use of comments, explanations, details, or examples appropriate to the two text types • demonstrate the deliberate use of language features to create meaning and effects appropriate for the selected purpose and audience. This includes vocabulary selection, syntax, stylistic features, and written text conventions (including spelling, punctuation, and grammar) • use written text conventions accurately so that the writing contains only minor errors <p>For example: First task: Profile</p> <p>The writer creates a logically developed picture of an ex-netball player. Details are selected and the writing demonstrates sufficient control, although there are some awkward passages. The picture of Joan has been built up by the selection of appropriate biographical details, background information and quotations.</p>	<p>The student presents a selection of at least two pieces of crafted and controlled writing which each develop, sustain and structure ideas convincingly using language features appropriate to audience and purpose to create convincing effects. One piece is a profile of a sports person and the other is an argument essay about a current topic or issue. Each piece should be at least 500 words in length. Both pieces:</p> <ul style="list-style-type: none"> • develop, sustain and structure ideas about the selected topics by convincingly building on and connecting ideas that are reasoned, clear and relevant through the use of comments, explanations, details, or examples appropriate to the two text types • demonstrate the deliberate use of appropriate language features to create meaning, effects and audience interest for the selected text types. This includes vocabulary selection, syntax, stylistic features, and written text conventions (including spelling, punctuation, and grammar) • use written text conventions accurately so that the writing contains only minor errors <p>For example: First task: Profile</p> <p>The writer develops, sustains and structures a convincing portrait of the swimming coach. The writer puts herself directly into the piece, although the profile is clearly of the coach. The reader's interest is maintained through the deliberately selected and connected details and language</p>	<p>The student presents a selection of at least two pieces of crafted and controlled writing which each develop, sustain and structure ideas effectively using language features appropriate to audience and purpose to command attention. One piece is a profile of a sports person and the other is an argument essay about a current topic or issue. Each piece should be at least 500 words in length. Both pieces:</p> <ul style="list-style-type: none"> • develop, sustain and structure ideas about the selected topics by effectively building on and connecting ideas that are compelling, persuasive, innovative and/or striking through the use of comments, explanations, details, or examples appropriate to the two text types • demonstrate the sustained and inventive or articulate use of language features, distinctive personal voice, dimensions or viewpoints to create meaning, effects and audience interest appropriate for the selected text types. This includes vocabulary selection, syntax, stylistic features, and written text conventions (including spelling, punctuation, and grammar) • use written text conventions accurately so that the writing contains only minor errors <p>For example: First task: Profile</p> <p>The writer develops, sustains and structures a compelling and effective portrait of this mountain biker. There are distinctive and detailed references to his physical appearance, his achievements and his personality, which engage the reader. The unassuming 'voice' of the subject and the admiring</p>

<p><i>It was called basketball back in those days, now known as netball. Joan Smith is 86 years old and was 18 when she was selected for the first ever New Zealand Basketball team. She first started playing netball when she was at Primary school (standard 4) when she was eight. Joan didn't attend secondary school as she got a job making dresses at the age of 13.</i></p> <p><i>"I would always be playing with a ball when I was younger," she said. Her family had a chimney at the back of their house and her father put a ring on it for her. "I would spend my afternoons after school shooting hoops by the chimney," she laughed. However, her father wasn't so happy when she hadn't brought the washing in or fed the chickens because she was still out the back shooting goals.</i></p> <p><i>The examples above are indicative samples only.</i></p>	<p>features, which create specific meanings and effects.</p> <p><i>"Your idea of swimming will change after this programme," says the coach. He's speaking to all of us, but I get the feeling he is directing his words straight at me. My heart sinks, maybe he's right, I say to myself.</i></p> <p><i>I knew that I hadn't been putting in what he would call 'one hundred percent'. I didn't really know if I wanted to go on or not. It all seemed too much sometimes. Head down, biting my bottom lip to stop myself from crying, I peered through teary eyelids at the whiteboard. All I could see was a jumble of red lines - all in bright red vivid. Maybe he was trying to make himself come across as a fierce man? He already was a fierce man to me.</i></p> <p><i>The examples above are indicative samples only.</i></p>	<p>voice of the writer are sufficiently well integrated throughout the piece to command our attention.</p> <p><i>Sometimes you can tell a sportsman just by looking. They have straight posture and a physique that gives it away the first time you meet them. Mark would be a perfect case for this observation. He's not tall – maybe 5'10, but he stands rock solid. When he stretches out his arm to shake my hand, I see a mass of bulging veins protruding from his arms. A sign of a high metabolism so I hear. Right now he's wearing shorts. That and the shape of his calf muscles suggest that this man is into bike riding of some sort.</i></p> <p><i>Like most of us, Mark rode his first bike when he was eight years old. However, for him, mountain biking has grown into a huge part of his life.</i></p> <p><i>The examples above are indicative samples only.</i></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.