

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 3**. 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 3

Product	What's changed?
AS3.4 91475 Conditions of Assessment	Updated to include GenAI guidance.
AS3.4 91475 Internal Assessment Activities	Updated to align with revised Conditions of Assessment and each other.

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NCEA Level 3 English

Conditions of Assessment

General Information

Subject Reference	English
Domain	English
Level	3

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	91475 English 3.4
Title	Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas
Number of Credits	6
Version	1

Assessment opportunities

Good assessment practice in writing includes providing multiple opportunities for students to draft, develop, and craft several pieces in appropriate text types. All evidence must be developed by the student, not other sources. Each writing assessment opportunity should include all of the following stages: planning, drafting, revising, proofreading, and editing. 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, written reports developed to present connections across texts [AS 3.7] may be re-worked for assessment against this standard [AS 3.4].

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. This includes providing opportunities for students to draft, develop, and craft several pieces of writing and pursue their own writing interests.

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. Teachers should ensure the extent of their input maintains authenticity and may suggest areas for further development. 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 work.

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 650 words at Level 3. 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	91476 English 3.5
Title	Create and deliver a fluent and coherent oral text which develops, sustains, and structures ideas
Number of Credits	3
Version	1

Assessment opportunities

Good assessment practice in speaking includes providing a variety of opportunities for students to develop the skills required for assessment against this standard.

Oral presentation tasks can be integrated with other parts of the English programme. For example, material developed when closely reading a film [AS 3.9] may be presented for assessment against this standard [AS 3.5].

Presentation contexts could include speeches, seminars, oral histories, debates, and live or recorded presentations.

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 8 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 students' texts to support their judgements and to inform their internal assessment processes.

Sufficiency

In order to provide sufficient evidence, it is recommended that oral texts should be a minimum of six 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	91477 English 3.6
Title	Create a fluent and coherent visual text which develops, sustains, and structures ideas using verbal and visual language
Number of Credits	3
Version	1

Assessment Opportunities

Good assessment practice includes providing more than one opportunity for students to demonstrate their skills in combining verbal and visual language in a visual text.

Assessment activities can be integrated with other parts of the English programme. For example, a student might use material produced for assessment against AS 3.8 to create a documentary for assessment against this standard [AS 3.6].

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.

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

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	91478 English 3.7
Title	Respond critically to significant connections across texts, supported by evidence
Number of Credits	4
Version	1

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 respond critically to connections between texts.

Understandings derived from a study of connections can be integrated with other parts of the English programme. For example, material developed for this standard can be used when presenting evidence for assessment against AS 3.1 and 3.2 (externally assessed).

Text selection

Texts can be selected from one or several text types, either written, visual or oral. Texts chosen should enable students to meet the expected level of interpretations and judgements.

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.

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

Students should make independent interpretations and judgements about their connections.

Achievement Standard Number	91479 English 3.8
Title	Develop an informed understanding of literature and/or language using critical texts
Number of Credits	4
Version	1

Assessment opportunities

Good assessment practice includes providing a variety of opportunities for students to develop the skills required for assessment against this standard.

Understandings derived from using critical texts can be integrated with other parts of the English programme. For example, material developed for this standard can be used when presenting evidence for assessment against AS 3.1 and 3.2 (externally assessed).

Good assessment practice

Teachers may model how to use critical texts in an investigation. Teachers should provide a number of opportunities to practise skills and should offer constructive feedback.

Teachers should encourage students to choose texts and a focus the students particularly like. 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

Students should arrive at understandings independently.

Achievement Standard Number	91480 English 3.9
Title	Respond critically to significant aspects of visual and/or oral text(s) through close reading, supported by evidence
Number of Credits	3
Version	1

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.

Critical responses derived from close reading can be integrated with other parts of the English programme. For example, material developed for this standard can be used when presenting evidence for assessment against AS 3.2 (externally assessed). In addition, material developed for this standard may be presented for assessment against AS 3.6.

Good assessment practice

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

Assessment tasks

- It is possible for evidence to be assembled from one or more visual/oral texts or a combination of these. Teachers could offer students a choice from a range of texts for close reading or students could select text(s) independently.
- The use of a written transcript of an oral text or storyboard from a visual text is only appropriate as a supporting document.



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Internal Assessment Resource

English Level 3

This resource supports assessment against:

Achievement Standard 91475

Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas

Resource title: It makes me think about ...

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

October 2025

Ministry of Education

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 91475: Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas

Resource reference: English 3.4A

Resource title: It makes me think about ...

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 Achievement Standard English 91475. The achievement criteria, Conditions of Assessment, and the explanatory notes contain information, definitions, and requirements that are crucial when interpreting the standard and assessing students against it.

Context/setting

This activity requires students to produce fluent and coherent writing based on a current topical issue, a current or historical event, or a theme from their literature studies. All writing must be developed by the student, not other sources.

Students can prepare for this task by reading widely on current issues and events, as well as by exploring themes in literature studies both during in-class and out-of-class time.

Students need to select at least two pieces to rework and present for assessment. Length is not the primary consideration. However, it is unlikely that pieces that are shorter than 650 words will give students the opportunity to demonstrate their skills in crafting fluent and coherent writing. The final grade is awarded to a 'selection of writing' and based on a holistic judgement across the two pieces.

Conditions

This assessment task will take place over an extended period of time. Students will need regular checkpoints, milestones, or both to verify authenticity of their work. Drafts should be stored and/or printed to document the process. Choose a suitable method to ensure the authenticity of students' work. For example, you could use learning management systems (such as Moodle, ePortfolios, or blogs) or other electronic or paper methods. Students **must not** use any form of generative AI or other tools to automatically generate content at any stage of the writing process.

Students should have the opportunity to receive feedback, edit, revise, and polish their work before an assessment is made. You can make suggestions about areas where further development is needed, but constructive feedback should not compromise the authenticity of students' work.

Resource requirements

None.

Additional information

Opportunities exist to connect students' crafted writing to the assessment of other standards such as:

- Achievement Standard English 3.7 (91478): *Respond critically to significant connections across texts, supported by evidence*
- Achievement Standard English 3.8 (91479): *Develop an informed understanding of literature and/or language using critical texts.*

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

Internal Assessment Resource

Achievement Standard English 91475: Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas

Resource reference: English 3.4A

Resource title: It makes me think about ...

Credits: 6

Achievement	Achievement with Merit	Achievement with Excellence
Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas.	Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas and is convincing.	Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas and commands attention.

Student instructions

Introduction

This activity requires you to create a range of fluent and coherent writing based on a current topical issue, a current or historical event, or a theme from your literature studies. This will be done over a period of time during the school year.

You must write everything yourself. Do not use AI tools or anything that creates content for you. Do not copy someone else's work unless you clearly say where it came from.

At least two pieces of your writing will be assessed. The assessment will be based on how effectively your ideas are developed, sustained, and structured and how language features are used to create fluent and coherent writing.

Teacher note: Specify a completion date for submissions.

Task

Source your ideas

Early in the year, choose a topical issue, a current or historical event, or a theme from your literature studies that you will write about throughout the year. Explore the issue, event, or theme through reading and research and use this as inspiration for your writing.

You may choose to write on a different issue, event, or theme for each piece of writing or use the same one for each piece.

See Resource A for things to consider when choosing sources for your ideas. Ensure you choose a source(s) that will enable you to develop your ideas in detail.

Choose the text types

The texts you write can be of any type, for example, monologue, poetry, narrative, personal accounts, scripts, reports, essays, columns, editorials, or articles.

Consider using a range of styles.

See Resource B for examples of text ideas and styles.

Choose your audience and write a statement of intent

Discuss the intended audience with your teacher. Consider the following points during this discussion:

- How much does your audience already know about your source ideas or the area/genre that you are deriving your source ideas from?
- How much explanation will you need to provide around key terms and jargon?
- What kinds of language techniques and effects are likely to command the attention of your audience?

Write a statement of intent that clearly identifies the ideas you are going to communicate and how you intend to engage the audience.

See Resource B for examples of text ideas, styles, and statements of intent.

Teacher note: Specify the conditions of this activity to suit your programme.

Produce your writing

Produce your writing throughout the year. Your teacher will give you feedback during this process. As you progress, compare your texts to your original statement of intent and, if necessary, make changes. You may decide to refine your statement of intent.

From your collected writings choose at least two pieces to craft (rework, reshape) and submit for assessment. Make sure that each piece of writing you submit:

- develops, sustains, and structures your ideas coherently
- demonstrates an understanding of the targeted audience and text purpose
- includes controlled, fluent writing by selecting and integrating ideas, language features, and structure appropriate to your purpose and targeted audience
- shows accurate use of written text conventions.

You will be assessed on the quality of your structured ideas and writing and the extent to which you show discerning and sophisticated understanding of purpose and audience.

You need to select at least two pieces to rework and present for assessment. Length is not the primary consideration. However, it is unlikely that pieces shorter than 650 words will give you the opportunity to demonstrate your skills in crafting fluent and coherent writing.

Resource A: Sources for ideas

Choose a current topical issue, a current or historical event, or a theme from your literature studies that you are interested in exploring. Think about a place, time, issue, or idea that interests you. You may choose different sources for each piece of writing.

Use the questions below to guide your choice:

- Are there any current issues that you feel strongly about?
- Could you draw on issues or events considered in other subjects?
- Could you develop a theme from texts you have read or studied?

Resource B

Statement of intent

The statement includes the purpose of the text type and the intended audience. For example, “The purpose of this column is to both entertain and engage year 13 readers in order to persuade them to share my disapproval about the commercialisation of cultural icons.”

Text types

The texts you write can be of any type. For example, you may choose dramatic monologue (in the tradition of Browning), narrative, personal accounts, scripts, reports, essays, columns, editorials, or articles. Shape ideas about your issue, event, or theme into a text type that will engage your audience. You could, for example, write fiction from a real event or write an essay or journalism article on a topical issue.

Text ideas

You could use or modify one of the ideas below as the basis of your text. Identify initial ideas around the content and style of your text along with a clear statement of intent.

Text idea: The French Revolution

Text type: An essay that considers how societies deal with poverty by comparing the Paris of the French Revolution to Auckland today

Purpose: To show the differences between the two societies, their responses to poverty, and the results

Text idea: The French Revolution

Text type: A short story

Purpose: A first-person narrative to show the point of view of a prisoner in the Bastille

Text idea: The French Revolution

Text type: An essay based on Hilary Mantel’s *A Place of Greater Safety*

Purpose: To explore ideas of fate and independence

Text idea: Genetic engineering

Text type: Editorial

Purpose: To inform readers about changes in stem cell research funding and persuade them that government policies about it need to be changed

Text idea: Genetic engineering

Text type: Play script

Purpose: To explore different attitudes and opinions about genetic engineering through a one-act play set at a protest outside a research facility

Text idea: Genetic engineering

Text type: Personal account

Purpose: To examine the ethics of genetic engineering by engaging the empathy of the reader through a mother's account of waiting for the results of a cystic fibrosis test

For 2026 Planning

Assessment schedule: English 91475 It makes me think about ...

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 fluent and coherent writing. The pieces develop, sustain, and structure ideas.</p> <p>This involves demonstrating an understanding of purpose and audience by:</p> <ul style="list-style-type: none"> • developing ideas and making links between them. This may include the use of narrative, imagery, explanations, analysis, explorations, critique, details, examples, and a range of dimensions or viewpoints • selecting and using language features appropriate to each text type to create consistency in meaning and effect and to sustain interest • using text conventions accurately (including spelling, punctuation, grammar) so the writing contains only minor errors • selecting effective structure(s). This may include poetic, formal, and narrative forms or a combination of these. <p><i>Text idea: Being human</i></p> <p><i>Text type: Personal reflection</i></p> <p><i>Purpose: To remind us that in the midst of all our technology, we need to remember our roots</i></p> <p><i>Title: Year of the Blob</i></p> <p><i>"Back in the days, a long, long, and even longer time ago, the world was not as effortless as we all know it today. Being in the 21st century, where everything you can ever want is at the click of a button, is now a reality. Gone are the days when</i></p>	<p>The student produces at least two pieces of fluent and coherent writing. The pieces develop, sustain, and structure ideas, and are convincing.</p> <p>This involves demonstrating a discerning understanding of purpose and audience through the discriminating selection, development, and integration of ideas, language features, and structures appropriate to each text type to create consistency in meaning and effect and to sustain interest by:</p> <ul style="list-style-type: none"> • developing ideas and making links between them. This may include the use of narrative, imagery, explanations, analysis, explorations, critique, details, examples, and a range of dimensions or viewpoints • selecting and using language features appropriate to each text type to create consistency in meaning and effect and to sustain interest • using text conventions accurately (including spelling, punctuation, grammar) so the writing contains only minor errors • selecting effective structure(s). This may include the use of poetic, formal, and narrative forms or a combination of these. <p><i>Text idea: Being cool</i></p> <p><i>Text type: Column piece</i></p> <p><i>Purpose: To show the commercial exploitation of cultural icons</i></p> <p><i>Title: Che</i></p>	<p>The student produces at least two pieces of fluent and coherent writing. The pieces develop, sustain, and structure ideas, and are convincing and command attention.</p> <p>This involves demonstrating a sophisticated understanding of purpose and audience through the insightful selection, development, and integration of ideas, language features, and structures appropriate to the text type to create consistency in meaning and effect, sustain interest, and create a striking whole by:</p> <ul style="list-style-type: none"> • developing ideas and making links between them. This may include the use of narrative, imagery, explanations, analysis, explorations, critique, details, examples, and a range of dimensions or viewpoints. • selecting and using language features appropriate to each text type to create consistency in meaning and effect and to sustain interest • using text conventions accurately (including spelling, punctuation, grammar) so the writing contains only minor errors • selecting effective structure(s). This may include poetic, formal, and narrative forms or a combination of these. <p><i>Text idea: Being an alpha male</i></p> <p><i>Text type: Column piece</i></p> <p><i>Purpose: To define the alpha male</i></p> <p><i>Title: I Knocked The Bugger Off</i></p>

<p><i>Homo sapiens had to work to catch his food; now he has the option of the painless and energy-conserving alternative of the supermarket. Being in a time when we can complain about the excruciating two minutes it takes to make noodles is the epitome of the degeneration of the human condition.</i></p> <p><i>"The 21st century has possibly made the human being the laziest species that could ever be described. Cavemen were constantly battling the elements around them to survive, and yet we find ourselves aggravated by long supermarket queues, and annoyance in road traffic is scarily common. Maybe this is an adaptation of our natural instinct to find the easiest way of getting things done. However, when set up in contrast to the life of a caveman, not many present-day problems qualify to validate the extreme examples of laziness exhibited today. I agree that back in the Stone Age life may have been simpler, but that did not make it easier for the people of the time.</i></p> <p><i>"We are fast on our way to becoming human blobs, as the film Wall-E was kind enough to point out. In the future the Earth could become completely polluted, with the last of the human race living in space, virtually unable to walk because of their reliance on technology to fulfil their every whim. Frankly, this film frightened me. It showed human beings taking the personification of laziness to the extreme and thus creating somewhat of an anti-evolution.</i></p> <p><i>"The Chinese zodiac has various animals for every 12 years. I feel that in our time of human development change is imminent. A new creature is required to be added to the Chinese zodiac: the Blob. This seems the direction in which humanity is headed. An increase in technology dependence</i></p>	<p><i>"I saw Che Guevara today. In the canteen. It's not unusual. I saw him in town too. Ernesto Guevara. Born in Argentina and aimlessly strolling through the mall. He used to be a freedom fighter, you know. Led a revolution. Back before the CIA granted him martyrdom and before his face was printed on thousands of T-shirts, bags, and other fashionable stuff. The Che I saw was on a red T-shirt. There are others around school too, on bags and T-shirts mainly. Even I own a Che badge. I never wear it though.</i></p> <p><i>"This fashion revolution invaded New Zealand from the USA. The home of democracy and freedom of speech. And anti-communism. They have fought wars and spun propaganda to convince the world that communists are a primitive folk who need converting. Being politically correct, communist countries aren't disease-ridden enough to be the Third World nor corporation-ridden enough to be the First World. They are the Second World. And wouldn't you know it, Che and his cronies installed a communist government after they revolted. And now Americans worship him.</i></p> <p><i>"Modern Che sightings are understandable. Che is cool. His careless but perfectly placed hair with his careless but perfectly placed hat urges that fashionable feeling of fighting for peace. Ever since March 2003, when one dictator tried to remove another while banishing any pro-USA feelings in both hemispheres, the need for peace to be reinstated has had a serious assault on the shelves. Check out thechestore.com. Trucker hats, T-shirts, hoodies, backpacks, cigarette lighters. Che is an icon. He is an idol for his part in the Cuban revolution. Why not? He stood up for the rights of the people. The CIA caught up with him in the Bolivian jungle and gave him the</i></p>	<p><i>"I recently ran in our school cross-country, and although I am still traumatised by the event, at my pace I had plenty of time to do some thinking. As the starting gun sounded, all the students bolted off in the naive belief they could maintain this sprint pace for the whole race, while the teachers who chose to run began at a jog. By halfway the teachers were still jogging, but most of the students, now tired and distracted from the task of trying, were walking.</i></p> <p><i>"We ran past a lake on our course where there was a model yacht race going on. I thought of Trevor Mallard's proposition to put \$34 million into the America's Cup at a time when that ship has already sailed. Now, Trev can claim all he wants is an investment for New Zealand. I suppose it's a lot safer than the superannuation fund, but I'm sure he's just getting back at all those kids who beat him at model yacht races when all he could afford was a home-made job fashioned from an ice-cream container and an old tea towel. After all, these are real big boys' toys, but that Swiss billionaire can't have read the script. HE wasn't supposed to knock the bugger off. WE were.</i></p> <p><i>"On the homeward stretch the lofty peaks of the Port Hills rose before me. I was reminded of the trapped climber in the USA who saved his own life by hacking off his arm with a pocket knife so blunt it couldn't even cut the hairs off his arm. Now, many will say he just did what he could to save his life, but any man who speaks of twisting his own radius and ulna until they snap as though he is calmly doing a simple dissection in biology is milking the situation just a little. Still, we should give him credit for appropriately timing the knocking off of a different bugger.</i></p> <p><i>"So what did all this thinking tell me? Boys will still be boys. Even in our mochaccino, house</i></p>
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<p><i>may leave us no use for the human body; we could all end up just surviving with robotic servants tending to our every need, the sole purpose of our existence being to complain about the sluggishness of our new technology as we slowly evolve to balls of fat.</i></p> <p><i>"With consumerism at its most prevalent, people are forgetting the way things used to be and have started taking for granted everything that has made their lives easier. I cannot imagine having to start a fire with sticks or rocks when the hardest igniter I have ever used is a match; I cannot imagine having to hunt dinner for hours using a spear to immobilise it when the hardest I have had to run for my food is to the counter of a takeaway restaurant. It's all about fast food, fast shopping, and a fast life. But when you put it all into perspective, the one thing that slows down is the actual act involved in the process; and people still find reason to complain of the speed of these time-saving conveniences. Society places value on the efficiency and speed of everything, which is all well and fine. But where is the appreciation? As we strive to be better and faster, we take humanity for granted.</i></p> <p><i>"When you can't wait for the little things in life, there must be something wrong. In our desire to be at the top of the food chain we have become a laughing stock of the natural world. What can we anticipate for future generations? Gelatinous blobs of beings whose only movements are to either stuff nutrients into their gobs or to buy unnecessary junk they don't need on the Internet (if we even manage to evolve to that sorry state with the pending doom of global warming). Something must be done if we wish to secure the future of the species; something must be resolved</i></p>	<p><i>proper terrorist-suspect treatment, making sure to remove his hands to avoid identification of the corpse. He does deserve to be remembered for what he achieved in his short life. But he's not.</i></p> <p><i>"The image of Che's face is so common that it has grown detached from the reality. If we are going to celebrate a revolutionary, why not celebrate the actual leader of the revolution, not his scruffy friend? Or even better, why don't we celebrate leaders of non-violent revolutions, such as Mahatma Gandhi or Martin Luther King Jr? Che introduced the idea of guerrilla warfare. He and his cronies spent several years killing the authorities before they finally overthrew the dictator. Che personally signed death warrants for several generals. What a lovely role model. I wonder how many of the cool generation want that on their chests.</i></p> <p><i>"It all comes down to the photo. It's cool. Che's John Lennon hair and revolutionary whiskers really can't be compared to images of others in his field. Even though Ghandi also overthrew a greater power and was killed for doing it, his bald head, smile, and spectacles don't arouse the same feeling of rebellion as Che. He just doesn't look as cool. And Fidel Castro. He also led a revolution. He wasn't killed, however. He is still lurking somewhere in Cuba, old, decrepit, and not fashionable.</i></p> <p><i>"The average Che-wearing cool dude doesn't know about the person behind the ragged and distant face they are parading. The more the image of Che is used as an icon of rebellion, the further the image goes from the real man. But I won't complain if, 40 years after I die, my face is printed on a T-shirt. I really won't mind whether the person who is wearing me knows about who I was. Just the fact that they think my face on the</i></p>	<p><i>husband, unisex society, there is still a desire to be heroic, to lead from the front. Even in our intellectual society, there is a desire for actions to speak louder than words. Evolution hasn't removed the alpha male gene from the human race. Why do The Matrix movies succeed at the box office where deeply theological and philosophical movies fail? Learn kung fu, plug in that alpha gene, and go, complete with sunglasses, leather, and 14-minute chase scene – that's why.</i></p> <p><i>"The alpha male syndrome is part of our culture as far as sport is concerned. We hear stories of sports stars playing on with broken arms and snapped ligaments and, for those north of the Bombay Hills, without fully functioning brains. It is the reason rugby is our national game. Soccer requires a greater range of skills, more coordination, and more complex tactics than rugby, but in soccer a poke in the back sees players fall over and start crying. Plus, all the Italian team members have girlie haircuts.</i></p> <p><i>"It even permeates politics. Our great mate George W. Bush, the straight-shooting cowboy, is the classic alpha-saturated example. In his desire to knock another bugger off he managed to turn the Middle East (sounds a lot like the Wild West) into a classic good guy/bad guy situation where the Americans ride into town on white horses and find that there 'isn't enough oil for the two of us'. Where will George's Middle Eastern round-up finish? Syria and Iran are just towns the Americans haven't visited yet. The alpha male can be found at the root of our civilisation's mythology: whether it's Maui or Hermes, there are always arguments about who has caught the biggest fish or runs the fastest.</i></p>
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<p><i>if we want to remain the superior species we are meant to be.</i></p> <p><i>"I do not mean every single member of the human population should endeavour to become one with their inner mammal; I do mean humans should strive to be more active and patient with the little aspects of life, such as technology, getting to places, or even just appreciating the availability of resources. This will not only let us value life in this day and age but will also allow us to view the life of the caveman with newfound respect, giving future generations more time to figure out a way to preserve the human species before we evolve to balls of fat just using up space and oxygen. So when find yourself complaining about the extra 30 seconds the Internet is taking to send your emails, just think, 'What would a true Homo sapiens do?' ... and get over it."</i></p> <p><i>The examples above relate to only part of what is required, and are just indicative.</i></p>	<p><i>T-shirt looks cool enough to wear will be good enough for me."</i></p> <p><i>The examples above relate to only part of what is required, and are just indicative.</i></p>	<p><i>"Having figured all this out during the race (isn't it amazing how life becomes crystal clear during moments of agony?), I found the alpha male gene inside me. I surged ahead at the river crossing, overtaking three people in the process and catapulting myself to 106th in the race. What made this extra sweet was that our principal had been one of the three I had overtaken. Of course, he has had coronary artery bypass surgery and is no longer in the athletic prime of his youth, but at the time that didn't seem to matter. I had just conquered my own snowy-topped Everest."</i></p> <p><i>The examples above relate to only part of what is required, and are just indicative.</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.



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

Internal Assessment Resource

English Level 3

This resource supports assessment against:

Achievement Standard 91475

Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas

Resource title: Two from one

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

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 91475: Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas

Resource reference: English 3.4B

Resource title: Two from one

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 Achievement Standard English 91475. The achievement criteria, Conditions of Assessment, and the explanatory notes contain information, definitions, and requirements that are crucial when interpreting the Standard and assessing students against it.

Context/setting

This activity requires students to select a theme and produce at least two pieces of fluent and coherent writing that explore different text types based on that theme. All writing must be developed by the student, not other sources.

Students can prepare for this task by reading widely on their selected theme, as well as by exploring themes in literature studies both during in-class and out-of-class time.

Students need to select at least two pieces to rework and present for assessment. Length is not the primary consideration. However, it is unlikely that pieces that are shorter than 650 words will give students the opportunity to demonstrate their skills in crafting fluent and coherent writing. The final grade is awarded to a 'selection of writing' and based on a holistic judgement across the two pieces.

Conditions

This assessment task will take place over an extended period of time. Students will need regular checkpoints, milestones, or both to verify authenticity of their work. Drafts should be stored and/or printed to document the process. Choose a suitable method to ensure authenticity of the students' work. For example, you could use learning management systems (such as Moodle, ePortfolios, or blogs) or other electronic or paper methods. Students **must not** use any form of generative AI or other tools to automatically generate content at any stage of the writing process.

Students should have the opportunity to receive feedback, edit, revise, and polish their work before an assessment is made. You can make suggestions about areas where further development is needed, but constructive feedback should not compromise the authenticity of the students' work.

Resource requirements

None.

Additional information

Opportunities exist to connect students' crafted writing to the assessment of other Standards such as:

- Achievement Standard English 3.7 (91478): Respond critically to significant connections across texts, supported by evidence
- Achievement Standard English 3.8 (91479): Develop an informed understanding of literature and/or language using critical texts.

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

Internal Assessment Resource

Achievement Standard English 91475: Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas

Resource reference: English 3.4B

Resource title: Two from one

Credits: 6

Achievement	Achievement with Merit	Achievement with Excellence
Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas.	Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas and is convincing.	Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas and commands attention.

Student instructions

Introduction

This activity requires you to create at least two pieces of fluent and coherent writing using two different text types to explore a single theme or idea. The texts you write can be of any type, for example, poetry, narrative, personal accounts, scripts, reports, essays, columns, editorials, or articles. This will be done over a period of time during the school year.

You must write everything yourself. Do not use AI tools or anything that creates content for you. Do not copy someone else's work unless you clearly say where it came from.

At least two pieces of your writing will be assessed. The assessment will be based on how effectively your ideas are developed, sustained, and structured and how language features are used to create fluent and coherent writing.

Teacher note: Specify a completion date for submissions.

Task

Select a theme from which you could develop at least two different pieces of writing using different text types.

Write a statement of intent that clearly explains:

- why you have chosen each text type
- how each text type meets your purpose
- how you are going to communicate your ideas in each text
- how you intend to engage your audience.

Over the year you could produce several pieces based around the same theme. Your teacher will give you feedback during this process. As you progress, compare your

texts to your original statement of intent and, if necessary, make changes. You may decide to refine your statement of intent.

From your collected writings, choose at least two pieces to craft (rework, reshape) and submit for assessment. Make sure that each piece of writing you submit:

- develops, sustains, and structures your ideas coherently and fluently
- demonstrates an understanding of the targeted audience and text purpose
- includes controlled, fluent writing by selecting and integrating ideas, language features, and structure appropriate to your purpose and targeted audience
- shows accurate use of written text conventions.

You will be assessed on the quality of your structured ideas and writing and the extent to which you show discerning and sophisticated understanding of purpose and audience.

Length is not the primary consideration. However, it is unlikely that pieces shorter than 650 words will give you the opportunity to demonstrate your skills in crafting fluent and coherent writing.

Teacher note: Specify the conditions of this activity to suit your programme.

Assessment schedule: English 91475 Two from one

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 fluent and coherent writing. Each piece develops, sustains, and structures ideas.</p> <p>This involves demonstrating an understanding of purpose and audience by:</p> <ul style="list-style-type: none"> developing ideas and making links between them. This may include the use of narrative, imagery, explanations, analysis, explorations, critique, details, examples, and a range of dimensions or viewpoints selecting and using language features appropriate to each text type to create consistency in meaning and effect and to sustain interest using text conventions accurately (including spelling, punctuation, grammar) so the writing contains only minor errors selecting effective structure(s). This may include poetic, formal, and narrative forms or a combination of these. <p><i>Theme: Teenage years – transition time</i> <i>Text type: First chapter of a novel</i> <i>Title: Chapter One</i> <i>“She woke. It was pitch black. For a second, thinking she was at home in her bed, she tried to roll over but couldn’t. Jigsaw pieces of meaningless, overwhelming memory flooded back to her. The silence of the night screamed through her head, bringing back terrifying sounds of screeching tyres and metal crunching upon metal.</i></p>	<p>The student produces at least two pieces of fluent and coherent writing. Each piece develops, sustains, and structures ideas, and both are convincing.</p> <p>This involves demonstrating a discerning understanding of purpose and audience through the discriminating selection, development, and integration of ideas, language features, and structures appropriate to each text type to create consistency in meaning and effect and to sustain interest by:</p> <ul style="list-style-type: none"> developing ideas and making links between them. This may include the use of narrative, imagery, explanations, analysis, explorations, critique, details, examples, and a range of dimensions or viewpoints selecting and using language features appropriate to each text type to create consistency in meaning and effect and to sustain interest using text conventions accurately (including spelling, punctuation, grammar) so the writing contains only minor errors selecting effective structure(s). This may include poetic, formal, and narrative forms or a combination of these. <p><i>Theme: Teenage years – transition time</i> <i>Text type: Opinion piece</i> <i>Title: Material World</i></p>	<p>The student produces at least two pieces of fluent and coherent writing. Each piece develops, sustains, and structures ideas, and both are convincing and command attention.</p> <p>This involves demonstrating a sophisticated understanding of purpose and audience through the insightful selection, development, and integration of ideas, language features, and structures appropriate to each text to create consistency in meaning and effect, sustain interest, and create a striking whole by:</p> <ul style="list-style-type: none"> developing ideas and making links between them. This may include the use of narrative, imagery, explanations, analysis, explorations, critique, details, examples, and a range of dimensions or viewpoints selecting and using language features appropriate to each text type to create consistency in meaning and effect and to sustain interest using text conventions accurately (including spelling, punctuation, grammar) so the writing contains only minor errors selecting effective structures. This may include poetic, formal, and narrative forms or a combination of these. <p><i>Theme: Teenage years – transition time</i> <i>Text type: Personal reflection</i> <i>Title: I Hope They Feel Really Stink</i></p>

<p><i>She tried to move her legs – no response. She urged her toes to move, but still nothing happened. The images in her head were starting to make sense.</i></p> <p><i>“Her parents had driven her to the closest town earlier that day. It was two hours away, and the journey consisted mainly of unchanging rural scenery. Excited, she couldn’t sit still. This car was going to be so much more to her than just a possession; it was the start of her new life. Driving out of the dealership gate, she felt like a queen. This was hers; she owned it. Her parents had never supplied her with more than the absolute necessities. She loved them more than anything, but they were very tight with money and were stuck in their strict, old-fashioned ways. She had learned to drive at the age of 10, growing up on a farm. The day she turned 15 she got a full-time job working on the land and started saving. She couldn’t wait, not only for the car of her dreams, but for the independence that came with it. Going to a country school and living two hours from a reasonable-sized town meant that she didn’t have many friends. This car gave her the opportunity she had been waiting for; she could leave the farm, start a new life in the big city, go to university, and study veterinary science. She had an interview at the university next week. She knew just how she wanted it to go, what to wear, and how to introduce herself. She couldn’t wait. It wasn’t just a new year to her. It was the start of a new life.</i></p> <p><i>“She remembered the rain now. It was a beautiful day when they left the farm that morning, but the closer they got to the town, the heavier the clouds grew. As she began her drive home, they gave in. The windy country roads were slippery, making her journey very slow. As dusk drew in, she pulled to</i></p>	<p><i>“We are living in a material world and I am a material girl, you know that we are living in a material world and I am a material girl’. Gucci jeans, Fendi bag, Jimmy Choos ... sound familiar? Welcome to the 21st century, people, where sneaking out, passing out, and living to tell a tale become your life mantra. The typical trends of a teenage girl. Oh, it’s so difficult being a teen in the 21st century. Gossip, reputation, parents, school, boys, and the constant nag of ‘What are you going to do with the rest of your life?’ These are the worries that could easily turn your hair a light shade of grey. How do you solve this problem, you ask? Well, truth is, you can’t. You just have to endure it, but little do we know that these years could be the best years of our lives.</i></p> <p><i>“Prior to this time teens were expected to take life seriously. Our grandparents lived in the unfortunate time period when it was all about settling down and finding your lifelong partner at 17. Since world wars occupied so many teen lives, there was never any time for fun or socialising. The chances of finding your soul mate were pretty slim.</i></p> <p><i>“Then in came the 1950s, when the term ‘teenage’ surfaced. The end of wars and the development of economies sparked the beginning of a new era. Elvis was the eye candy for ladies. Petticoats, scoop-neck blouses, and back-to-front cardigans were so hot. Sex, drugs, and rock and roll were also established in society. Teenagers were making their name known to the world. They were the future. The influence of parental indulgences such as high incomes led to teens being spoilt and oblivious to the unfortunate. This made teens secretive and more deceitful regarding their parents’ rules. And we think our parents should understand our situations, yet they don’t.</i></p>	<p><i>“I frowned down through the safety glass to the assembled parents. Mine specifically. They looked happy, as if a great burden had been lifted from their shoulders and the new freedom was making them giddy. I did not like the look of this. It made me feel very uneasy.</i></p> <p><i>“I had travelled this road many times before to visit the Grandparents in Dunedin. Was it merely a coincidence that the freezing works was on the way, or did the Parents’ plan entail more bloodthirsty work than the simple plot of leaving me to rot and disintegrate in a boarding school away from all those ‘bad influences?’</i></p> <p><i>“My version of a horror movie in which meat factories substituted their produce with human sausages screened in my mind. I certainly was not feeling good about this boarding school idea, this ‘You’re going if you want to or not, young lady’ business.</i></p> <p><i>“Attempting for the moment to visualise pleasant thoughts, I leaned my head against the window, liking the way the idling vibration passed through to teeth and glasses. Nestled comfortably into the upholstery of the bus, I familiarised myself with this plastic fabric environment for future reference to ‘my parents are worse than yours’ discussions.</i></p> <p><i>“My mind drifted, searching for the penultimate reasons for my departure. Flashbacks of me poised in revengeful mid-throw. Arm stretched and taut, straining as it recoiled, releasing the bike helmet and watching it spin and hurtle towards my sister’s head on the other side of her bedroom. Needless to say, it did not go down well with Mother. But Emily did. Falling to the ground, clutching her head and screaming. The result was, for her, two stitches; for me, residence in the laundry for the night under the Parents’ instructions.</i></p>
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<p>the side of the road and ate what was left over from lunch earlier in the day. Turning back onto the road, she was beginning to feel tired. A sense of calm washed over her, and she relaxed, knowing that home wasn't too far away. The next piece of memory was like a dream. Things like this didn't happen in her simple country life. She recalled the sound of the rain beating down on her windscreen. She remembered how the road just seemed to disappear in front of her. The memories played through her head in slow motion. The only signal her brain managed to send was to slam her foot on the brake. The tarseal just dropped away from under her. She was trapped and falling inside a mass of plummeting earth. She could hear glass busting and crushing metal as rock pounded against the body of her car.</p> <p>"There must have been a period of blankness. Her only memory was of the moon casting a faint light across the land. She could make out shapes and contours. Her eyes adjusted more, and the surrounding silhouettes gained detail. Her breath was suddenly taken, and her whole body shivered. She was frozen with shock and fear. Consequences of what had just happened were filling her mind faster than she could push them out. She screamed out as loud as she could. Minutes passed. Nothing. She had to do something. She tried to move again. Her mind was clear now, but her body wouldn't respond. Her hand twitched as she realised that her cellphone must be somewhere in the car. She reached out but couldn't find anything that resembled a dashboard. She fumbled around to the left of her but still she felt nothing. She reached under her seat and felt something smooth in amongst shards of glass and metal. She tried to grasp it, but it slid backwards. Pushing herself forward as far as she</p>	<p>"Parents love to understand us. They try to form that bond with their teens – as if they can comprehend what we feel. They enjoy expressing their life experiences to us, and using the 'when I was your age' line just to spark some kind of communication. All we want really is to be ALONE. Then there's the 'Don't worry, love, I understand. I was your age, too'. It's like you have just stepped into a series of The Brady Bunch.</p> <p>"No matter what we say or do, we never win. The stereotypical image of a 21st century teen is rather ghastly. Marked by the century where media influence is increasing daily. Technology is a considerable aspect to our daily lives. Cellphones, the Internet, music, MTV, and magazines seem to have a strong grip on the formation of teen desires. Or that's what they think. Parents. What they don't realise is that it's not easy being a teen. If only they could hear our consciences battling with us every morning before school on what to wear. There's the constant pressure of always looking amazingly gorgeous, like Scarlett Johansson. As if she wakes up looking fabulous without morning breath. Make-up does work wonders, doesn't it?</p> <p>"Gossip is the worst part. Girls love it, and they love to hate it. Gossip could easily become the opening of WWII. In girl world, that is. The constant 'he said, she said' spreads like a swarm of bees on the hunt. Of course, it's a guilty pleasure; we all love it, but we detest this teenage obsession if we are the victims. Once you're a target of a villain's plot to take over the high school elite, you're left friendless, boyfriend-less, and social-life-less. Life without gossip is like Bonnie's life without Clyde. Monotonous, boring, and not worth talking about. The constant demand of protecting and safeguarding your reputation from gossip is always a mission. Hook up with a random and you're</p>	<p>"Other reasons for my delightful, one-way, no-return-ticket South Canterbury scenic trip were based on several irreversible personality flaws and misdemeanours. My bad points, preached the Parents, were doing awful things like skipping school, beating up my little sister (this was because Mum loved her best), my friends (Mum's enemies), and smoking. And, of course, 'a better education. Without all the ... distractions'.</p> <p>"I glanced down upon the Parents. One thing I liked about buses was their height. That height gave a different perspective on the world. Looking down on the Parents amongst the chewing-gum-splotched concrete and suitcases, I imagined what they might do or say. Of course, Mother would make a mention of this morning's events, perhaps later at morning tea. It would seem rather uncaring of her to let the morning pass as if it was ordinary. Some may view this as an uncaring attitude. Uncaring attitudes meant psychological dysfunction in employees, leading to a lower work output and placing greater stress on the family as anxiety levels rose. These days you could put anything down to bad office relations, or just bad relations.</p> <p>"The bus juddered forward, rudely interrupting my thought process, but as if sensing my annoyance, it settled down to a low grumble. After the expected show of hand waving and ultra-stretchy smiles directed towards the adolescent (me), we pulled out into the bright, glaring February morning, down Gloucester Street with Farmers to one side and to the other, Victoria Square.</p> <p>"Beside the bright-red Farmers sign declaring its name to potential clientele, the backs of other brick buildings looked cracked and dirty. All a facade. Christchurch, I decided, was a facade. A facade of</p>
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<p>could, she grabbed her phone and sunk back in pain. A few minutes later the pain had subsided slightly, and she dialled. 'You have reached emergency services. What service do you ...'</p> <p>"The line went dead."</p> <p><i>The examples above relate to only part of what is required, and are just indicative.</i></p>	<p>labelled a slut. In a relationship? Well, you have definitely lost your V plates, haven't you? Promiscuous, and not very ladylike. What would Mother say about this? Not in a relationship? Aww, how sad – unwanted and unloved. Gosh, she must be unfortunate looking. These are just a few 'reps' us teens have to shield ourselves from in order to survive the claws of gossip.</p> <p>"However, despite all uncertainties, nags, and pressure-filled parents, teenagers have come a long way. From being forced to settle down and mature by 16, we have learned to identify with ourselves and find out who we are before taking any steps further in life. Of course, when we're 30, we are going to look back and laugh at all the dramatic performances. For now, parents and teachers are the enemies. They don't completely empathise with us, no matter how hard they try. Reputations and gossip will never leave us. It's fun, we enjoy it, and there is no use in denying it. Boys will always be a confusing matter, and media will continue to shape our identities. However, never underestimate us: remember that we are the future. Whatever decisions we make affect the world on so many bases. Being a teen is all about drama. Live with it and enjoy it while we have the chance. 'Free hug' as many people as we can, laugh like there is no tomorrow, kiss as many loved ones as possible, and remember to live to tell the tale. That's what it's all about."</p> <p><i>The examples above relate to only part of what is required, and are just indicative.</i></p>	<p>buildings, personalities, and families. I wanted to rip through those brick and psychological facades.</p> <p>"I wondered what the Parents thought of me right now with their heart-growing-fonder absence. My sarcastic mind was definitely working overtime as I sat there listlessly in the bus. I could see Mother during lunch.</p> <p>"The eldest is off to a boarding school today', she would mention (in passing) to work colleagues. 'Well, it was sad to see her go, but what else could we do?' the Parent would say, looking for some reassurance that 'together' the family had made the right decision. The necessary reassurance would no doubt be quickly dispersed by a sympathetic listener. After all, they all know what it is like raising a teenager. NB: 'teenager' is pronounced as if one were sucking a very sour lemon.</p> <p>"I was on my way to the boarding school now. So I did what I could. I plugged in my Walkman and put on an even grumpier face."</p> <p><i>The examples above relate to only part of what is required, and are just indicative.</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.