

Achievement Standard 90849

Show understanding of specified aspect(s) of studied written text(s), using supporting evidence

ENGLISH

1.1

Externally assessed 4 credits

Understanding studied written texts

The exam

Achievement Standard 90849 (English 1.1) assesses your understanding of, and response to, written texts.

Written texts include the **novel, non-fiction, the short story, poetry/song lyric, print media, digital/online text** and **drama**, or a combination of these.

You should aim to write a concise and well-organised answer of no more than three pages in length in response to *one* of the questions offered.

Choosing a question

Spend some of your time **selecting the best question** to answer. If you have studied and revised thoroughly, you should be able to answer several questions from the options given. For example, information you have learnt about an important character could be used in a question on character, or structure, or language.

You can write about *one* or *more* written texts you have studied. If you choose to write about more than one written text, the texts can be:

- the same text type (e.g. two poems)
- different text types – inter-textual studies (e.g. a novel and a short story)
- by the same or different authors.

If you write about a short text (e.g. a poem or short story), it is especially important to plan your answer before you begin writing to make sure you have enough material to answer both parts of the question to the standard required.

Answering a question

Question format helps guide your response.

- ‘Describe ...’ – you should outline how the specified ideas, style or language features apply to the written text on which you are answering (‘on the lines’ – straightforward material).
- ‘Explain ...’ – this part of the question prompts a more convincing and/or perceptive response (‘between or beyond the lines’ – material that shows engagement and developed thinking).
- Phrases such as ‘important in the text(s) as a whole’ indicate that you need to write about the ideas in the text(s) and/or the writer’s purpose, in the context of the question.

Answer both parts of the question in order to create a *balanced* answer.

Use clear, well-chosen points.

Back up your points with reference to relevant and specific evidence and examples from the text(s).

Relevant and specific evidence and examples could include:

- summaries of events
- descriptions of characters or places
- direct quotations of evidence from your studied text.

Task 1: Study checklist – what do you know?

Review your written text study materials (e.g. class notes, study guide, revision notes), and use this checklist to reveal the aspects of written text that you have studied already and those you need to do more work on. Note that some aspects may not be relevant to your written text(s). Always ask your teacher for guidance.

Aspects of written text	Studied	Study needed
Purpose and audience:		
The writer's purpose	<input type="checkbox"/>	<input type="checkbox"/>
The writer's intended audience	<input type="checkbox"/>	<input type="checkbox"/>
Characterisation:		
Character's appearance	<input type="checkbox"/>	<input type="checkbox"/>
Character's development	<input type="checkbox"/>	<input type="checkbox"/>
Character's challenges, difficulties, conflicts	<input type="checkbox"/>	<input type="checkbox"/>
Character's surprising qualities or action	<input type="checkbox"/>	<input type="checkbox"/>
Character's relationships	<input type="checkbox"/>	<input type="checkbox"/>
Evidence (quotations) to support characterisation	<input type="checkbox"/>	<input type="checkbox"/>
Setting:		
Setting (time, place and circumstances)	<input type="checkbox"/>	<input type="checkbox"/>
Description of setting(s)	<input type="checkbox"/>	<input type="checkbox"/>
Memorable setting(s)	<input type="checkbox"/>	<input type="checkbox"/>
Structure:		
The organisation of the text (story/plot)	<input type="checkbox"/>	<input type="checkbox"/>
Beginnings and endings	<input type="checkbox"/>	<input type="checkbox"/>
Conflict	<input type="checkbox"/>	<input type="checkbox"/>
Important events/incidents	<input type="checkbox"/>	<input type="checkbox"/>
Surprising and/or powerful events or moments	<input type="checkbox"/>	<input type="checkbox"/>
Style:		
Imagery and/or figurative language	<input type="checkbox"/>	<input type="checkbox"/>
Symbolism / Important objects	<input type="checkbox"/>	<input type="checkbox"/>
Choice of vocabulary	<input type="checkbox"/>	<input type="checkbox"/>
Use of dialogue	<input type="checkbox"/>	<input type="checkbox"/>
Narrative point of view	<input type="checkbox"/>	<input type="checkbox"/>
Themes/key ideas:		
Significant ideas	<input type="checkbox"/>	<input type="checkbox"/>
The writer's 'message'	<input type="checkbox"/>	<input type="checkbox"/>
Evidence (quotations) to support themes/ideas	<input type="checkbox"/>	<input type="checkbox"/>

▷ Step 3: Using the TEER structure, write your own answer on your own paper

A model answer is provided in the answer section (see page 83) for 'Spider', by William Taylor.

Answering questions about setting

The setting is where events happen (place) and when they happen (time). It also includes the circumstances that form the background against which the story takes place. For example, if the book is set in Germany during World War II (1939–1945), wartime circumstances such as rationing, black-outs, bombing, and danger to life could be important elements of the setting.

Questions typically focus on how the setting influences the events, affects the characters, or helps you understand ideas.

Task 7: The setting of your text

Consider the text you studied in class and complete the table below. You may need to use your own paper.

Place setting	Country
	City/town
	Important places where action happens (e.g. a school, a farm, etc.)
Time setting	Century/decade/year
Social setting	Things happening around that time that influence characters, events or ideas in the text:
Particular circumstances	Details of specific circumstances for characters and events:

Achievement Standard 90850

Show understanding of specified aspect(s) of studied visual or oral text(s), using supporting evidence

ENGLISH

1.2

Externally assessed 4 credits

Understanding studied visual and oral texts

The exam

Achievement Standard 90850 (English 1.2) assesses your understanding of, and response to, visual and/or oral texts.

Visual and oral texts include **film, digital/online text, drama production, television programme, radio programme, oral performance and graphic novel, or a combination of these.**

You should aim to write a concise and well-organised answer of no more than three (3) pages in length in response to *one* of the questions offered.

Choosing a question

Spend some of your time **selecting the best question** to answer. If you have studied and revised thoroughly, you should be able to answer several questions from the options given. For example, information learnt about an important character could be used in a question on character, or structure, or visual or oral techniques.

You can write about *one* or *more* visual or oral texts you have studied. If you choose to write about more than one visual or oral text, the texts can be:

- the same text type (e.g. two short films)
- different text types – inter-textual studies (e.g. a feature film and a short film, a film and a radio programme)
- by the same *or* different authors or creators.

If you write about a short text (e.g. a short film), it is especially important to plan your answer before you begin writing to make sure you have enough material to answer both parts of the question to the standard required.

Answering a question

Question format helps guide your response.

- ‘Describe ...’ – you should outline how the specified ideas, style or language features apply to the written text on which you are answering (‘on the lines’ – straightforward material).
- ‘Explain ...’ – this part of the question prompts a more convincing and/or perceptive response (‘between or beyond the lines’ – material that shows engagement and developed thinking).
- Phrases such as ‘important in the text(s) as a whole’ indicate that you need to write about the ideas in the text(s) and/or the writer’s purpose, in the context of the question.

Answer both parts of the question in order to create a *balanced* answer.

Use clear, well-chosen points.

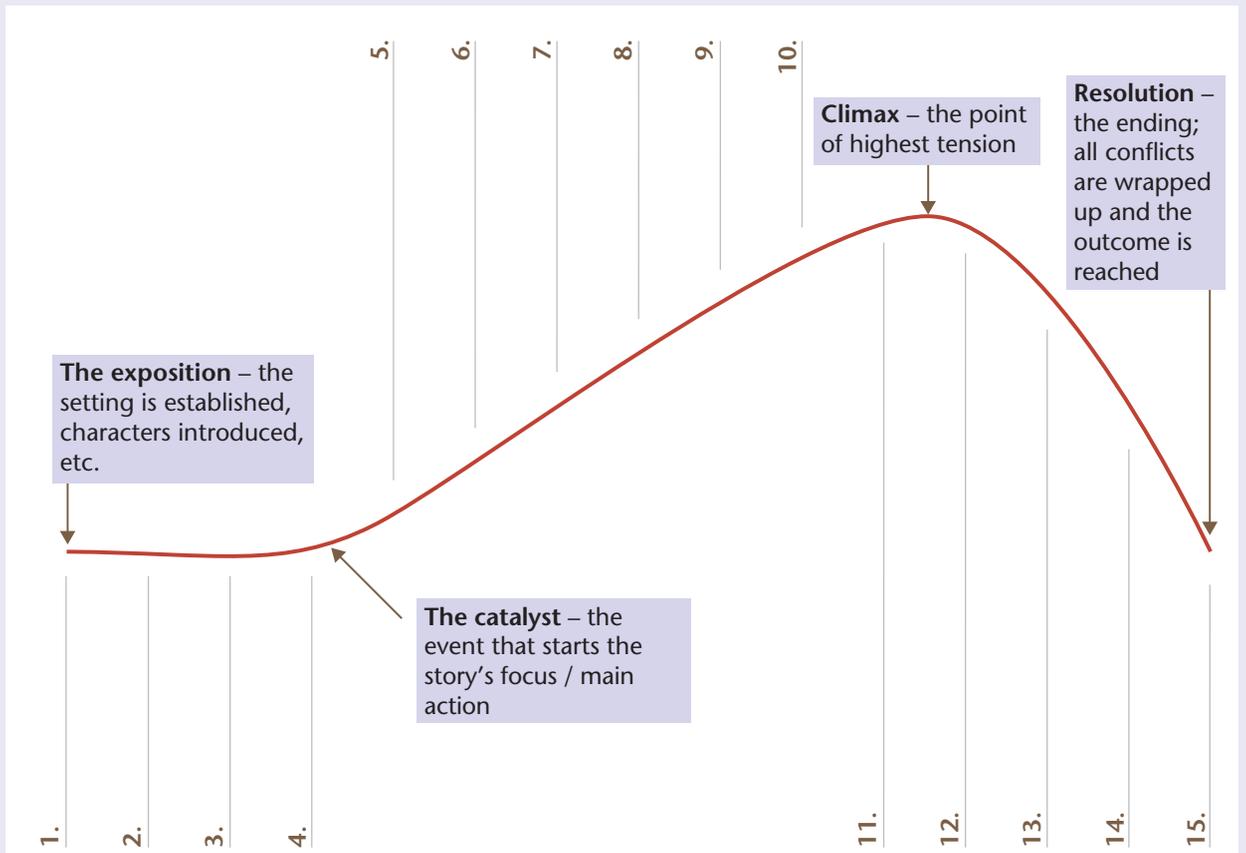
Back up your points with reference to relevant and specific evidence and examples from the text(s).

Relevant and specific evidence and examples could include:

- summaries of events
- descriptions of characters or places
- direct examples or evidence of visual and/or oral language features – such as dialogue, camera shots, sound, costuming, props, lighting and other examples.

Task 4: The structure of your story-based visual or oral text(s)

Complete the graph following, by selecting and recording the main events of your text on the numbered lines provided. You may not have enough events to fill all the lines.



Task 5: Aspects of structure

Choose the THREE main aspects of structure in your studied text(s) and fill in the template.

Aspects of structure	Visual/oral language features used to support structure
1.	
2.	
3.	

Answering questions about setting

The setting is where events happen (place) and when they happen (time). It also includes the circumstances that form the background against which the characters or individuals live and act. For example, if the film is set in a dystopian future, then the setting would include aspects of how the world became this way, social relationships between humans and machines, and physical descriptions of the environment.

Questions typically focus on how the setting influences the events or affects the characters, etc. Depending on the text, the setting can be important or unimportant.

Task 9: The setting of your text(s)

Consider the visual/oral text you studied in class and complete the table below. Use your own paper if you have studied more than one text.

Setting aspects:		Details from text(s)	Visual/oral language features used to help reveal setting:
Place setting	Country		
	City/town		
	Important places where action happens (e.g. a school, a farm, etc.)		
Time setting	Century/decade/year		
Background circumstances	Things happening around that time that influence or appear in text		

Achievement Standard 90851

Show understanding of significant aspects of unfamiliar written text(s) through close reading, using supporting evidence

ENGLISH

1.3

Externally assessed 4 credits

Understanding significant aspects of unfamiliar written texts

Achievement Standard 90851 (English 1.3) assesses your ability to read and show understanding of unfamiliar written texts.

This chapter will focus on skills required, and provide practice tasks for reading unfamiliar written texts.

The exam

Written texts include non-fiction, prose and poetry and could be short texts or extracts from longer texts.

The examination will comprise short and paragraph-type answers on three pieces of unfamiliar written text: poetry; prose fiction; non-fiction.

You should spend 60 minutes on the external examination for this standard – 20 minutes on each written text.

The questions on each text are divided into two parts.

To gain 'Achieved', you must be able to 'explain' your understanding of a significant language feature or technique in parts (a) and (b) of the question.

You will gain 'Merit' if your answer is convincing and if you can explain both *how* and *why* the writer used particular language features or techniques, making connections between them.

You will gain 'Excellence' if you can explain both *how* and *why* the writer used a range of language features or techniques in a well-structured and fluent answer, linking and synthesising points from across the text and showing recognition of the writer's craft and purpose.

Each question is marked holistically, i.e. one overall grade is awarded for answers to (a) and (b).

Achievement criteria

Explaining significant aspect(s) in terms of meanings and effects created.

Explaining how significant aspects work together to create meaning.

Achieved	Merit	Excellence
Show understanding of significant aspects of unfamiliar written texts through close reading using supporting evidence.	Show convincing understanding of significant aspects of unfamiliar written texts through close reading using supporting evidence.	Show perceptive understanding of significant aspects of unfamiliar written texts through close reading using supporting evidence.

Using specific and relevant details from the text to support ideas.

Selected from purposes and audiences, ideas (characters, theme, setting), language features (e.g. figurative language, style, syntax/grammar, symbolism, vocabulary), structures (e.g. part text, whole text, narrative), text conventions (the features of a text which suit it for purpose; e.g. a news feature often begins with an anecdote to personalise the story and gain reader attention).

Explaining how significant aspect(s) communicate ideas about wider contexts; e.g. the whole text and/or human experience, society and the wider world.

Model answer

Following is an example of an appropriate answer. Language features and examples are highlighted in the poem and shown in the annotations.

- a. i. Identify ONE language feature that the writer uses to describe war.
 ii. Provide an example of this language feature from the text (*highlighted in the poem*).

Dulce et Decorum Est

<p>Simile</p> <p>Simile</p>	<p>Bent double, like old beggars under sacks, Knock-kneed, coughing like hags, we cursed through sludge, Till on the haunting flares we turned our backs And towards our distant rest began to trudge. Men marched asleep. Many had lost their boots But limped on, blood-shod. All went lame; all blind; Drunk with fatigue; deaf even to the hoots Of tired, outstripped Five-Nines that dropped behind.</p>	<p>Metaphor</p> <p>Metaphor</p>
<p>Repetition</p>	<p>Gas! Gas! Quick, boys! – An ecstasy of fumbling, Fitting the clumsy helmets just in time; But someone still was yelling out and stumbling, And flound'ring like a man in fire or lime ... Dim, through the misty panes and thick green light, As under a green sea, I saw him drowning.</p>	<p>Simile</p>
<p>Simile</p>	<p>In all my dreams, before my helpless sight, He plunges at me, guttering, choking, drowning.</p>	<p>Repetition of 'drowning'</p>
<p>Repetition of 'if'</p>	<p>If in some smothering dreams you too could pace Behind the wagon that we flung him in, And watch the white eyes writhing in his face, His hanging face, like a devil's sick of sin; If you could hear, at every jolt, the blood Come gargling from the forth-corrupted lungs, Obscene as cancer, bitter as the cud Of vile, incurable sores on innocent tongues; My friend, you would not tell with such high zest To children ardent for some desperate glory; The old Lie: <i>Dulce et Decorum est</i> <i>Pro patria mori.</i></p>	<p>Alliteration of 'w'</p> <p>Simile</p> <p>Simile</p> <p>Oxymoron</p>

Wilfred Owen

Question Two: Poetry

In this poem, the writer considers a familiar piece of furniture.

Kitchen Stool

This stool
lives in my pantry
I move it around
whenever I want something from the top shelf
or the cupboard above the fridge 5
or the shelf in the hall cupboard where I keep
spare blankets and pillows.

When I'm cooking I put the stool by the bench
with the scrap bucket on it, for the rubbish
that making a meal produces. 10

Sometimes if I'm very tired, or feeling pensive
I sit on the stool
and make a cup of tea
and look out the kitchen window.
It's also handy 15
if someone wants to talk to me while I'm cooking tea.

I've had this stool for about ten years
my mother gave it to me
it belonged to her mother before that
it came with another stool, and a matching table 20
I smashed the other stool, once years ago
when I was very very angry
I gave the table to my sister
when she needed it more than I did
and then she moved on, and gave it away. 25

But this stool is still here
I guess it's been in the kitchens of women like me
for over fifty years
and I don't suppose I'll be getting rid of it
any time soon. 30



Source: Georgina Stewart, 'Kitchen stool', in Reina Whaitiri and Robert Sullivan (eds), *Puna Wai Kōrero: An Anthology of Māori Poetry in English* (Auckland: Auckland University Press, 2014), p. 272.

Answers and explanations

Achievement Standard 90849 (English 1.1)

Understanding studied written texts

1.1 Task 4

p. 11

Example question	Question analysis	
Describe at least one important conflict in the written text. Explain how the conflict helped you understand a key idea(s).	This question has two parts: Describe an important conflict. Explain why the conflict helped me understand a key idea or ideas.	Information required: Details of the important conflict. What at least one key idea is in the text and how the conflict helped me understand the idea (or ideas).

General focus of paragraph	
Paragraph 1	Describe an important conflict in the text.
Paragraph 2	Describe at least one key idea in the text and explain the first reason that the conflict helps you understand the key idea. <i>Write a Topic sentence containing your main point, provide an Explanation, use Examples and evidence and explain their Relevance to your main point.</i>
Paragraph 3	Explain a second way in which the conflict helps you understand the key ideas in the text. <i>Write a Topic sentence containing your main point, provide an Explanation, use Examples and evidence and explain their Relevance to your main point.</i>
Paragraph 4	Explain a third way in which the conflict helps you understand the key ideas in the text. <i>Write a Topic sentence containing your main point, provide an Explanation, use Examples and evidence and explain their Relevance to your main point.</i>
Conclusion	Pull your ideas together, focusing on your main idea.

The short story 'The Sniper' by Liam O'Flaherty is based around the conflict between 'the sniper' and his 'enemy'. The sniper is a Republican, one of the groups involved in the Irish civil war, or 'Troubles', which lasted throughout the first half of the twentieth century. This conflict is used by O'Flaherty to show the true reality of war.

One key idea in 'The Sniper' is the extent of damage to society that is caused by a civil war. The shocking discovery that the Republican sniper makes at the end of the story emphasises the idea that civil war can tear families apart, causing brothers to kill each other. The Republican sniper is in no doubt that his brother would have killed him if he could have. During their conflict, the sniper has thought of his opponent as his 'enemy'. Families are not only torn apart, they turn into mortal enemies who will try to kill each other because of a political belief.

The conflict between the two snipers also helps us understand how brutal and bloody civil wars are. The Republican sniper kills the driver of an enemy armoured car and a civilian, 'an old woman, her head covered by a tattered shawl,' who tries to tell the armoured car driver of the sniper's location. The sniper has no regard for the sex or age of his victims and shows no remorse when shooting the old woman. She is an 'informer' and must die.

Another way the conflict helps us understand key ideas is that the way the Republican sniper acts during the battle with the Free Stater sniper shows us the effect of war on personality. The sniper is described as 'fanatical'. He has 'cold' gleaming eyes and 'the face of a student, thin and ascetic'. The civil war has made this young man almost less than human. Republican ideas are more important than anything else and he will kill for them. After he kills his enemy, he feels briefly 'bitten by remorse', but this is presented as weakness, caused by the wound and 'the long summer day of fasting and watching on the roof'. Feelings of remorse are soon laughed off as he swigs from his whiskey flask.

O'Flaherty's story uses conflict between two brothers to show readers the shocking reality of civil war in which families and society are destroyed for the sake of political and religious beliefs. (E)

1.1 Task 6

p. 14

Example question	Question analysis	
Describe the most important relationship in the written text. Explain how this relationship influences events.	This question has two parts: Describe the most important relationship in the text. Explain how this important relationship influences events.	Information required: Details of the most important relationship. Details of how the relationship influences events in the text.

General focus of paragraph	
Paragraph 1	Describe the most important relationship.
Paragraph 2	Explain the first way the relationship influences events. <i>Write a Topic sentence containing your main point, provide an Explanation, use Examples and evidence and explain their Relevance to your main point.</i>
Paragraph 3	Explain the second way the relationship influences events. <i>Write a Topic sentence containing your main point, provide an Explanation, use Examples and evidence and explain their Relevance to your main point.</i>
Paragraph 4	Explain the third way the relationship influences events. <i>Write a Topic sentence containing your main point, provide an Explanation, use Examples and evidence and explain their Relevance to your main point.</i>
Conclusion	Pull your ideas together, focusing on your main idea.

The most important relationship in the text 'Spider' by William Taylor is the one between Spider and his beloved piano. Spider shares a special bond with the piano, which is recognised by Bea McKenzie, Spider's piano teacher. Spider devotes a great deal of his time to practising his chosen art form and never complains about it, which displays his commitment.

Spider sacrifices a lot of the usual habits teenagers indulge in, for example 'having a social life'. Spider hardly ever goes out, and has very few close friends. But this doesn't seem to bother him. Spider sacrifices playing rugby in order to focus entirely on the piano. Although rugby meant a lot to Spider, he realises that without making sacrifices he wouldn't have been able to achieve such a close bond with his piano, and this is how one of the main themes, that of sacrifice, is revealed. Spider says, 'I am doing what I have to do. As I say, to do what I want to do, I've got to run those miles.'

Spider shares such a close relationship with his piano his mates consider him a bit 'woosy', particularly Bryson Brown. Spider gets given a hard time by Bryson because Bryson thinks he should be following something manly, like rugby. Bryson then makes it his duty to teach Spider how to be a 'real man', and consequently takes him out to town on his birthday to all the popular strip clubs. While they are at one particular club, Spider discovers, to his absolute horror, that his mother is the star attraction. Had Bryson not felt the need to make Spider more 'manly' and banish his piano-playing habits, Spider would never have found out about his mother's secret.

Because Spider is so devoted to practising the piano, he tends to isolate himself from the real world and the people around him. His school principal, Miss Simmonds, also allows him the time off school to continue to practise, particularly before his final performance in the Helene Goldman Piano Competition. Spider practises so much that his tutor, Bea McKenzie, has to force him to have a break and get out for a while. Spider doesn't seem to notice how isolated he has become because he is so devoted and committed to playing his piano.

Spider's relationship with his piano plays an extremely influential part in him winning the Helene Goldman Piano Competition. While the other top three finalists were all very talented piano players, they did not share the same passion that Spider had while he was performing. The incredible amount of time Spider had spent practising the piece of Beethoven he performed was clearly evident in his performance.

Because he knew the piece off by heart, bar by bar, note for note, he could give a much more passionate performance. All he wanted to do was share with the audience a favourite piece of music, composed by his idol, Ludwig van Beethoven. (E)

1.1 Task 8

p. 17

Example question	Question analysis	
Describe the setting of the written text. Explain why this setting is important to the characters.	This question has two parts: Describe the setting of the text. Explain how the setting is important.	Information required: Details of the setting (time and/or place). Explanation of why the setting is important in the text (could affect plot, characters, etc.).

General focus of paragraph	
Paragraph 1	Describe the setting of the text.
Paragraph 2	Provide first reason that the setting is important. <i>Write a Topic sentence containing your main point, provide an Explanation, use Examples and evidence and explain their Relevance to your main point.</i>
Paragraph 3	Provide second reason that the setting is important. <i>Write a Topic sentence containing your main point, provide an Explanation, use Examples and evidence and explain their Relevance to your main point.</i>
Paragraph 4	Provide third reason that the setting is important. <i>Write a Topic sentence containing your main point, provide an Explanation, use Examples and evidence and explain their Relevance to your main point.</i>
Conclusion	Pull your ideas together, focusing on your main idea.

In the novel *Goodnight Mister Tom* by Michelle Magorian, the setting plays an important role. The novel is set against the backdrop of World War II. It is set in England during 1939 and 1940. Most of the action takes place in a village called 'Little Weirwold'. Little Weirwold is a country village. It has a close-knit community, where everyone knows everyone. It is a very happy, friendly, bright and welcoming village. A second important location within the setting is that of London. London is the total opposite of Little Weirwold. London is war-torn and Willie, the main character, sees it as a cold, dark and violent place.

The setting is important in that it gives a sense of credibility to the story. People know about World War II, therefore they are able to believe the story when it talks about bomb raids and the children being evacuated into the country to be safe. The main character, Willie, is one of the children who are evacuated. It is because of the war that Willie is removed from his mother and experiences, for the first time in his life, a warm and loving environment.

Willie's experiences in the country village of 'Little Weirwold' allow him to grow and develop as a person. When he was living with his mother in London she abused him physically, mentally and emotionally. He lived in fear and often wet the bed as a result. His mother even sends a leather belt with Willie when he is evacuated so that the family he stays with can also discipline him. As a result of the abuse, Willie is withdrawn, alone and scared when he