

# Achievement Standard 91098

## *Analyse specified aspect(s) of studied written text(s), supported by evidence*

ENGLISH

# 2.1

Externally assessed 4 credits

### ***Analysing aspect(s) of studied written text(s)***

Achievement Standard 91098 (English 2.1) requires you to read and study at least one written text and write a response that shows an understanding of ideas and techniques through analysis and discussion of the text. The studied written text may be from any one of the following text types:

- Novel.
- Print media.
- Digital/on-line texts.
- Non-fiction.
- Short story.
- OR a combination of these text types.
- Drama.
- Poetry/song lyric.

### **Achievement criteria**

Achieved	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none"><li>• Analyse specified aspect(s) of studied written text(s), supported by evidence.</li></ul>	<ul style="list-style-type: none"><li>• Analyse specified aspect(s) of studied written text(s) <i>convincingly</i>, supported by evidence.</li></ul>	<ul style="list-style-type: none"><li>• Analyse specified aspect(s) of studied written text(s) <i>perceptively</i>, supported by evidence.</li></ul>

### **Understanding the achievement criteria**

#### ***Achievement***

'Analyse specified aspect(s) of studied written text(s)' involves exploring and interpreting how meanings and effect are created in the text(s) and discussing specified aspects of these text(s). The discussion must be communicated clearly, in a structured written answer that follows the conventions of an essay format.

To achieve, you should be able to:

- develop an important idea that responds to the **aspect** in the question
- reveal to the marker an engagement or understanding of the studied text(s)
- use some technical language suited to analysis or aspects of text(s) terminology with accuracy
- select and remember some text evidence that works to support your discussion.

#### ***Merit***

'Analyse specified aspect(s) of studied written text(s) convincingly' involves providing reasoned and clear interpretations of specified aspects of the text(s). The majority of these interpretations are connected to one another.

To achieve with Merit, you should be able to:

- develop an idea, or ideas, that convince the marker of your knowledge and understanding of the **aspect** in the text(s)
- reveal your ability to make connections within the text, or across texts, regarding an aspect or an idea in the text(s)
- convince the marker – to be convincing, you should use language suited to the study and analysis of text(s), as well as show confidence and accuracy in your discussion of the text(s)
- select and comfortably discuss (with some success) apt text evidence that begins to support your discussion.

## Excellence

'Analyse specified aspect(s) of studied written text(s) perceptively' involves providing insightful and/or original interpretations of specified aspects of the text(s).

To achieve with Excellence, you should be able to:

- develop partially or fully an insightful response to the aspect of the text(s) highlighted in the question and its relationship to the whole of the text or across other text(s)
- show, through your confident use of terminology and analysis, an awareness of the text as a crafted piece of writing, thus recognising the role of the writer and the reader's place in the reading
- be insightful or original in your ideas, perceptions or treatment of an aspect – originality can be difficult in well-studied text(s), yet personal voice and response to well-understood ideas can become insightful and original for a marker
- confidently use a range of text evidence with success to build a clear discussion that is persuasive due to well-chosen evidence, which may be woven into the essay's commentary
- craft a cohesive and focused response.

## Types of question

Theme	<ul style="list-style-type: none"> <li>• Analyse how the writer manipulated the reader with their language choices.</li> <li>• Analyse how the writer's purpose was developed through the relationships in the text.</li> </ul>
Characterisation	<ul style="list-style-type: none"> <li>• Analyse how a character was influenced by an event in the text.</li> <li>• Analyse how one character was presented as being either honest or deceptive.</li> </ul>
Structure/ sequence of events	<ul style="list-style-type: none"> <li>• Analyse how at least one important decision changed the outcomes of the text.</li> <li>• Analyse how the organisation of the text enriched your understanding of a theme.</li> </ul>
Setting	<ul style="list-style-type: none"> <li>• Analyse how the setting supported your understanding of a character and their actions.</li> <li>• Analyse how a location or object was used to foreshadow a particular idea.</li> </ul>

## Writing a response to text answer

A response to a written or an oral/visual text is similar in format. Therefore, once you have the plan for writing a response, it can apply to 91098 (English 2.1 – written text(s)), and 91099 (English 2.2 – oral or visual text(s)). Be careful not to over-prepare your answers, as rote-learned responses will negatively impact on your chances of gaining an 'Achieved' grade. The quality and depth of discussion in an in-depth response focusing on ONE text will typically be more convincing than those of a discussion that tries to deal with TWO texts. For this reason, an in-depth response focusing on ONE text will usually be awarded a stronger grade.

The purpose of writing a response is to reveal an understanding of an aspect of the text.

A successful response will:

- **analyse** aspects of the text with **supporting references** and **discussion**
- **convincingly** discuss the text with **apt and persuasive** detail
- show good understanding of the text through **insightful** comment
- be at least 350 words long to show a **depth** and **complexity** of knowledge.

The examiners are looking for *clear structure*, which involves the following:

- An **introduction** – prepares the reader for the ideas that will be discussed and helps the writer remember their ideas and keeps their response well structured.
- Three or four **body paragraphs**. The body paragraph has distinct parts – the opening statement with a brief explanation; the text evidence, analysis and discussion of how the evidence supports the opening statement; then, finally, the comment that reminds the reader why this idea is important to the question.
- A **conclusion** – reflects on the key points of the essay and reminds the reader of the key words of the question. No new evidence from the text should be included at this point in the essay.

## Task 8

Rewrite the plots of both your short written texts in fewer than 100 words each.

Text 1:

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Text 2:

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Images, central to communicating an idea or concern to the audience, are primarily created using figurative language techniques such as similes, metaphors and personification.

### Examples

Figurative technique	'Hippopotamusman'	'Resthaven'
Simile	'a man with a <b>face like a hippopotamus</b> ' 'like <b>grapes festering</b> on a vine'	'like <b>astronauts</b> just before the countdown'
Metaphor	'the <b>world of</b> the red bus' ' <b>thin twigs</b> of dry hair'	'the truth of <b>yellow earth</b> was never touched on'
Personification	'warts scrambled over his head <b>peeping</b> between'	'The morning ... <b>did itself proud.</b> ' 'their eyes ... <b>say Thank you</b> so much'
Emotive language	'grotesque eruptions' 'horrific'	'shakily' 'truth'

## Task 9

Read your short texts closely, looking for examples of figurative language. By analysing the images used by the author, it is possible to find support for the themes and concerns of the texts.

Figurative technique	Text 1	Text 2
Simile		
Metaphor		
Personification		

After gathering images, you need to analyse them for ideas or themes.

The images in 'The Hippopotamusman' are deliberately repulsive and suggest that we should all find the man horrific. As the people on the bus draw away from the man, so too do the readers as they absorb the nauseating image. In 'Resthaven', there is a strong contrast of images/impressions that unsettle the reader. Positive images of luxury carpet and flowers are replaced by those of shaky smiles and farewells. The images help the reader interpret the poet's changing perceptions.

## Task 10

Look at your ideas in **Task 7** and the images collected in **Task 9**. Can you come to any conclusions about the ideas in the short texts? Make some comment about the images and what they add to the short texts.

Text 1: \_\_\_\_\_

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Text 2: \_\_\_\_\_

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**Tone** is the term given to the emotion the author uses when discussing the subject of the writing. Emotive language – adjectives and verbs – are used to convey tone. One word does not communicate a tone, so the author builds up an emotion with a pattern of descriptive words that act as clues for the reader. The overall tone can usually be summed up in one word after all the clues have been gathered.

The first stanzas in 'The Hippopotamusman' contain the emotive words (words that carry emotion) 'ugly', 'festering', 'drunken' and 'mental spew'.

These emotive words have some similarities – many of these words are negatively associated with repulsive things, which we draw back from. Others relate to the judgements we make in reaction to these horrors. When you combine the horror and the withdrawal, there is a judgemental, self-righteous tone.

If you cannot find a word that describes the overall tone, use one of the words the author used (e.g. 'horrific' to describe the horrified tone of the poet and the people on the bus).

# Achievement Standard 91099

## *Analyse specified aspect(s) of studied visual or oral text(s), supported by evidence*

ENGLISH

2.2

Externally assessed 4 credits

### ***Analysing a visual or oral text***

Achievement Standard 91099 (English 2.2) requires you to view/listen to at least one visual or oral text and write a response that shows an understanding of ideas and techniques. The visual or oral text may be from any one of the following text types:

- Film.
- Television programme.
- Radio programme.
- Oral performance or performance of a song or speech.
- Drama production.
- Graphic novel.
- Digital/online text.

### **Achievement criteria**

Achieved	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none"><li>• Analyse specified aspect(s) of studied visual or oral text(s), supported by evidence.</li></ul>	<ul style="list-style-type: none"><li>• Analyse specified aspect(s) of studied visual or oral text(s) <i>convincingly</i>, supported by evidence.</li></ul>	<ul style="list-style-type: none"><li>• Analyse specified aspect(s) of studied visual or oral text(s) <i>perceptively</i>, supported by evidence.</li></ul>

### **Understanding the achievement criteria**

#### ***Achievement***

'Analyse specified aspect(s) of studied visual or oral text(s)' involves exploring and interpreting how meanings and effects are created in the text(s) and discussing specified aspects of these text(s). The discussion must be communicated clearly, in a structured written answer that follows the conventions of an essay format.

To achieve, you should be able to:

- develop an important idea that responds to the question
- reveal to the marker an engagement or understanding of the studied text(s)
- use some technical language suited to analysis or aspects of text(s) terminology with accuracy
- select and remember some text evidence that works to support your discussion.

#### ***Merit***

'Analyse specified aspect(s) of studied visual or oral text(s) convincingly' involves providing reasoned and clear interpretations of specified aspects of the text(s). The majority of these interpretations are connected to each other.

To achieve with Merit, you should be able to:

- develop an idea, or ideas, that convince the marker of your knowledge and understanding of the text(s)
- reveal your ability to make connections within the text, or across texts, regarding an aspect or an idea in the text(s)
- convince the marker – to be convincing, you should use language suited to the study and analysis of text(s), as well as show confidence and accuracy in your discussion of the text(s)
- select and comfortably discuss (with some success) apt text evidence that begins to support your discussion.

**Protagonist – Wladek Szpilman****Block 1: Key event**

Warsaw, Poland, in 1939. We are introduced to the city in black-and-white, establishing the historical nature of the film. Szpilman is first viewed playing the piano for a radio station which is bombed during the German arrival in Warsaw.

**Block 2: Key event**

While the family considered fleeing Warsaw, they decided to stay after hearing that England and France had declared war on Germany for its aggressive take-over of Poland on 1 December 1939. The Governor of the District made a decree that all Jews had to wear an armband with the Star of David to identify them.

**Block 3: Key event**

The family battle to make enough money to buy food; Wladek's piano playing provides the primary income for the family. Henryk and Wladek turn down the chance to be in the Jewish police. To help the family, Wladek sells his piano.

**Block 4: Key event**

Wladek and his family are forced to move into a designated Jewish district, and while there, they watch as their neighbours across the way are slaughtered. In this moment, the Nazis' brutality and lack of humanity were made obvious.

**Block 5: Key event**

The family are forced to find Certificates of Employment for each of them, in order to not be killed. Wladek meets an old friend who helps him procure one for his father. The threat of labour camps is a terrifying rumour.

**Block 6: Key event**

August 1942. All Jews are forced out of their homes with few belongings and railroaded into cattle trucks on a train. Wladek is separated from his family by a member of the Jewish police who admired his piano playing. This act is cruel, as it suggests that the family is being taken away to be killed, but it saves Wladek's life.

**Block 7: Key event**

Wladek is forced to exist by joining a working crew – carrying bricks, counting nails and distributing potatoes and bread. He helps collect guns for the Jewish uprising that is imminent. After seeing friends while on work detail, Wladek plans to escape the Jewish District.

**Block 8: Key event**

Wladek uses his Polish friends to escape from the Labour Camp in the Jewish Quarter. He is repeatedly hidden from soldiers – and faces the difficulties of starvation and loneliness. He has traded one prison for another.

**Block 9: Key event**

Following an attack on the German Headquarters in Warsaw by Jewish prisoners and their German supporters, Wladek is left to fend for himself in streets full of fighting and houses empty of food. In one house, Wladek is found by a German officer, who provides Wladek with food to survive.

**Block 10: Key event**

The war comes to an end. Wladek is saved and returns to play music at the radio station where the story began. The Szpilman family is gone. Hundreds of thousands of Polish Jews are dead, yet music and life continue.

# Achievement Standard 91100

***Analyse significant aspects of unfamiliar written text(s) through close reading, supported by evidence***

ENGLISH

2.3

Externally assessed 4 credits

## ***Analysing the ideas and language features in unfamiliar texts***

Achievement Standard 91100 (English 2.3) requires you to read and analyse the content of three written text extracts given and analyse verbal features that help the text communicate its ideas. The assessment will use:

- Prose fiction.
- Non-fiction.
- Poetry.

The Achievement Standard 91100 exam should take approximately one hour (60 minutes).

### **Achievement criteria**

Achieved	Merit	Excellence
Analyse significant aspects of unfamiliar written text(s) through close reading, supported by evidence.	Analyse significant aspects of unfamiliar written text(s) <i>convincingly</i> through close reading, supported by evidence.	Analyse significant aspects of unfamiliar written text(s) <i>perceptively</i> through close reading, supported by evidence.

### **Understanding the achievement criteria**

#### ***Achievement***

'Analyse significant aspects of unfamiliar written text(s)' involves making developed interpretations of how significant aspects of texts create meaning.

To achieve, you should be able to:

- show some understanding of the text, though it may lack some depth
- respond to the question with a formulaic approach – e.g. 'This technique was used because ...'
- link your discussion of the language's effect to the writer's purpose.

#### ***Merit***

'Analyse significant aspects of unfamiliar written text(s) convincingly' involves making reasoned and clear interpretations of how significant aspects of texts create meaning.

To achieve with Merit, you should be able to:

- show some convincing understanding of the text with some clear analysis
- respond to the question, using discussion, then develop your ideas with commentary on effect
- reveal a developed idea with multiple pieces of evidence and analysis to answer the question.

#### ***Excellence***

'Analyse significant aspects of unfamiliar written text(s) perceptively' involves making insightful and/or original interpretations of how significant aspects of texts create meaning.

2. Two contrasting images dominate the passage. What are they? Show **how** each is built up, step by step.

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3. '*The light was frozen, dead, a ghost.*' Identify and discuss the author's use of imagery in this extract from the passage.

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4. Comment on the effect of the word 'borrow' in the last sentence.

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### Passage 2

**Each morning as I drive to work** by J. Stephens (excerpt)

Waves breathed softly on the sand  
 Shunting bubbles, seaweed and foam across the gritty  
 Water's edge. Seagulls cry overhead while cars  
 dash past –  
 Exhaust fumes choking those walking  
 Watching and whiling away time.  
 Patiently  
 Pausing as the sun's glare scattered the mist  
 which hovered protectively over the bay.

1. Identify the author's tone in the passage. Quote at least two words that support the tone you decided upon, and discuss how they have been used.

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## Questions: Read unfamiliar written texts

Support your answers with **specific examples** and **include language terminology** as appropriate.

### Reading written texts – Prose fiction and non-fiction

Year 2018  
Ans. p. 119

#### Question One: Prose

In this extract, the writer goes to check on a rabbit trap.

#### In the Far Paddock

“I’m going hunting,” I said, shoving myself off the packed mud. I grabbed a nearby stick and held it to my chin, aiming at the sullen sheep that dragged themselves around the paddock.

“Alrighty, but don’t be too long eh, Missy? We’ve got a job to do this arvo, and I’ll need your sharp shooting.” Uncle Curly winked.

I scrambled up the grassy bank towards the far corner of the farm where Bully-Boy lazed 5  
in the parched grass, his tail flicking off fat bottle-green flies that collected on the patties in  
droves. I paused to scratch his upturned belly, bristly and warm in the afternoon heat. The  
old bull snorted, tongue lolling at the side of his mouth. I raced across the rest of the paddock,  
plunging into the bush. Yellow tangles of gorse grabbed at my skin and hair. Brown leaves  
crunched, my bare feet pounding them into the sandy track. Under every bush there seemed 10  
to be a rabbit hole or crumpled beer can. Pīwakawaka pitched and fell, snipping at clouds  
of gnats. Leaves rushed together around me. My heart boxed, my face prickled with heat. I  
slowed, as the dense brush opened out to a patchy clearing. Pieces of curling wire attached  
to homemade traps twisted amidst the foliage. A pile of powdery ash, encircled with charred  
stones sat in the flattened-out grass. There’s always a story left behind in debris: a scrap of fur, 15  
bone and blood, a shower of feathers, boot-pressed into the mud.

With a leafy roof of kōwhai, a mossy stump rubbed smooth, this place held its hush and  
warmth like nowhere else could. I hadn’t been there in nearly a week. Tucked amongst ferns  
a few feet away sat a wire cage. A muted blur of grey moved within. I crept over, peering  
through the rusty bars of the trap I had set. The rabbit was lying on its side, flip-flopping. 20  
Its hollowed ribcage rose and fell rapidly. Its delicate skull looked too small for its ears,  
one hung ragged and bloodied against the cage floor. Occasionally, it punched its back legs  
against the flap that had fallen blocking its escape. Wide black eyes, glinting red in the light,  
held my gaze. The bush suddenly seemed so vast. I sat back on my haunches taking in the  
rabbit’s feeble kicks. I bit my lip. 25

“Some hunter you are,” I sighed to myself, reaching over to lift the opening. The rabbit  
bolted, disappearing through the undergrowth. I wiped my hands, leaving copper smears  
on my shorts, listened to the distant whine of a truck, and Mum’s voice, shrill and urgent,  
carrying over the trees.

#### Glossed word

pīwakawaka      fantails (small birds)

Source: (adapted): Kate Railton-Jacks, ‘In the Far Paddock’, *takahē magazine*, no. 88, December 2016,  
<http://www.takahe.org.nz/t88/kate-railton-jacks/>



# Answers and explanations

If there is no answer provided for a Task, it is because the answer(s) will vary.

## Achievement Standard 91098 (English 2.1): Analyse specified aspect(s) of studied written text(s), supported by evidence

### 2.1 Writing about characters

p. 14

#### Task 2

1. Charlie would be more comfortable *by himself*.
2. Charlie is *someone who takes time to befriend*.
3. Charlie is *comfortable being an intellectual*.

### 2.1 NCEA exam questions

p. 31

A short answer (that is, *fewer than 250 words*) will usually receive a grade of 'No achievement'.

- 'Achievement' – must make some specific references to the text; details relate to the question you chose to answer and must include some analysis of text.
  - 'Merit' – must answer the question fully and with detail from the text, quotations and references that respond specifically to the question. Style of writing – confidence with using terminology appropriate to the text, including a personal understanding of the text and ideas being discussed.  
You must analyse convincingly.
  - 'Excellence' – must answer the question fully, with a range of apt detail from the text. Style of writing is confident and insightful, revealing a personal understanding of the text and the way the author/director has crafted the text. May evaluate and draw inferences based on the text and possibly move beyond the text. Your analysis must be convincing and insightful.
2. Analyse how language features were used to create a powerful response in the reader.

Answer is based on a 2018 student NCEA exam response to the song 'Masters of War' by Bob Dylan.

The singer-songwriter Bob Dylan delivers an emotional opposition to the leaders of society in his anti-war song 'Masters of War'. Dylan writes from the 1960s, a period of intense political conflict between the USA and the Soviet Union known as the Cold War. Amid the Vietnam and Korean conflicts, controversy and protests over conscription were commonplace, and the coalition between the military and industrial sectors, known as the military-industrial complex, gave profits to those who controlled it, while the rest of American society lived unsatisfied. 'Masters of War', which became an anthem of its time, presents the US Government

as manipulative traitors of the people, and hungry for power. This is shown through Dylan's use of language features, which create a deeply felt anger in the reader towards the oppressive politicians in this society.

Dylan uses simile to convey the manipulation of the youth in society by the US Government during the Cold War era. Dylan accuses the government in a simile that compares Dylan's feelings of powerlessness to that of a toy: 'You play with my world like it's your little toy.' We see the ability to control that the government has through Dylan's words, 'play' and 'toy', showing the manipulation of Dylan's world which parallels the conscription of soldiers to wars overseas. In a similar fashion to how one can pick up and control a toy for a game, Dylan conveys how the government perceives war to be a game; that killing young men in war is a game; that forcing people into conflicts completely irrelevant to the United States is a game. These proxy wars in Vietnam and Korea resulted in massive losses of life and had no political gain for the United States. Dylan implies his outrage about the government's acts against the growing Communist threat in the East through his words. On a larger scale, Dylan enlightens us in respect of the manipulation that a government can practise, especially governments that are totalitarian in nature. One example of this is China's Cultural Revolution which included the so-called Great Leap Forward that partially involved the wealthy being forced into the countryside to work as farmers and peasants for the sake of Socialist ideals. Similar acts of manipulation are seen in the renowned writer George Orwell's work; for example, in his novel *1984*, Orwell presents a future London where society is controlled by a totalitarian leadership and freedom of thought and speech is suppressed. Dylan challenges this suppression of freedom in his simile showing the control the US government has over his ability to express his thoughts freely as a songwriter and activist. By conveying the unjust manipulation of people's lives, Dylan evokes a powerful hatred in the reader towards leadership which is totalitarian in nature, and sympathy for those who are oppressed.

Dylan further persuades his listeners to feel anger towards the US Government through the use of biblical allusion and gripping imagery. Throughout the 20th century, in both World Wars and the Cold War, many powers used propaganda to attract young men to fight for their country. Dylan compares the Masters of War to 'Judas of old' as they 'lie and deceive' the young soldiers into risking their lives abroad for the sake of ridding the world of communism. This biblical allusion refers to the story of Judas, one of Jesus' 12 disciples, who betrayed Jesus for 30 pieces of silver to Roman soldiers. Dylan presents the US government as Judas, the liars and deceivers of the people (who represent Jesus) for the extra profit that they can gain out of the military-industrial complex (which represents the silver). Dylan attacks

the lies that the government uses in propaganda posters and news, attracting young men to fight for the might of the American military just to die on foreign battlefields or to come home with mental trauma as cannon fodder in war. Similarities are easily drawn between Dylan's anti-war anthem 'Masters of War' and Wilfred Owen's First World War anti-war poem '*Dulce et Decorum Est*'. Whereas Dylan uses the allusion to Judas, Owen tells us, 'The old Lie: *Dulce et decorum est pro patria mori*' (in English, 'it is sweet and honourable to die for your country'). Both writers evoke a sense of betrayal in their works and condemn their respective governments for the propaganda and lies that they present to society. For the purpose of attacking communist groups and to demonstrate the power of capitalism, the US government traps the young men in society to believe in their cause. Many soldiers died abroad in the Vietnam and Korean conflicts and many could not have a proper burial. This cruel fate is exemplified through Dylan's lines, 'And all the young people's blood flows out of their bodies and is buried in the mud.' This use of graphic imagery of bodies reminds us of the strewn bodies from landmines, soldiers hanging from barbed wire in No-man's-land in the First World War, and the bombings of London in the Second World War. Dylan's crafting of these language techniques encourages us to condemn the manipulation of totalitarian powers and emphasises the necessity to act against the injustice that many face today. Finally, Dylan uses another biblical allusion to present the greed and evil that the US Government rules with. Through the creation of the military-industrial complex, the government and industry profit from the increased production of weapons at the expense of the rest of society. As the arms race between the USSR and the USA intensified, the government drew upon its wealth to expand its military to best the Soviet Union. This construction of weapons of destruction (including nuclear weapons) caused such anger in Dylan that he claims that 'even Jesus would never forgive what [they] do' and that 'all the money [that they] earned will never buy back [their souls]'. Through the allusion to Jesus, who is known to forgive all people, Dylan is placing the evil nature of the government on a par with that of the devil, the very embodiment of evil. Dylan claims that the US Government's actions of manipulation and deception of Americans are so atrocious that it deserves to be hated and condemned by all as the devil does in religious culture. Similarly, Dylan implies that the Masters of War (the government and weapons industry) have sold their souls for the prospect of more wealth in the production of war machines, exemplifying the greed for both power and wealth that possesses the leaders of society and that they have lost all humanity in doing so. The corrupt nature of the government is summarised with Lord Acton's famous quote, 'Power tends to corrupt and absolute power corrupts absolutely.' Through Dylan's words, we are able to attack corruption among the leaders of society at its heart; for example, the scandals around Russian involvement in the US presidential elections, and the acid attack by alleged KGB agents in London that was denied by Russian authorities. Dylan also shows his anger towards the conflicts in the Middle East, where American-backed missile strikes and bombings have led to thousands of civilian casualties in an attempt to destroy ISIS and Al-Qaeda over the years. These bombings, without a care for civilian life, connects to Dylan's simile earlier showing how the US Government treats others as mere toys in a game or pawns on a chessboard.

In the anti-war song 'Masters of War', Bob Dylan uses language to present a manipulative, lying, corrupt government that is greedy for power and wealth instead

of being concerned about the improvement of society. Dylan's aggressive words evoke a strong, angry, emotional response towards the oppressors in society today and allow us to empathise with and recognise the needs of those who are oppressed. Through this song, Dylan encourages us as a society to fight against totalitarianism in a peaceful way, to voice our opinions to keep our society free and not let our greed for wealth overcome us in this new century. His evocative words present his fury against the manipulation of the people, the lying nature of propaganda, and the corruption among leaders. We must, for humanity's sake, strive to rid society of these things.

5. Analyse how language features were used to deepen your understanding of a theme.

Answer is based on a 2018 student NCEA exam response to the poem 'The Gunner's Lament' by J.K. Baxter.

'The Gunner's Lament' by J.K. Baxter is a poem following the story and thought processes of a Māori gunner who is introduced to the reader while he is dying in a 'paddyfield' in the Vietnam Conflict. Language features reveal the decisions the gunner makes around enlisting for the conflict. In the following stanzas, the ideas he had and decisions he made are heavily contrasted and the story unpacks to reveal the reality of war. These language features were used to deepen my understanding of the common misconceptions of war and the glory often associated with battle as the author conveys the gunner's initial ignorance followed by a description of the true environment of war.

The poem begins with the gunner dying in a 'paddyfield north of Saigon' revealing that the poem is set in the Vietnam Conflict. In the opening stanza, the gunner begins to show the processes that led him to this fatal situation. The author portrays the soldier as a standard New Zealander who had been working in a rural area on a farm (a relatable experience for many). The gunner explains that one incentive to sign up for the conflict was that war seemed like a more enjoyable alternative to 'shovelling metal' in exchange for little to no income. This sentence plays on the idea that war was viewed as an exciting adventure and a new experience, which many soldiers famously cite for their registration for war. The author emphasises in future stanzas that this is a common misconception. Also in stanza two, the gunner reveals that he was told that 'Te Rauparaha would've fought' in Vietnam and this demonstrates the propaganda used to glorify war. Te Rauparaha was an inspirational Māori hero and this allusion represents the manipulative rhetoric that organisations used to encourage New Zealanders (this example targeting Māori specifically) to sign up. Although some were often unwilling, the rhetoric portrayed war as a positive experience to relive the inspirational achievements of cultural heroes. This misconception was fuelled by propaganda attempts and unfairly manipulated the population. This exposure of the propaganda used deepens my understanding by helping me recognise that the 'positive' aspects of war are simply misunderstood and disguised horrors. The gunner further justifies his enlistment for the war in stanza two where the author implements a parallel sentence to emphasise the importance of such an incentive. The gunner says, 'The girls liked the uniform and I liked the girls', hinting that women at the time were attracted to soldiers who fought bravely overseas, representing their nation. Ignorant of the unforeseen consequences, the gunner undoubtedly saw attention from women as a benefit of joining the army and failed to see that society's seeming glorification of war at the time would result in agony for soldiers. The first stanza