

CHAPTER 3: WRITTEN TEXT STUDY – POETRY

Externally
assessed
4 credits

This chapter covers material on four poems which will help you prepare for Achievement Standard 90849 (English 1.1) 'Show understanding of specified aspect(s) of studied written text(s), using supporting evidence'.

Work in this chapter

The exam questions for Achievement Standard 90849 (English 1.1) will ask you to write on one or more written texts you have studied.

Any of the poems in this chapter can be written about in an exam. You should become very familiar with at *least three* poems so that you can answer a range of questions for the exam. All the poems in this chapter will be suitable for exam essays – either in their own right, or in combination with one or two of the other featured poems, depending on the choice of questions offered in the exam.

The featured poems in this chapter are '*Dulce et Decorum Est*' by Wilfred Owen, 'Conquerors' by Henry Treece, 'Some People' by Wislawa Szymborska, and 'Phantom Noise' by Brian Turner. Many other poems are suitable for study.

- If you study the four poems just mentioned, you will check your answers against those given as you go.
- If you have studied different poems, use the answers on the featured poems as model answers.

Examples of poems and poets suitable for study include:

- 'Blessing' by Imtiaz Dharker
- 'Africa' by Maya Angelou
- 'Nothing's Changed' by Tatamkhulu Afrika
- 'The Lanyard' by Billy Collins
- 'Lullaby' by Rosemary Norman
- 'Nettles' by Vernon Scannell
- 'Sea Fever' and 'Cargoes' by John Masefield
- 'The Bay' and 'On the Death of her Body' by James K Baxter
- 'The Flea' by John Donne
- 'Anthem for Doomed Youth', 'Strange Meeting' and 'Futility' by Wilfred Owen
- 'Rain' by Hone Tuwhare
- 'Valentine' by Carol Ann Duffy
- 'Blackberry Picking', 'Oysters', 'Mid-Term Break' and 'Follower' by Seamus Heaney
- 'The Road Not Taken' and 'Mending Wall' by Robert Frost.

Assessment

The skills you will learn in this chapter will be assessed in an **external exam** at the end of the school year. You will write **one essay** from a choice of questions on a variety of aspects of the written texts you have studied.

Task 2: Dulce et Decorum Est

Wilfred Owen, 1893–1918, the best-known soldier poet of World War I, was killed in the week before the Armistice – the end to fighting – was signed. Read the following poem, ‘*Dulce et Decorum Est*’, by Wilfred Owen, and answer the questions that follow.

Dulce et Decorum Est

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.

Underlined words appear
in a following glossary.

5

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.

10

In all my dreams, before my helpless sight,
 He plunges at me, guttering, choking, drowning.

15

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 froth-corrupted lungs,
 Obscene as cancer, bitter as the cud

20

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; Dulce et Decorum est
Pro patria mori.

25

Glossary

Line 3: **flares** – rockets sent up at night time to burn with a brilliant light which show the location of the opposing forces.

Line 4: **distant rest** – an area back from the front line where soldiers were rested for a few days before returning to the battle line.

Line 8: **Five-Nines** – 5.9 (150 mm) calibre shells, weighing about 50 kg each.

Line 9: **Gas** – poison gases used by the German Army, such as chlorine or phosgene, which, when inhaled in sufficient quantities, cause death by asphyxiation.

Line 12: **lime** – a substance that can burn on contact with flesh.

Line 16: **guttering** – what happens when a candle burns low and sputters out in its own puddle of melted wax.

CHAPTER 6: VISUAL TEXT STUDY

Externally
assessed
4 credits

This chapter covers material on films which will help you prepare for Achievement Standard 90850 (English 1.2) 'Show understanding of specified aspect(s) of studied visual or oral text(s), using supporting evidence'.

Assessment

The skills you will learn in this chapter will be assessed in an **external exam** at the end of the school year. You will write **one essay** from a choice of questions on a variety of aspects of the visual text you have studied.

Written work in this chapter

The exam questions on the film for the visual text Achievement Standard 90850 (English 1.2) will ask you to write on *one* or *more* films you have studied.

In this chapter, two films are used as examples but you will develop your own answers using the film that you are studying.

The featured films in this chapter are *The Whale Rider* by Niki Caro and *The Shawshank Redemption* by Frank Darabont.

Watching a visual text

When you go to watch a visual text (e.g. a film, turn on TV or hire a DVD), you expect a number of things:

- to enjoy the visual text
- to 'buy into' or accept a fair number of incredible characters, events and settings
- to see elements of the visual text put together in an effective and professional way.

The rest of this chapter will use *film* for the visual text. However, if you did not study film, then you will find that while most of the notes and **Tasks** still apply, there may be conventions particular to your studied text type that are *not* covered.

As well as hoping you enjoy a film, the producers and director may also hope:

- that you get involved in, and care for, the characters and what happens to them
- that you get a surprise or two
- that you understand some ideas or messages that the director wants to get across to you
- that you believe what you see on screen makes sense, even if it is set in a magical or unrealistic place and involves strange and fantastic events and characters.

Task 1: When you watch the film for the first time

After you have watched the beginning of the film (no more than 15 minutes), answer the following questions.

1. First impressions of the film

a. i. What happens in the first scene?

ii. Where is the first scene set? Is this setting important?

iii. Who is there? What is your impression of them?

iv. What predictions do you think you can make about what will happen in the rest of the film? What clues did you find that make you think this?

v. What ideas or messages do you think the film might raise? (This may be too hard to predict after 15 minutes, but is worth thinking about.)

b. Now carry on watching the rest of the film, answering the following questions as you go.

Were your predictions right? What were the similarities and differences?

2. Think back to why you watch films and why producers and directors make them.

a. i. Did you enjoy the film? Try to be specific and include details like characters' names, a particular scene, event or shot or some other clear evidence that backs up your opinion.

ii. Did you feel any attachment, dislike, or sympathy towards any of the characters? Who? Why was that?

iii. Were there any scenes or parts you thought were particularly good or bad? What made them so?

iv. Did you get any surprises? When?

3. After watching the whole film, could you find any ideas or messages that the director wanted to make you think about? Are they the same as your answer for 1. e.?

Literary features of film

Like other types of literature films have certain literary features. When looking at film we will pay close attention to:

- plot – what happens in the film?
- setting – where and when does the story take place?
- characters – who is involved?
- structure – how is the film organised?
- themes – what does the director want us to learn or think about as we watch the film (and afterwards)?




Plot

When talking about the plot of a film, we are talking about the storyline, or the events that take place in the film. Many films have a main plot (e.g. in *The Whale Rider*, Paikea undertaking a series of challenges and trials to win the love and respect of her grandfather). In addition, most films will have sub-plots – less crucial storylines that can introduce humour, develop characters or act as parallels to the main plot (e.g. in *The Shawshank Redemption* a sub-plot is the shady dealings of Warden Norton). Usually, sub-plots will impact on the main characters in some way.

For film for Achievement Standard 90850 (English 1.2), students are expected to be able to identify the main events of a film and be able to explain how they are important in developing characters, communicating main ideas, setting up tension or resolving conflict. Being able to merely summarise what happened in a film is not enough – an exam essay that is basically a retelling of the storyline of a film will almost certainly receive a 'Not Achieved' grade.

Task 2: Plot

Answers are provided for *The Shawshank Redemption*.

<p>1. a. How does the film start?</p> <hr/> <hr/> <hr/> <p>b. What are the first sights and sounds?</p> <hr/> <hr/> <hr/>		<p>2. a. What are the key moments in the film?</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <p>b. Is there a turning point or moment of realisation for a character?</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>3. a. How does the film finish?</p> <hr/> <hr/> <hr/> <p>b. How do different characters' stories end?</p> <hr/> <hr/> <hr/>		
		
<p>4. Do the events that happen to different characters, and how their stories end, teach us anything or leave us with any message?</p> <hr/> <hr/> <hr/>		

Setting

In a film, as in many novels, there may well be cuts and jumps between time frames and between many different locations. The way a setting is filmed is also important as the visual and verbal techniques used to present the setting are deliberately chosen by the director to make the audience react to each setting in a certain way.

Task 3: Settings

Answer provided for *The Shawshank Redemption*.

Describe the setting(s) in your film.

Characters

There are two main types of character:

- **Flat characters** – don't change much through the film.
- **Rounded characters** – often learn something important and develop or change throughout the film. (Dying, getting older, or other physical changes, are *not* considered a change unless they happen alongside a change in the character's understanding and behaviour.)

Characters in a visual text like a film are crucial for the plot – they are involved in the action of the film and also the themes, the main ideas and messages. The way characters are presented is very important – a filmmaker will make deliberate choices about costume, lighting, camera angles and the setting we see the characters in to make sure that the impressions formed about the characters are the ones the filmmaker wants us to form.

The way we learn about characters, the way characters relate to each other and the way characters change are important things to study in a film.

Task 4: Characters

Answers are provided for Koro from *The Whale Rider*.

For three rounded characters:

- describe them at the start of the film
- describe what made them change
- describe them at the end of the film.

ANSWERS

CHAPTER 1: WRITTEN TEXT STUDY – NOVEL

Task 1: Reading journal (page 2)

Title: <i>To Kill a Mockingbird</i>
Writer: Harper Lee
Date: 6 April 2012
Pages/chapter/section read: Chapter 1
<p>Response:</p> <p>The descriptions of the Finch family and the town of Maycomb at the start were detailed but pretty boring. I like a story to start with action, or at least an interesting character, and it took forever to find out about Scout, who's a girl, and who is telling the story and her brother Jem and father, Atticus, a lawyer. Dill comes into the story next and then it gets a bit more interesting because Scout starts to tell about how Dill is fascinated by the Radley place that's haunted by a 'malevolent phantom'.</p> <p>There are also a lot of long words in chapter one. This is good, because I can get a larger vocab, but also bad, because I'm going to need a dictionary with me when I read! For example, what's an 'apothecary'? Or 'trot-lines' – are they some kind of trapping device?</p> <p>I don't know much about the place in America, Alabama, where the story happens either. Lucky I like history. Our teacher said this novel is partly about civil rights and prejudice, so that will be interesting also. It could help the topic we're doing in NCEA Level 1 History at the moment.</p> <p>My favourite character so far is Jem. He seems funny and he tries to be tough, like when he runs up to hit the side of the Radley's house after a dare by Scout and Dill.</p> <p>My questions so far are:</p> <ul style="list-style-type: none"> • Will the children get inside the Radley Place? • How is the Radley Place linked to Jem's broken arm?

Task 2: Story timeline (page 4)

Example of appropriate timeline entries for three chapters of *To Kill a Mockingbird* by Harper Lee. The novel takes place over three years: Scout is six at the start and nine at the end.

Part or chapter, time and place	What happens, who is involved, page numbers	Other relevant details
Part One, Chapter 1, Maycomb summer	<p>Scout begins to tell the story of how her brother's arm was broken (p. 9).</p> <p>Dill (Charles Baker Harris) comes to stay with his aunt (p. 12).</p> <p>Dill suggests they try to make Boo Radley come out of his house (p. 19).</p> <p>Jem runs up and tags the Radley house (p. 21).</p>	<p>Maycomb is described.</p> <p>Arthur 'Boo' Radley's background is given.</p>
Chapter 8, Maycomb winter	<p>Miss Maudie Atkinson's house burns down (p. 74).</p> <p>Scout has a blanket placed on her shoulders by someone she doesn't see as she watches the fire by the Radley gate. Jem tells Atticus he thinks Boo put it there (p. 77).</p>	

Part Two, Chapter 15, end of summer	Atticus faces down a mob of men who've come to lynch Tom Robinson . Scout helps defuse the dangerous situation when she talks to Mr Cunningham about his son Walter in her class (pp. 154–159).	This happens the night before the trial begins. Dill has been allowed to stay a month longer in Maycomb.
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Task 3: Novel setting (page 6)

Novel title: <i>To Kill a Mockingbird</i>	
Setting feature	Details from novel
Time	1930s (the story takes place over three years).
Place	<p>Maycomb, a small Alabama town; Scout calls it 'a tired old town' in Chapter 1. She also tells us, 'there was nowhere to go, nothing to buy and no money to buy it with.'</p> <p>The Finchs live comfortably, compared with others, in a neighbourhood where they know most of their neighbours well.</p> <p>The town has a 'black quarter' where the negro inhabitants live.</p>
Social and historical context	<p>The 1930s was the time of The Great Depression or 'the crash', when many people struggled in hard economic times. In the Southern States of America, poverty caused hardship.</p> <p>The Cunninghams' poverty shows the economic pressure rural folk were under. Mr Cunningham pays Atticus for legal work on his 'entailment' with sacks of turnip greens and hickory nuts and loads of stove wood.</p> <p>State law in the Southern States sanctioned the segregation of black and white citizens. Blacks and whites worshipped separately, were schooled separately and lived separately.</p> <p>The assumption many white people made that Tom Robinson was guilty of rape just because he is a young black man shows racism was a largely accepted part of Maycomb society at that time in the 20th century. The freedom that the lynch mob has to enter Maycomb to take Tom from the jail and hang him shows how deep prejudice was in that society. Atticus is an exception in Maycomb. He tells his children: 'As you grow older, you'll see white men cheat black men every day of your life, but let me tell you something and don't you forget it – whenever a white man does that to a black man, no matter who he is, how rich he is, or how fine a family he comes from, that white man is trash.'</p>

Task 4: Novel structure – How does the writer of your novel begin the story? (page 7)

Examples of appropriate answers for *To Kill a Mockingbird* by Harper Lee follow.

Story element	What's at the start of your novel?
Description of setting (place, time)	<p>Maycomb, a small town in Alabama, 'a tired old town...'</p> <p>The part of Maycomb where the Finchs lived, between the houses of Mrs Henry Dubose and the Radley Place.</p>

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