

Achievement Standard 91098

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

ENGLISH

2.1

Externally assessed 4 credits



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

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.

Common themes include love, family, growing up, war, facing a challenge, being different, survival, a search for identity and cultural differences – these are often used as they are relevant to a range of people reading the texts today and in the future.

Themes that have continued importance are called **universal themes**.

(William Shakespeare often used the theme *appearance versus reality* (or as some phrase it, 'appearances are in conflict with reality' in his plays). In tragic plays (e.g. *Macbeth*, *Hamlet*, *Othello*, *King Lear*) as well as in comedies (e.g. *Much Ado about Nothing* and *Twelfth Night*), Shakespeare used the idea that appearances may be in conflict with reality.)

To discover the themes of an extended text you need to consider the plot or storyline of a text. There may be a **main plot** and a **subplot**. The opening of a text will usually set up a situation where the reader is confronted with questions that need answering. Texts try to involve the reader by making them interested in the characters and the situation so the reader wants 'to find out what happens'.

In *A Soldier's Tale*, the main character, Saul Scourby, a British soldier behind enemy lines in France during World War II, meets Isabelle Pradier, a beautiful French woman who is in trouble. Without knowing any more about the text, there are already questions that could be asked:

- What kind of trouble is Isabelle in?
- Will Saul help her with her trouble?
- Will Isabelle and Saul like or hate each other?

Task 1

Re-read the beginning chapter or first few pages of your extended text and try to create three or four questions that the opening asks the reader.

1. _____

2. _____

3. _____

4. _____

Now consider the questions asked in the opening of the text. Look to see who and what they focus on. Is one character more dominant, or are there a couple who are central? What are they doing/thinking or talking about? The opening scene introduces the key ideas – however, one can only be definite about the themes by following the plot further.

The questions set up by the author in *A Soldier's Tale* all relate to the relationship between Isabelle and Saul. Therefore, the possible themes could be love or friendship.

Task 2

Consider the questions you wrote in **Task 1** and see if there are possible themes already becoming clear. Write any possibilities below.

1. _____
2. _____

Knowing the sequence of events or plot of a text is essential when identifying and discussing theme(s). Use the following process of plotting the key events to highlight key moments in the text and how they may reveal the themes of the text to the reader.

Task 3

The text will usually be divided in chapters or scenes. Chapters may be a useful guide to help designate key moments in the text. If there are no chapters or scenes for a guide, divide the text into blocks. For each chapter (or block of pages), find a key moment or decision that is made by the main character and copy down a quotation or two from the text that captures what is happening at that (significant) part of the text.

The 152-page text *A Soldier's Tale* does not have chapters, but dividing the book into ten blocks (of fifteen pages each) helps the tracing of the sequence of events to be manageable.

Block 1 key event: Saul recounts to the bombardier his meeting with Isabelle.

- 'Well, she was a lady, and a tart with it.'
- '...she was still wild and wary.'



Block 2 key event: Saul and Isabelle make a deal whereby Saul protects Isabelle from the French Resistance.

- 'When I go, you can do what you like with her.'
- 'You are just a man who takes me because I cannot run away.'



Block 3 key event: Saul has to fight to protect Isabelle and he begins to feel closer to her.

- 'You've got old Saul here to look after you.'
- '...she said, "Thank you", just like that.'



Block 4 key event: The Yank arrives and challenges Saul's ownership of Isabelle.

- 'All he was doing was chatting to my bit of stuff.'
- 'I got here first, I says, and I'm taking care of her.'



Block 5 key event: Saul and Isabelle search for sanctuary.

- 'One must live. But it is another thing for some, ones who – betray.'
- 'The Church cannot save me,' she said, 'do you think you can?'



Block 6 key event: Saul and Isabelle get closer.

- 'Let me choose, Saul, I could like you.'
- '...those beautiful eyes of yours...'



Achievement Standard 91099

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

ENGLISH

2.2

Externally assessed 4 credits



Analyzing 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.
- Audio performance or performance of a song or speech.
- Drama production.
- Graphic novel.

Achievement criteria

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

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.

To be convincing, a range of evidence is needed to support the ideas you are developing into body paragraphs.

A conclusion is needed to finish the discussion. It is structurally essential.

Music is effectively incorporated by Roman Polanski into the film in a fashion that enables music to symbolise the freedom of the spirit. The central character, Wladek, is a musician, whom we meet in the opening scenes as he is playing the piano. From here, music is established as being at the heart of Wladek's existence and a motivating force in his life. A slow reveal of Wladek, starting from an extreme close-up of his hands as he plays Chopin's Ballad No. 2 in the radio station's studio, opens the film and creates a theme song for Wladek that the audience will later recognise. At this stage of the film, Wladek is free, and this shot focusing on his hands reveals to the audience the power of human touch to create beautiful music; and, later, by others, to kill. As the film progresses into wartime, the music is silenced by fear and threat, only to return again in crucial moments to enrich Wladek's determination to survive. In the middle of the film, when Wladek is hiding in an apartment, we see him fantasising about playing the piano. Polanski echoes Wladek's theme song in the soundtrack, to reveal the ongoing role music had in Wladek's life, enabling him to escape the horrors in his mind for a moment. A close-up of his face as he pretends shows the audience Wladek's suppressed passion for music and how he uses it to distract himself from the struggles and burdens of war. Polanski effectively incorporates the idea of freedom and human resiliency through the use of music and silence in the film. By using character actions, lighting and music, Polanski has clearly communicated his idea that the human spirit is resilient even in extreme circumstances. Light shafts reveal hope, and music represents freedom, as Polanski highlights the idea that even when facing imminent death, humans will fight to survive. Wladek's actions during wartime echo the idea that humanity's spirit is strong.

This chapter focuses on Achievement Standard 91099 'Analyse specified aspects of studied visual or oral texts with supporting evidence'. Visual texts include a range of genres, such as feature-length films, dramatic productions, short films, documentaries or television programmes or graphic novels, to list some. Oral texts include a radio programme or an oral performance, or a combination of these text types. The different visual and oral genres have aspects which are similar, but in some cases due to their structure, purpose or form these text aspects work differently. It is important to know the genre, structure, style and visual language aspects of your studied text(s) thoroughly in order to respond clearly to the question in the examination. In this chapter, attention is given to a longer visual text (feature film) and shorter episodic visual texts (a television programme) with particular examples for evidence.

The example texts used throughout the rest of this Achievement Standard are:

The feature length film: *The Pianist*, directed by Roman Polanski (2002).

The television programme: *CSI* Season 1, Episodes 1, 2, 3 and 4. Directed by Anthony E. Zuiker (2000).

Writing about theme(s) or ideas in a visual/oral text

The **central idea** or **message** of a visual or oral text is the **theme**.

Themes may be referred to as **ideas** or **concerns** in the text. When questions ask about the message of the visual or oral text, this is part of the theme.

The opening scenes of a text usually set up a situation where the reader is confronted with questions that need answering. Visual and oral texts try to involve the reader by making them interested in the characters and the situation, so the reader wants 'to find out what happens'. The opening of a text, or exposition as it may be called, introduces viewers to the atmosphere, situation and style of the text.

For *The Pianist*, the viewer is being asked to consider the following after viewing the opening scenes.

- What is so important about Wladek Szpilman?
- Will Szpilman survive the horror of World War II?
- Will the war kill Szpilman's love of music?

Task 1

Re-view the opening scenes of your text and try to create three or four questions that the opening asks the reader.

1. _____

2. _____

3. _____

4. _____

Look to see whom and what the questions asked in the opening of the text focus on. Is one character more dominant, or are there two or more who are central? What are they doing/thinking or talking about? The opening scene introduces the key ideas, but one can only be definite about the themes by following the plot further.

The questions set up by the director in *The Pianist* all relate to Szpilman and his survival during the horrors of World War II – initial ideas that appear to be important are survival, freedom and prejudice.

Task 2

Consider the questions you wrote in **Task 1** and see if there are possible themes already becoming clear. Write any possibilities below.

Theme 1: _____

Theme 2: _____

Plotting the key events to highlight key moments in the text may reveal the themes of the text. Themes, ideas or concerns of the visual or oral text are apparent in the action, dialogue and sequence of events. By watching or listening to the text once, from beginning to end, you can identify the main character (protagonist) and note their journey in the text.

The plotline of *The Pianist* is given in ten stages for ease of discussion.

Protagonist – Wlodek 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.

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 short written texts 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.

Merit

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

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.

The purpose of writing a response is to reveal an understanding of the text and the language features that are used to convey its message.

A successful answer will:

- analyse aspects of the text with **supporting references** and **discussion**
- **convincingly** discuss the question with **accurate and persuasive** detail.

The questions will focus on aspects such as:

- figurative language
- structure – syntax
- inferred meaning.



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

Question One

Year 2013
Ans. p. 110

This passage refers to the transit of Venus (the movement of that planet across the face of the Sun) that occurred in 2012, an event previously witnessed by Captain James Cook in 1769. The author reflects on the role of science in his life and the changing nature of scientific discovery.

A Transit of Venus (non-fiction)

I watched a transit of Venus, once upon a time.

I had chosen for my viewing post a small clearing, on a low, bush-clad promontory above a sweeping beach. The night before, a winter storm had pummelled the coast, dusting the mountains with snow. In its wake the sky was cloudless and transparent. Below me, lingering
5 Tasman Sea swells crashed against a tottering finger of rock, their white foam unexpectedly bright in the gathering morning light.

My observatory was small but versatile. Two telescopes, binoculars, hand-held dark filters for unmagnified naked-eye viewing. Cook and his sponsors were driven by curiosity: so was I. I watched for thirty minutes as Venus gradually revealed her presence, becoming visible by concealment, masking part of the Sun. First a tiny sliver, hinted at rather than seen; then an
10 obvious bite out of the Sun, like a small chip in a dinner plate; finally a tangible midnight disc, kissing the Sun from within and then detaching. Her full journey across the Sun would take six hours. In the months leading up to the transit I realised I had been anticipating the event, deep in my subconscious, since first reading about it in a childhood astronomy book
15 fifty years ago and realising it would happen within my lifetime. I felt no need to hurry.

Children from the twenty-strong local school called by on their way home, fluttering like fantails, well aware of what they were seeing. The hand-held filters were a big hit.

“The Sun is so small!”

“It’s round, just like the Moon!”

20 Earlier in the day, the class had used the transit to talk about scale, in time as well as distance. Our lifetimes are getting longer, their teacher suggested.

Our journey into the twenty-first century can be likened to a voyage of discovery, but it is very different from what confronted the *Endeavour*. The world beyond the edge of Cook’s charts was unknown, but not unknowable. The technology of the day sufficed. The blanks
25 on the map were finite, and the compass showed where to find them. As the known world expanded, the unknown world shrank.

Not so the coming century. Our awareness of rapid and irresistible technological change is pervasive. As the children had just learned, horizons can be defined by time as well as by space. The ocean in front of us is measured not by latitude and longitude, but by dimensions
30 made from technologies we have yet to discover, pointing along axes that we cannot yet discern. And it might as well be infinite.

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. Saul would be more comfortable *by himself*.
2. Saul is *someone who takes time to befriend*.
3. Saul is a *very practical person*.

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.

4. Answer is based upon the novel, *A Soldier's Tale*, by M K Joseph.

In the novel *A Soldier's Tale* by M K Joseph, the main character Saul Scourby is influenced by his life experience during his growing relationship with Frenchwoman Isabelle Pradier. The writer develops this intense relationship during World War Two to explore our expectations of falling in love. M K Joseph also uses his main character, an English soldier, to reveal a truth about humanity to the reader. The reader is shown that each individual has the capacity to be both cruel and merciful – a concept that is difficult to accept, but recognisable in the character of Saul. Saul falls in love in the middle of fighting

a war. The relationship begins, in Saul's eyes, as a simple trade – he will protect her, if she will accommodate him. The reader then is shown hints that Saul is falling in love with Isabelle, moving from his view of her as a possession to a person in her own right. By the end of the novel, with its shocking outcome, we understand that Saul's experiences as a gamekeeper and a soldier in the war have influenced his understanding of the world around him. Joseph has used Saul and his fated relationship with Isabelle to reveal a brutal truth about ourselves – that we are all capable of being loving and cruel as the situation demands. It is Saul's actions and responses to events that make him such a memorable character, so much so that the narrator has been unable to forget him and his story after nearly thirty years.

Isabelle's influence is not immediately obvious as early in the novel she is negatively presented as an object, a prize of war, rather than being a human being of value. Saul Scourby is initially uncaring about Isabelle's vulnerable situation and he believes the protection he offers her for the days he is there is sufficient. Saul does not feel any internal conflict at this time; he is driven by desire, and does not realise the impact meeting Isabelle will have on him. I believe that this lack of empathy is a result of his childhood – his mother ignored him – and his wartime experience. I was shocked during the scene at the beginning of Saul and Belle's relationship, when he dismisses her rights as a human being – seeing her only as a commodity or spoil of war. It is obvious to Belle that Saul sees her as something as less than human; she comments early on that, 'I am like a bone and you are the big dog that gets the bone'. This reveals to us that she is an object claimed by him for play, rather than another person with feelings or rights. This feeling is exaggerated by the way Saul thinks about Belle, like a 'poor trapped thing that should either be dispatched or released'. The comparison of Isabelle to a poor animal reminds us of Saul's civilian life as a gamekeeper. He has been trained in culling animals and putting them out of their misery if necessary. This is how he views Isabelle after they cannot find a sanctuary for her. The gentleness Isabelle helps reveal in Saul is not apparent until later in the novel, at this point we only see his harsh soldiering façade.

Saul does begin to care for Isabelle and resolves to help her – if he can. We see the relationship, and thereby Isabelle's influence, develop through the internal conflict Saul reveals in his interactions with the Resistance fighters and the American soldier. At this moment, we initially see Saul's internal conflict as he begins to search for a way to save Isabelle. But Saul is not comfortable with the emotional aspects of Isabelle and their relationship, as revealed in his conversations about women and killing. Saul's offhand discussion of what it is like to kill another human being made me wonder if all humans

have the capacity for such brutality. I considered the impact of war on an average person's values and realised that death and killing would be something you would have to rationalise or accept in order to survive in wartime. However, later, the account of when Saul rapes Belle was uncomfortable to read, and the cruelty of his actions forced me to reassess my understanding of his character. Saul describes harshly his relationship with Belle when talking to the American soldier who wants to 'take care' of Belle – 'I got here first, I says, and I'm taking care of her'. The lack of emotion and consideration for others extends beyond Saul's role as a soldier to his every thought and action. The capacity for Saul to be both merciful at moments and cruel at others is troubling; Saul struggles to deal with the strong emotions he feels, and is uncertain of how he will react should he fail to rescue Belle. This desire to be a better human being despite his childhood and the war situation in the text was clear to me. Isabelle's vulnerability has influenced Saul and the changes we see in his behaviour offer us hope for them and humanity as well.

On their last day together, Saul and Belle spend an afternoon of tender passion in an orchard behind a house. The image of the naked lovers in the garden reminds us of the original pair – Adam and Eve. This allusion adds a beauty to the scene, but also a warning, as we know evil is lurking nearby. The final moments of tenderness between Isabelle and Saul suggest that Saul has learned compassion from his experiences with Isabelle. Belle reveals how much their relationship has changed with the question, 'How many children shall we have?' This tender daydreaming moment in the long grass allows us to believe that Belle feels Saul really does care and that he is capable of love. Moments later, Saul finally solves the problem that has tormented him throughout the novel – he kills Belle – believing it is the only way he can save her from harm. It is, in his mind, an act of love. This extreme action by Saul feels to him to be the only solution that does not cause Isabelle greater suffering. As a reader, we are shocked and uncomfortable with his actions. However, given the extraordinary situation they found themselves in, with the French Resistance waiting for Saul to depart so they could torture her to death – maybe this was a more humane end for Isabelle. Saul's internal conflict was due to his love for Isabelle and the difficulties caused by war. His brutal act of love and mercy is difficult to forget or understand outside the wartime situation, but his experiences in the war made him believe this was the only way in which he could save Isabelle from harm. During wartime people lose their humanity and struggle to show compassion to those on the opposing side.

Saul's childhood – his neglectful mother and distant grandparents – made him an uncompromising man who felt little compassion for others. Wartime offered him a chance to enhance his tracking, shooting and killing skills. Despite his expectations, Saul's relationship with Isabelle did change him into a better version of himself. He experienced love, just for a short time, but it helped him and the reader understand that life is not always going to work out like a fairytale. No one is guaranteed a happy ending, even when they are lucky enough to fall in love. Humanity is destined to feel a range of emotions and our experiences and will all contribute to making us who we are. (E)

5. Answer is based on the text 'The Hippopotamusman' by Roger McGough.

'The Hippopotamusman' by Roger McGough is a thought-provoking piece of poetry which explores the idea of society's harsh and unfair treatment of 'others'. 'Others' are

individuals who are judged as being different or unusual in our Western society. 'Others' commonly include people with physical or mental disabilities; people who are not popular nor deemed to be beautiful – depending on who is doing the judging, many in society would be labelled an 'other'. The main character in the text 'The Hippopotamusman' is treated in a disgusting way by the society in his world. This idea is portrayed throughout the piece to engage and stir the readers' emotions by making them feel utterly repulsed by the Hippopotamusman. McGough uses language features in the text, such as neologisms; that is, new words (in this case, created by combining two existing words). Along with this, his choice of imagery and metaphor also echo the harsh societal view. 'We are all born individuals, so why die a copy?' is a comment by Edward Young which sums up the idea of the text and the emotions which the text triggers. Society, as a whole, needs to stop trying to be seen as cool, popular or trendy and instead everyone should embrace their inner individuality and be unique.

Neologisms are used throughout the text to emphasise how vile the Hippopotamusman appears. They are used in a way that makes you believe that there are no existing words strong enough to describe the horror that his looks evoke. The use of these hideous words makes the reader feel repulsed and disgusted by the character without speaking to or knowing him. The title of the poem itself, 'The Hippopotamusman', is a neologism combining the words 'hippopotamus' and 'man'. By creating this word, the poet establishes the man as being like an ugly, large animal. This is demeaning to the character, who may suffer from the disease elephantitis. The title is enough to give the character a negative connotations in the mind of the reader. McGough then goes on to describe the man with words such as 'limpinggropingly' and his 'grotesqueeruptions'. These horrific combinations of descriptive words make the reader feel nauseous. The sickening images readers automatically build in their heads stir their emotions as they feel sick to their stomachs about the apparently disgusting Hippopotamusman. These feelings are deliberately stirred up by the poet to emphasise just how quickly society will judge 'others'. In this case, the reader (a member of the society too) feels repulsed by the mere description of the Hippopotamusman. This is a reflection of how cruel and harsh our society can be.

A second technique used by Roger McGough throughout the text is metaphor. Like neologisms, this technique is used to emphasise how repulsive the Hippopotamusman is supposed to appear to the reader. The repulsion stirred by the description is supposed to make readers begin to feel guilty about how cruel they are by judging the character by his physical appearance alone. The opening line of the poem, 'Into the world of the red glass bus' is a metaphor for a microcosm of our society – the bus is a miniature version of our world, and we are given the opportunity to watch it in action. Almost as though they are observing a science experiment, the readers watch the passengers on the bus judge the Hippopotamusman and find him wanting and inferior. It allows the readers to see the harsh gaze of those on the bus, who seem to feel it is acceptable to exclude and belittle the Hippopotamusman and to regard him as an inferior human being. The red bus is described as being made of glass, which means the Hippopotamusman is always on show, much like an animal in the zoo. He cannot blend in with the rest of society because of his obvious differences and people are constantly looking at him and mocking him for