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91474



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Level 3 English, 2016

91474 Respond critically to significant aspects of unfamiliar written texts through close reading, supported by evidence

2.00 p.m. Tuesday 22 November 2016
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Respond critically to significant aspects of unfamiliar written texts through close reading, supported by evidence.	Respond critically and convincingly to significant aspects of unfamiliar written texts through close reading, supported by evidence.	Respond critically and perceptively to significant aspects of unfamiliar written texts through close reading, supported by evidence.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should attempt ALL the questions in this booklet.

Pull out Resource Booklet 91474R from the centre of this booklet.

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–8 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Excellence

TOTAL

21

ASSESSOR'S USE ONLY

QUESTION ONE

ASSESSOR'S
USE ONLY

Refer to Text A, "An Artist's Childhood", on page 2 of the resource booklet to answer this question.

Discuss the way the writer reflects on his own development, referring to at least TWO specific aspects of written texts.

Aspects may include figurative language, syntax, diction, point of view, structure, and narrative style.

Grahame Sydney directly reflects on how constant work developed him as an artist, but it is his ~~subtle~~ more subtle reflection on his development as a person that is more interesting. The contrast between his childhood expectations and his adult appreciation helps us see how he grew up and developed ~~into~~ as a person.

As a child, his parents driving him around to places where he wanted to draw "seemed perfectly normal". The past tense verb "seemed" allows us to understand that this ~~was~~ is indeed not normal and that he understands that now. Furthermore, the connotation of the phrase "perfectly normal" usually indicates to the reader the exact opposite. However, Sydney was expressing what ~~was~~ his thought, ~~through~~ filtered through the narrative perspective of adult him. His adult self appreciates the support his parents gave him. He admits "it ^{most} surely ~~is~~ have been boring

for them." This admission is very ~~and~~ reflective and the adverb "surely" leaves no room for discussion on the boredom it caused his parents.

As readers we are able to see through his reflections the way in which Sydney developed. He admits his child-like expectations and is now grateful and appreciative of the "unconditional love" he was shown. Whilst the phrase is a cliché, as a romantic reader, I find it sweet and heart-warming. Some may be repelled by the cliché, but its use helps us to understand that his development into adult appreciation for his parents is not rare. Those of us blessed with loving parents often feel that way. Sydney shows an awareness both of his parents' devotion and of how others experience similar in their development. His reflective tone and clear appreciation is admirable. Sydney is not overtly exploring this aspect of his development, but as a reader who care little for art but is developing into an adult, this is what speaks most loudly. His subtlety indicates that the development is true and gratitude internalised, something we all should have too.

QUESTION TWO

Refer to Text B, "Back to the Wekaweka", on page 3 of the resource booklet to answer this question.

Discuss the way the writer explores change, referring to at least TWO specific aspects of written texts.

Aspects may include figurative language, syntax, diction, point of view, structure, and narrative style.

Owen Marshall explores change in both a man and a farm in his poem Back to the Weka weka, which compares the child & the old man, the farm and the forest. He uses imagery and metaphor to ~~discuss~~ show ~~the~~ the differences of the two ends of life.

Marshall creates an image for the reader of both the farm of the past, and the ~~to~~ push of the present. He briefly lists the ^{description} of the farmhouse "split timber, calico windows and camp oven." This short list is enough to give the reader an image of a sparse living environment. We can understand the stark change that has occurred. Time has passed and "nothing remained ~~except~~ the creek." The stanza breaks mid sentence. As readers we think the line has ended. Whilst there was little before, now there is nothing. The next stanza tells us this isn't true, instead nature has returned. The contrast in the physical setting

is as stark as that of the man. The area held him as a boy and he returns as an old man, understandably greatly changed. Marshall explores change by giving two ends of a spectrum farm vs. bush, boy vs. old man. Whilst the farm is positively "reverted now to nature", the man ~~is~~ looks back to the boy. He is "an old man circled back to capture boyhood's elusive image." ~~True~~ Literally, he can not go back to the past, but metaphorically, by returning to the place of his childhood, the man is able to see ~~to~~ it again. He has changed, but seeks to see what he changed from.

By exploring change in a person and ~~an~~ environment concurrently, Marshall helps us to understand that change is part of nature, it happens and we must accept it. As a reader about to embark on huge change by moving from Auckland to a small town, this is comforting. Marshall doesn't see change as good or bad, but as something that just happens. He does this by allowing us to see a man and a place changed by time, but not passing judgement on it. The old man returns ~~to~~ not to combat change, but to appreciate it. I hope I can do the same.

QUESTION THREE

Refer to Text A and Text B to answer this question.

With reference to both texts, compare how the writers view people who are important in their lives. Refer to at least ONE specific aspect used in each text.

Aspects may include figurative language, syntax, diction, point of view, structure, and narrative style.

Both Sydney and Marshall ~~discuss~~ ~~their~~ view people who are important in their lives highly and appear to love them very much. Sydney discusses them in relation to himself, in the support they gave him in his art. Marshall describes his father, ~~old and gone~~, in his old ~~home~~ area, singular and gone. Whilst both have great affection for these people, Sydney's prose has a tone of gratitude, where Marshall's poem is more reflective and mournful.

~~But~~ The way each writer utilises pronouns shows the contrast between Sydney's viewing in relation to himself, and Marshall's viewing of his father alone. Sydney uses a first person narrative perspective and his use of personal pronouns is prolific. He says "my parents" "one of my high school teachers". This does not make him seem self-centred, indeed he is very appreciative of the way his parents were "unnecessarily proud" and his teachers "immeasurable" encouragement. The connotations of these words undeniably show how

grateful he is. But he does view them in relation to himself; as what they have done for him. Marshall, on the other hand, says merely "Dad" in the first line. The important person in his life is important on his own, not in relation to Marshall. The whole poem has a reflective tone. It is not until the end that we realise the reason for this. Where Sydney was grateful, Marshall is mournful. His father is "in that endless / strangley forested darkness of life, end" The metaphor tells us, in the most beautiful way, that the joyful old man of the poem is dead. It would seem shocking but the calm description of the poem allows us to feel accepting of it, as Marshall is.

Notably, the final word of the poem is "love". The author loves his father and ~~despite~~ views him mournfully, as a person on his own.

Both writers care for the people they are writing about a great deal. Marshall's reflective poem was more powerful for me. His father was built to be an individual here. He had personality and we were able to see him as a boy and a ~~young~~ old man. I felt sad

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

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at the end, knowing he died. This wasn't because I was able to imagine my own father, but because I had grown to like Marshall's. Sydney's prose clearly creates him as an individual, but his parents and teacher could be any devoted parent ~~or~~ or teacher. Despite his use of proper nouns, naming 'Reg Graham' for his teacher, he felt indefinite, despite many concrete nouns ~~and~~ and examples. The emotional response from non-fiction prose is rarely equal to that of poetry, and as an emotional reader, perhaps that's why I responded more to Text B. His view on his an important person felt more specific and emotive than Sydney's.

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Excellence exemplar 2016

Subject:	English	Standard:	91474	Total score:	21
Q	Grade score	Annotation			
1	E7	An integrated, perceptive response that is discerning, insightful and critical throughout, although not sufficiently sophisticated to reach E8. Evidence is used effectively, woven judiciously into the response.			
2	E7	An integrated, perceptive response that is discerning, insightful and critical throughout, although not sufficiently sophisticated to reach E8. Evidence is used effectively, woven judiciously into the response.			
3	E7	An integrated, perceptive response that is discerning, insightful and critical throughout, although not sufficiently sophisticated to reach E8. Evidence is used effectively, woven judiciously into the response.			