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Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

## Level 2 English 2024

### 91100 Analyse significant aspects of unfamiliar written text(s) through close reading, supported by evidence

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Analyse significant aspects of unfamiliar written text(s) through close reading, supported by evidence.	Analyse significant aspects of unfamiliar written text(s) convincingly through close reading, supported by evidence.	Analyse significant aspects of unfamiliar written text(s) perceptively 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 91100R 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.

Do not write in the margins (// // //). This area will be cut off when the booklet is marked.

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

**Excellence**

**TOTAL 21**



# QUESTION ONE: Prose

Refer to Text A, "Eugene", on page 2 of the resource booklet.

Analyse how the writer uses language to show the relationship between Eugene and his mother.

In the text, 'Eugene,' the writer uses language to show the complex relationship between Eugene and his mother — that although he has flaws that can be frustrating <sup>much to the annoyance of his mother</sup> ~~frustrating~~ ~~frustrating~~ for his mother, she is still fully accepting and supportive of him.

The author ~~firstly~~ <sup>sentences</sup> shows how Eugene's faults could cause annoyance to his mother. The very first ~~the~~ <sup>of the passage</sup> (sometimes it seemed as if Eugene was bigger than his body) is a ~~paradox~~ paradox — it is impossible to be bigger than your own body — that emphasizes just how ~~big~~ <sup>large</sup> physically, and metaphorically, large the character of Eugene is. The ~~the~~ writer goes on to list many of the injuries that Eugene ~~causes~~ <sup>suffers</sup> as a result of his clumsiness and size. She describes how 'when he swept his wings past the shelves in the lounge, books fell to the floor and startled him.' The metaphorical comparison of Eugene's character to a creature with 'wings' showcases again the sheer physical enormity of his armspan, but also ~~shows~~ <sup>points</sup> him as a sort of 'animal' that would be difficult for his mother to live with. The writer describes how he 'chuff-chuffed' around the dining table — the use of onomatopoeia here again presenting him as a large, destructive, and boisterous being. ~~The writer~~ Furthermore, the author details how ~~his elbow dipped the doorframe, shooting hot sparks of pain up~~ 'burning round the ~~doorframe~~ [...] his elbow dipped the doorframe, shooting hot sparks of pain up his arm.' Negatively connotated words such as 'burning,' 'shooting,' and 'pain' are used here to again paint the experience of living with Eugene as a difficult, and at times, painful experience for his mother. 'burning round the racetrack' is also a metaphor that compares Eugene to some sort of speeding car — highlighting his slightly destructive and loud nature. After sustaining these injuries, his mother would 'soothe him more with exasperation than sympathy.' The ~~contrast~~  <sup>juxtaposition</sup> between the negatively-connotated 'exasperation' ~~and~~ <sup>that</sup> his mother feels and the positively-connotated word 'sympathy' emphasizes the anger that his mother experiences living with Eugene.



Later in the piece, ~~the~~ the writer describes how 'after a day of sighing and scolding, his mother would relent.' The alliteration of 'sighing and scolding' connect the reader to the poor mother's actions, while the choice of the word 'relent', with its connotations of weakness and giving up, present the mother as someone who is surrendering in the face of a much more 'enormous being.'

However, the writer also conveys how Eugene's mother loves Eugene just the way he is, in spite of many of his faults. While the metaphorical comparison of Eugene to a creature with 'wings' does highlight ~~how~~ <sup>sort of</sup> how he is a foreign ~~creature~~ <sup>being</sup> in his mother's eyes, ~~the~~ it ~~also~~ also suggests a sense of gracefulness and ~~beauty~~ <sup>beauty</sup> in Eugene's uniqueness, while the fact that the books talking 'startled him' paints him as a gentle giant. The writer describes how his mother tells Eugene, "You're exactly the right size," ~~the~~ after he questions if he is too enormous. The use of dialogue here conveys how despite Eugene being hard to live with sometimes, his mother wouldn't want him any other way. The extract goes on to describe 'something inside him that was too big' as 'A superpower he hadn't yet learned to control.' The metaphorical comparison of his differences ~~to~~ <sup>to</sup> a 'superpower' ~~but~~ ~~not~~ suggests that Eugene's mother views him as a hero for being who he is, while the minor sentence of 'A superpower he hadn't yet learned to control' puts emphasis on this sense of admiration for Eugene. The writer even suggests that there is something unique about Eugene's mother too - when they go ~~to~~ on a walk to 'let off some steam', the mother's hair is a 'fizz of colour against the grey fence.' ~~the~~ The contrast of colours here are used as a symbol to show how Eugene's mother is also more radiant than the world around her. Finally, the fact that she shouts "get it all out!" as her son 'whooped and hollered' represents her full support and enthusiasm for her son, despite his obvious differences.

Overall  
\* ~~the~~ the writer of this text uses language to show how <sup>in</sup> Eugene and his mother's relationship, she is often a bit annoyed by his flaws, but ultimately she accepts him for who he is, always. Perhaps this text is meant to act as an encouragement to readers to embrace others for who they are; everyone is different and weird inside.



## QUESTION TWO: Poetry

Refer to Text B, "Timepiece", on page 3 of the resource booklet.

Analyse how the poet expresses their attitude towards the time spent doing chores.

In the text, 'Timepiece,' the poet expresses their attitude towards the time spent doing chores - that while it may be seen as ~~very~~ productive in a sense, ~~it is not~~ ~~not as much as~~ ~~there are~~ there are much more valuable ways to spend time, and time spent doing <sup>activities</sup> like chores is ultimately meaningless.

At first, it seems as though the writer has a pleased, content ~~an~~ attitude to the time she is spending doing her chores. The use of plentiful enjambment and first person narration in the poem's ~~single~~ ~~single~~ singular stanza ~~make~~ ~~the~~ give the poem a rambling, stream of consciousness feel and reflect the narrator's busy life. The listing of the many ~~of~~ chores she is completing ('I did the washing and picked up some greens and tidied up') and the repetitive use of the ~~conjunction~~ word 'and' ~~throughout the text~~ ~~reinforce~~ ~~her~~ ~~busy~~ ~~everyday~~ ~~life~~ ~~and~~ ~~make~~ ~~the~~ ~~reader~~ ~~feel~~ ~~as~~ ~~if~~ ~~they~~ ~~too~~ ~~are~~ ~~speeding~~ ~~through~~ ~~the~~ ~~motions~~ ~~of~~ ~~the~~ ~~day~~ ~~something~~ ~~one~~ ~~is~~ ~~typically~~ ~~overjoyed~~ ~~about~~. The capitalisation of 'Hell' in the middle of a sentence (~~and~~ 'and thought Hell I might get all the housework done in one day for a change') emphasises the writer's excited and surprised ~~reaction~~ ~~that~~ ~~of~~ ~~how~~ ~~quickly~~ ~~she~~ ~~is~~ ~~completing~~ ~~the~~ ~~chores~~. The ~~with~~ ~~narrator~~ ~~asks~~ ~~questions~~ later on in the poem, 'Jeez what if I RUN OUT?' The use of the colloquialism 'jeez' and rhetorical question connect the reader to the ~~writer's~~ ~~shocked~~ ~~and~~ ~~seemingly~~ ~~ecstatic~~ ~~emotions~~. The capitalisation of the words 'Jeez' and 'RUN OUT' also ~~reinforce~~ ~~the~~ ~~sheer~~ ~~shock~~ ~~and~~ ~~happiness~~ ~~that~~ ~~would~~ ~~occur~~ ~~at~~ ~~running~~ ~~out~~ ~~of~~ ~~chores~~.

However, despite the narrator's initial ~~overjoyed~~ ~~attitude~~ ~~at~~ ~~spending~~ ~~her~~ ~~time~~ ~~being~~ ~~productive~~ ~~and~~ ~~quickly~~ ~~making~~ ~~through~~ ~~chores~~, there is also the sense that this is not time well spent. The fact that the time on the clock remains at 'ten to five'



5 the narrator's attitude is actually that and how many time well spent doing what you love counts on the clock ~~mostly~~

despite her continually  <sup>futile</sup> ~~then~~ completing chores is a paradox and is a symbol for ~~the~~ how time spent doing chores like these is meaningless and empty. The writer uses antanagaxis to describe how she may 'run out' of chores but also how she goes to 'run out' past the church clock. ~~The narrator~~ By using this repetition of the phrase 'run out' each with different meanings, she is adding to the stream-of-consciousness feel, but at this point it feels more stressful, ~~reflecting~~ reflecting how she is 'getting a bit desperate.' The negatively-connotated words (such as 'desperate', 'run out', 'silent', and 'hide') that dominate the ~~text~~ <sup>last section</sup> of this poem are a contrast to the more positively connotated words ~~used~~ in the text ('joy!') that showcase how the narrator is feeling more stressed and worried than anything else, after doing all these chores. The writer describes 'the sky past the telephone wires, and up into the blue, watchless, matchless, fireless cloud-curtains.' This 'sky past the telephone wires' is a symbol for the serene world that exists beyond 'telephone wires' or the chores that she must complete. The repetition of the words ~~end~~ with the suffix '-less' here ~~as~~ emphasises how time is ~~not~~ <sup>meaningless</sup> ~~only~~ only caused by humans and is meaningless everywhere else - meaning the chores she completes quickly mean nothing and it is only time well spent that counts. ~~on the clock~~

Ultimately, throughout the text, 'Timepiece,' the poet utilizes many language features to express her attitude that while ~~sp~~ time spent doing chores may feel responsible or productive, it is actually meaningless - time spent doing what is meaningful is the only thing that counts. Perhaps, this text is meant to act as a reminder to stop for a minute ~~from~~ our busy lives, filled with chores, and think about ~~what~~ <sup>actually</sup> doing what actually counts.



The text uses 'skin' as an extended metaphor for the top layer of hot chocolate in order to help the reader understand the repulsed reaction many people have towards it.

### QUESTION THREE: Non-fiction

Refer to Text C, "Milk skin", on page 4 of the resource booklet.

Analyse how the writer provokes a strong reaction.

In the text, 'Milk Skin,' the writer provokes a strong reaction in the reader — one of disgust and utter absurdity, but eventually one of understanding.

The writer firstly evokes a strong reaction of disgust and ~~unrest~~ <sup>unrest</sup> in the reader. The ~~first~~ <sup>first</sup> sentence, which ~~is~~ consists of a single word ('Skin.') is a minor sentence that places emphasis on the word ~~skin~~ so that the reader's <sup>reaction</sup> is immediately intensified towards the subject. The next sentence is also a minor sentence ('even the word sends shivers down my spine') that ~~is again dramatic and~~ <sup>is again dramatic and</sup> suspenseful to ~~create a strong reaction~~ <sup>hook the reader in to create a</sup>. The sibilance in 'shivers down my spine' also connects the reader to the writer's disgusted ~~and~~ reaction to the word 'skin' and <sup>again</sup> evokes <sup>strong</sup> a sense of unrest. The writer then goes on to list ~~different~~ <sup>varied</sup> images associated with 'skin' in a tricolon structure — 'this is the stuff that you peel off your chest when you have sunburn; it's the little flap hanging when you cut yourself that catches on anything; it's the transparent sheath left behind by an emerging snake.' The use of ~~negatively~~ <sup>negatively</sup>-connotated words here ('peel,' 'sunburn,' 'cut yourself,' 'left behind') ~~creates a mood of horror and discontent~~ <sup>creates a mood of horror and</sup>. The writer goes on to explicitly state that 'skin is the word [Cheek links] automatically with grazed shins or something mummified.' The use of gothic imagery here again reinforces the ~~repulsive~~ <sup>repulsive</sup> feelings that the writer associates with skin. The rhetorical question, 'so what is it doing on my hot chocolate?' <sup>floating</sup> causes the reader to immediately have a ~~strong~~ <sup>strong</sup> disgusted reaction to the text ~~is~~ <sup>this leads</sup> them to wonder why the skin that has been built up as something ~~horrific~~ <sup>horrific</sup> and gross, is on something as comforting and warm as a hot chocolate. ~~The use of the extended metaphor describing the layer of a hot chocolate as skin~~

The writer goes on to ~~help the reader's strong disgusted reaction understand~~ <sup>justify</sup> why he provoked such a strong reaction, helping the reader to ~~become more~~



accepting of the absurdity of the text. The writer directly addresses the reader with the second-person pronoun 'you' to invite them in to understand his point of view, despite ~~the~~ <sup>the reader's</sup> initial strong, disgusted reaction. The writer explains how 'you either like the thin layer of wrinkled skin that forms on hot milk or you don't.' The use of the imperative in this sentence almost forces the reader to ~~accept~~ <sup>accept</sup> understand that the narrator was only talking about the more justifiable 'skin' on milk, rather than the actual skin. The use of the double negative in 'this is something you cannot not mind about' ~~again~~ <sup>creates</sup> ~~more~~ <sup>relaxed</sup> ~~and~~ <sup>relaxed</sup> a more colloquial, conversational ~~way of~~ <sup>tone</sup> so that the reader is relaxed from the previous horrific tone they were faced with. Furthermore, the writer describes how ~~the~~ 'if [he's] quick enough (he ~~catches~~ catches) the layer that forms on hot chocolate and milky coffee just as it is thick enough to come off in one piece.' The use of familiar, comforting images ~~as~~ with positively-connected nouns such as 'hot chocolate' and 'milky coffee' again releases the tension and disgusted ~~the~~ reaction provoked by the first section of the piece, replacing it with a reaction of strong comfort and relaxation. The last sentence, ~~however~~ (then it sticks round the teaspoon like melted cling film'), however, ~~is a minor sentence that~~ <sup>is a minor sentence that</sup> ~~completes~~ <sup>completes</sup> the comforting image of hot chocolate foam to melted cling film, which is not at all appealing. ~~This~~ This is again reminiscent of the ~~the~~ disgusted mood of the first section, meaning the reader cannot rest in comfort for long.

Ultimately, in the text 'Milk Skin' the author utilizes many language techniques in order to firstly provoke a <sup>strong</sup> disgusted, unhappy reaction from the reader before ~~then~~ helping the reader to have a more understanding, accepting reaction to the subject matter described. Perhaps, this text is meant to act as a way to represent how we should not have such a strong reaction to other people's opinions, and should take time to hear them out.



## Excellence

**Subject:** English

**Standard:** 91100

**Total score:** 21

Q	Grade score	Marker commentary
One	E7	The candidate set up analysis of the character of Eugene through sophisticated analysis of the effects created by the language techniques, then systematically examined how these character qualities affected the central relationship with his mother. The candidate wove their analysis of 'what', 'how', and 'why'.
Two	E7	As with the response to Question One, this response illustrated judicious choice of elements to analyse in terms of theme and events, and had a clear summary thesis.
Three	E7	Tone was developed as a product of the language techniques analysed, and generalisations about tone showed good understanding of how the text worked as a whole.