

## Assessment Schedule – 2011

### English: Show understanding of significant aspects of unfamiliar written text(s) through close reading, using supporting evidence (90851)

#### Guidelines for applying the Assessment Schedule

- This Achievement Standard assesses the candidate’s ability to show understanding of ideas / style / language by reading for literal meaning (**Achievement – “on the lines”**), and to infer ideas in the immediate context (**Merit – “between the lines”**) and in the context of the whole text or writer’s purpose (**Excellence – “beyond the lines”**).
  - “Shows understanding”: identifies / selects / describes, and shows understanding of, a single idea or feature that is in the text – “on the lines” – with a brief comment on that feature
  - “Explains”: makes a statement and adds considerable further detail to justify it / gives reasons, showing understanding – “between the lines”. Will make several comments in relation to at least one point; may use a range of examples to illustrate a point; may include multiple points to show they are making connections.
  - “Appreciates”: understands the purpose of a whole text / can synthesise points from across a text / can explore a theme with examples throughout a text / understands the author’s intent / shows understanding of the writer’s craft – “beyond the lines”.
- Each of the three questions must be marked holistically. **A, M, or E** may be awarded for evidence shown in any part of the response to a question. **Read all parts of the response as a single answer and award one overall score of 0–8 for the question.**
- The scaffolding / splitting of each question is designed to help the candidate to develop an answer from Achievement to Merit and Excellence. However, **the candidate should not be penalised for failing to use the scaffold.**
- Individual, factual errors (eg an incorrect language feature) may not prevent a candidate gaining Achievement, or better. The candidate may provide the technical term (eg “metaphor”) or a description / definition of the technique (eg “comparison between”). However, a description must show clear understanding of how the technique is working.
- The lines provided are NOT an indication of word-count required. The candidate may exceed the lines provided, or respond succinctly using fewer lines. For Merit / Excellence, however, the candidate needs to “explain” their ideas considerably beyond a brief statement.
- The evidence detailed in this Assessment Schedule is not an exhaustive list of all possible answers but a guide as to the most likely answers.
- Note the difference to previous years: To gain Achievement (A3 / A4), the candidate must explicitly demonstrate understanding (ie they must do more than just complete part (a) of the question).

N1	N2	A3	A4	M5	M6	E7	E8
Identifies an example but not a feature. <i>OR</i> Identifies a feature and gives an inappropriate example (eg example may be a phrase with the specific feature not identified).	<b>Identifies</b> a feature AND gives an appropriate example. (May describe the feature rather than labelling it accurately.)  Attempts to show understanding of why the writer uses the feature but is inaccurate / vague / brief.	<b>Identifies</b> a feature AND gives an appropriate example. (May describe the feature rather than labelling it accurately.)  Shows <b>some understanding</b> of the reason for the writer’s use of the feature.	<b>Correctly identifies</b> and labels a feature AND shows clear support for choice by giving an appropriate example.  Shows a <b>clear understanding</b> of the reason for the writer’s use of the feature, through appropriate comment / supporting statement	Presents <b>some explanation</b> of how the writer shows the reader an idea / effect(s).  Unpacks an idea / combines examples.	Presents a <b>thorough explanation</b> of how the writer shows the reader an idea / effect(s).  Unpacks an idea / combines examples.	Shows <b>some appreciation</b> of how features such as language, structure, and imagery combine to achieve the writer’s purpose.  Shows <b>awareness</b> of <u>writer’s craft</u> .  Gives examples.	Shows <b>clear appreciation</b> of how features such as language, structure, and imagery combine to achieve the writer’s purpose.  Shows <b>strong understanding</b> of <u>writer’s craft</u> .  Gives a <b>range</b> of examples.  Goes “beyond the lines”.

**N0** = No response; no relevant evidence (eg identifies a feature only).

**Evidence Statement**

**QUESTION ONE: FICTION (Text A: *The Moment before Light Disappears*)**

Achievement	Achievement with Merit	Achievement with Excellence
<p>Shows <b>understanding</b> of the way the chosen language feature helps the writer describe the fire / flame</p> <p><i>AND</i></p> <p>Gives an appropriate example.</p>	<p><b>Explains</b> what the experience of the fire is like for Federico and how the writer shows this</p> <p><i>AND</i></p> <p>Gives appropriate example(s).</p>	<p><b>Appreciates</b> how the writer shows what the experience of the fire is like for Federico</p> <p><i>AND</i></p> <p>Gives appropriate example(s).</p>
<ul style="list-style-type: none"> <li>• Use of <u>colour vocabulary</u> (“flame rises ... orange with a blue centre” – lines 6–7) shows that the flame is small, bright; interesting.</li> <li>• <u>Similes</u> <ul style="list-style-type: none"> <li>- “the flame delicate as bone china” (line 8) shows that it could go out at any moment; it is small; he has to be careful with it</li> <li>- “a sound like wind channelling a tunnel” (line 12–13) shows the speed and strength, how quickly it gets out of control</li> <li>- “room, sofa and fire become distilled as an image” (line 16) – almost like a painting, it is dramatic, he is fascinated by it for a moment.</li> </ul> </li> <li>• <u>Repetition</u> (“low and high, low and high” – line 8) shows he can play with the flame of the lighter easily; it is interesting; makes him want to see it again and again.</li> <li>• <u>Personification</u> (“the flame leaps” – line 13; “flames ... dance” – line 19; “a fiery tap” – line 23; “the hungry flame” – line 24) makes the fire seem alive, a living thing, with a mind of its own.</li> <li>• <u>Verbs</u> (“fire spill[s]” – line 14; “flames rise up” – line 19; “flame moves down” – line 21) – the fire moves, it seems alive, it takes over the room.</li> <li>• <u>Metaphors</u> <ul style="list-style-type: none"> <li>- “room, sofa and fire become ... loose brush-strokes in an oil painting” (lines 16–17) – he is interested, it looks like a painting</li> <li>- “a fiery tap at his woollen socks” (line 23) – the fire is alive, touching him, trying to get him.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Federico is <u>interested</u> in the fire, wants to play with it. He is bored, the lighter is interesting, he can control it.</li> <li>• The fire gets <u>out of his control</u>, because he is too young to know any better. He doesn’t think about the dangers of putting a lighter near the sofa and it burns the room down.</li> <li>• It turns from a game into something <u>serious / dangerous</u>, nearly deadly.</li> <li>• <u>He doesn’t seem overly scared</u>; even when the room is burning, he seems to be fascinated by the fire. Sylvia is far more upset than he is.</li> </ul>	<ul style="list-style-type: none"> <li>• Federico is fascinated by the fire, both as a small flame and when the room is burning (“never has he witnessed such a perfect lack of hesitation” – line 15). There is little fear or panic at any point for him. He ignores the warning (“the metal heats up, hurts his finger” – lines 8–9).</li> <li>• The fire is something amazing to watch. Federico watches it as it spreads, he “witnessed” it, it is like a painting to be gazed at.</li> <li>• The writer shows the fire as alive, interesting, powerful but never really frightening to Federico, for whom “time slows down”. Sylvia’s screaming seems very different from Federico’s experience. There is a contrast between their two reactions – only Sylvia seems to grasp the urgency of the situation.</li> <li>• the passage is almost more about the boy – his wide-eyed innocence / foolishness – than the fire.</li> <li>• the title may refer to the loss of innocence that occurs for Federico when his game turns serious.</li> </ul>

**QUESTION TWO: POETRY (Text B: *Winter Round*)**

Achievement	Achievement with Merit	Achievement with Excellence
<p>Shows <b>understanding</b> of the way the chosen language feature describing the boy’s appearance makes the reader feel sympathetic for the boy.</p> <p><b>AND</b></p> <p>Gives an appropriate example.</p>	<p><b>Explains</b> what the experience of delivering newspapers is like for the boy, and how the writer shows this</p> <p><b>AND</b></p> <p>Gives appropriate example(s).</p>	<p><b>Appreciates</b> how the writer shows what the experience of delivering newspapers is like for the boy</p> <p><b>AND</b></p> <p>Gives appropriate example(s).</p>
<ul style="list-style-type: none"> <li>• <u>Metaphors</u> <ul style="list-style-type: none"> <li>- “tug boat shoes” (line 4) / “giant cherry paddles” (line 16) – his jandals are huge, falling off his small feet</li> <li>- “tumbleweed hair” (line 11) – he looks scruffy, uncared for</li> <li>- “scarecrow ankles” (line 13) – he is skinny, fragile.</li> </ul> </li> <li>• <u>Onomatopoeia</u> (“slaps” – line 5) emphasises the size of his shoes – he can’t walk properly.</li> <li>• <u>Adjectives / emotive language</u> <ul style="list-style-type: none"> <li>- “brittle blonde” (line 10) – he looks like he is fragile, could break</li> <li>- “winter skin” (line 12) – he looks pale, cold, like he is not eating properly</li> <li>- “puddle soaked cuffs” (line 14) – he is wet</li> <li>- “thin grey cords” (line 15) – he is not wearing clothing appropriate for winter.</li> </ul> </li> <li>• <u>Alliteration</u> <ul style="list-style-type: none"> <li>- “brittle blonde” (line 10) – creates a harsh sound, suggesting he is fragile, has a difficult life.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• It is <u>hard work</u>: <ul style="list-style-type: none"> <li>- he is struggling to walk in his oversized footwear, and his family can’t buy him better clothes for winter</li> <li>- It is cold / the weather is bad</li> <li>- there is a “tricky corner” (line 21) that he trips at</li> <li>- maybe he has to work, to help his family.</li> </ul> </li> <li>• It is <u>cold and difficult</u>: <ul style="list-style-type: none"> <li>- he is poorly dressed</li> <li>- his clothes / feet are soaked</li> <li>- he is thin, doesn’t look strong.</li> </ul> </li> <li>• It is <u>scary</u>: <ul style="list-style-type: none"> <li>- there are dogs that he can hear but not see (“ghost” – line 6); he is afraid of their teeth (“swift needles” – line 9)</li> <li>- there are dark corridors.</li> </ul> </li> </ul>	<p>The writer is trying to make the reader feel <u>sympathetic</u> for the boy and his situation by:</p> <ul style="list-style-type: none"> <li>• using language features to build a pitiful picture of his poor appearance, unsuitable clothes, and his physical fragility</li> <li>• creating a setting that is challenging (“dark”, “tricky corner”), cold / wintry, and frightening (“ghost dog[s]”)</li> <li>• focusing on the jandals that symbolise his difficult situation, making it hard for him to complete the job that he might actually need to do to help the family who bought him the jandals</li> <li>• showing the boy’s determination (“slaps”) – the jandals do not stop him, despite the irritation. He keeps going, doesn’t give up – maybe because he has to.</li> </ul> <p>The writer is also <u>making a point about society</u>:</p> <ul style="list-style-type: none"> <li>• The boy and his jandals may symbolise people who struggle to live a comfortable life, who do not have enough money to pay for the essentials (final 4 lines), who have to make do.</li> <li>• By making us feel sympathy for the nameless paper boy, the writer is also drawing our attention to the plight of other children like him.</li> </ul>

**Question Two cont'd**

<p><i>All features aim to evoke feelings of sympathy / pity / empathy in the reader. The candidate may describe their own feelings as “sad”, “sorry”, or “angry”. This is acceptable as long as empathy with the boy’s situation is shown.</i></p> <p>eg</p> <p>(i) Adjectives</p> <p>(ii) “<u>winter skin</u>”, “<u>scarecrow ankles</u>”</p> <p>(iii) These adjectives make me feel sorry for him as he seems pale, cold and skinny. Maybe he’s not eating properly.</p> <p><i>Identifies a feeling (“sorry”). Shows clear understanding and empathy. <b>A4</b></i></p> <p>OR</p> <p>I feel like he is cold and skinny.</p> <p><i>Does not unpack the feature “adjectives” particularly fully. Nor does it describe a feeling. But it does show understanding (by explaining adjectives in own words) and empathy. <b>A3</b></i></p> <p>OR</p> <p>I feel like he has winter skin.</p> <p><i>Does not show understanding, or explore a feeling evoked by the boy. <b>N2</b></i></p>		
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**QUESTION THREE: NON-FICTION (Text C: *Where there is Smoke there is Fire*)**

Achievement	Achievement with Merit	Achievement with Excellence
<p>Shows <b>understanding</b> of the way the chosen language feature helps the writer show that tobacco is harmful to young people</p> <p>AND</p> <p>Gives an appropriate example.</p>	<p><b>Explains</b> how the writer tries to persuade the reader that ‘Big Tobacco’ exploits young people</p> <p>AND</p> <p>Gives appropriate example(s).</p>	<p><b>Appreciates</b> how the writer tries to persuade the reader that ‘Big Tobacco’ exploits young people</p> <p>AND</p> <p>Gives appropriate example(s).</p>
<ul style="list-style-type: none"> <li>• <u>Statistics / numbers / facts</u> (“4000 chemicals” – line 5; “life expectancy” – line 7, “more than one billion people... 80000 to 100000 children ... 5.4 million people a year” – lines 8–10; “nausea ... breathlessness” – lines 22–23) show how dangerous the actual cigarettes are – you are inhaling loads of chemicals which are bad for your body and can kill you; too many people smoke, including many young people.</li> <li>• <u>Short sentences</u> (“Smoking is killing him” – line 7) show the shock and drama of smoking – it is so harmful it will kill him early.</li> <li>• <u>Emotive / connotative vocabulary</u> (“sadly ... victims ... slowly burns his life away... slowly poisoned” – lines 11–13; “children ... are used” – line 15) show that tobacco does damage and is something that ruins people’s lives.</li> <li>• <u>Metaphors</u> (“slowly burns his life away” – line 12) shows smoking is reducing his life expectancy</li> <li>• <u>Repetition</u> (“slowly ... slowly” – lines 12–13) draws a connection between the young people in the two different situations, affected badly in both.</li> <li>• <u>Listing</u> (“floor cleaner ... car batteries ...rocket fuel” – lines 5–6) builds up a picture of just how deadly smoking is – any one of these substances alone is toxic.</li> <li>• <u>Puns</u>: “poisonous influence” (line 25) shows the influence is literally poisonous as tobacco contains toxins; “where there’s smoke there’s fire” (title) draws attention to the fact that all the negative evidence must prove that harm is done.</li> </ul>	<p>The writer:</p> <ul style="list-style-type: none"> <li>• uses statistics / facts throughout the article to show that she understands the facts and to emphasise that her argument is well-researched and correct. This strengthens her argument, adds force to it</li> <li>• contrasts children / young people in two different places, showing how widely ‘Big Tobacco’ affects people, through the whole process of preparing cigarettes, as well as the users themselves</li> <li>• uses emotive language to evoke the reader’s sympathy. We feel sorry for the young people, and this persuades us that ‘Big Tobacco’ is in the wrong</li> <li>• uses the name ‘Big Tobacco’ to make the industry seem faceless and huge, uncaring.</li> </ul>	<ul style="list-style-type: none"> <li>• The writer is making the point that ‘Big Tobacco’ – the cigarette industry – is taking advantage of impressionable young people (such as Mark, who get addicted) and innocent children (“child labour” – line 14) in poorer countries, such as Malawi, who have no choice but to work “from first light until dark” (line 19).</li> <li>• The writer uses people to personalise her argument, while ‘Big Tobacco’ is impersonal, remote and uncaring.</li> <li>• The writer combines facts / statistics with emotive descriptions of two situations: the child who picks the tobacco and the young person who consumes it, by:             <ul style="list-style-type: none"> <li>- including statistics in both anecdotes (life expectancy and physical illness)</li> <li>- referring to addiction and neediness (Mark is so addicted he will “brave the cold” for a “drag” (lines 1–4); the families in Malawi need the money</li> </ul> </li> </ul> <p>The two situations show the enormous reach ‘Big Tobacco’ has – it affects youth in both the developed and developing worlds.</p> <ul style="list-style-type: none"> <li>• This piece is purposely biased, emotive and political. Facts have been selected (possibly even distorted) to manipulate the reader’s opinion. ‘Big Tobacco’ is deliberately vilified, and given no chance to respond / defend its position.</li> </ul>

**Judgement Statement**

	<b>Not Achieved</b>	<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
<b>Score range</b>	0 – 6	7 – 12	13 – 18	19 – 24