

## Assessment Schedule – 2012

### 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
  - “Shows convincing understanding”: makes a statement that explains the idea or feature, with considerable further detail to justify it; gives reasons, showing ability to read “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.
  - “Shows perceptive understanding”: appreciates how significant aspects of the text communicate the writer's purpose “beyond the lines”. Synthesises points from across the text; explores a theme with examples from throughout the text; shows understanding of the writer's craft; and may also relate this to the wider context of society and human experience.
- Each question must be marked holistically. The scaffolding (by splitting each question into three parts) is designed to help the candidate to progress from Achievement to Merit and Excellence, but **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 each question.**
- 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 answer spaces provided for each question are NOT an indication of the 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.

N1	N2	A3	A4	M5	M6	E7	E8
Identifies an example but not a feature / point <i>OR</i> Identifies a feature / point but gives an inappropriate example (eg example may be a phrase with the specific feature not identified).	<b>Identifies a feature / point AND gives an appropriate example.</b> (May describe the feature / point rather than labelling it accurately)  <i>AND</i> Attempts to show understanding of why the writer uses the feature / point but is inaccurate / vague / brief.	<b>Identifies a feature / point AND gives an appropriate example.</b> (May describe the feature / point rather than labelling it accurately)  <i>AND</i> Shows <b>some understanding</b> of the reason for the writer's use of the feature / point.	<b>Correctly identifies and labels a feature / point AND shows clear support for choice by giving an appropriate example</b>  <i>AND</i> Shows a <b>clear understanding</b> of the reason for the writer's use of the feature / point, 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 aspects such as language, structure, and imagery combine to achieve the writer's purpose  <i>AND</i> Shows <b>awareness</b> of <u>writer's craft</u> .  Gives examples.	Shows <b>clear appreciation</b> of how aspects such as language, structure, and imagery combine to achieve the writer's purpose  <i>AND</i> 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.

**Evidence Statement**

**QUESTION ONE: FICTION (Text A: *Art for a Price*)**

Achievement	Achievement with Merit	Achievement with Excellence
<p>Shows <b>understanding</b> of the way the chosen language feature helps the writer show what the shopping mall or the people within it are like</p> <p><i>AND</i></p> <p>Gives an appropriate example.</p>	<p><b>Explains</b> how the writer shows what the shopping mall and / or the people within it are like</p> <p><i>AND</i></p> <p>Gives appropriate example(s).</p>	<p><b>Appreciates and explains</b> how the writer shows what the shopping mall and / or the people within it are like</p> <p><i>AND</i></p> <p>Gives appropriate example(s).</p>
<ul style="list-style-type: none"> <li>• <u>Metaphor</u> <ul style="list-style-type: none"> <li>- “another carbon-copy” (line 1) shows that the mall is exactly the same as every other mall</li> <li>- “under a mushrooming roof” (lines 1–2) shows that it is protected from the outside; it is like a world of its own; it has a dome-like shape</li> <li>- “a mission in which the target was known” (line 9) shows the determined focus of some shoppers, and makes their task seem more important than it really is.</li> </ul> </li> <li>• <u>Personification</u> (“tucked beneath its folds” – line 2; “invited people into ...” – line 3) makes the mall seem positive, like it is protecting those inside it from whatever is outside.</li> <li>• <u>Alliteration</u> (“carbon-copy” – line 1) – the harsh sounds slow the reader down to emphasise that there is nothing different about this mall.</li> <li>• <u>Listing</u> <ul style="list-style-type: none"> <li>- “cafes, designers shops and department stores” (lines 2–3) shows the array of different places shoppers can go at the mall</li> <li>- “to explore, to find, to buy” (line 8) emphasises how the shoppers are utterly focussed on their purchasing</li> <li>- “to stall, pause and linger” (lines 10–11) emphasises that not all people at the mall are focussed on a task – for some the mall is a distraction, a place to fill up time.</li> </ul> </li> <li>• <u>Adjectives</u> <ul style="list-style-type: none"> <li>- “luminous”, “artificial”, “joyless”, “pristine white”, “bright fluorescent” (lines 1–6) emphasise the ‘fake’, show the</li> </ul> </li> </ul>	<p>The writer reveals that the attractive and busy appearance of the mall masks the sterile reality of the mall environment and the meaningless activity that takes place within it, by showing the mall and the people within it quite <u>negatively</u>:</p> <p><u>The mall</u></p> <ul style="list-style-type: none"> <li>• appears as an engaging, active place, which invites people in and seems lavish and welcoming, but is actually cold and unproductive, and mostly just like any other mall</li> <li>• is an artificial world that blocks out any hint of the ‘real’ world outside – it is easy for shoppers to ‘lose’ themselves in this fake world</li> <li>• is somewhere people go to waste time, “a place to idle their time away”, where they can engage in mindless activities, and where teenage romance blossoms.</li> </ul> <p><u>The people within the mall</u></p> <ul style="list-style-type: none"> <li>• are self-absorbed and feel self-importantly focused on their “mission” (line 9)</li> <li>• go to the mall for many reasons, none of which is particularly meaningful: shopping, socialising, filling in time; all seem to be focused on what they have gone there to do, oblivious to anything else around them</li> <li>• (the shoppers) are “consumed” (line 8) by the need to purchase – they see shopping as an important activity; society’s wasteful consumerism (“the latest bargain specials” – line 16) is encouraged and normalised by the mall</li> <li>• don’t pay any special attention to the art installation / gallery – the mall is a temple to commerce, not culture.</li> </ul>	<ul style="list-style-type: none"> <li>• While the mall may seem welcoming and luxurious with its “rock water-feature”, it is not necessarily a happy place (the carp are “joyless”). It is actually a sterile place, which the writer expresses through the repetition of “white”.</li> <li>• The mall is an ‘artificial’ world, a bubble separated from the ‘real’ world where people busy themselves in mindless activity. The metaphor “a mission in which the target was known and could be executed precisely” suggests, using language appropriate to a military action or assassination, that some people treat their trip to the mall with a seriousness that far outweighs its actual importance. This is juxtaposed with the image of the teenagers, who are stereotyped – the girls standing around “coily” drooling over a “cool” boy.</li> <li>• The writer develops the idea that society has become obsessed with consumption, expressed by the need just to ‘be’ at the mall, “to explore, to find, to buy”; the image of the mother whose “pram bulged with the goods of the day” (lines 15–16) suggests excess.</li> <li>• People are so consumed by the need to buy that they don’t take notice of the finer things – unusually for a mall, there is some sort of creative activity going on, but they “[pay] this display no particular attention” (line 22).</li> <li>• Art / culture seems to have no relevance – although (as indicated by the title) it seems the artwork is for sale, like everything else at the mall – everything has a price.</li> </ul>

<p>sterile / cold environment that is created within a mall</p> <ul style="list-style-type: none"> <li>- “distracted”, “oblivious” (lines 7–8) show how the shoppers are ignorant of everything else going on around them – their focus is solely their own needs.</li> </ul> <ul style="list-style-type: none"> <li>• <u>Repetition</u> <ul style="list-style-type: none"> <li>- “white” (line 5, lines 21ff) shows that the mall is a place that is sterile / lacking in warmth.</li> <li>- “It was a shopping mall just like any other” (lines 1 and 19) introduces the suggestion that there is something special about this mall.</li> </ul> </li> <li>• <u>Verbs</u> <ul style="list-style-type: none"> <li>- “hurried”, “consumed”, “bustled” (lines 8, 9 and 15) show that people in the mall are ignorant of what else is going on around them – their total focus is on what they are buying / doing</li> <li>- “ambled”, “stall, pause and linger ... content to idle”, “chatted and giggled” (lines 7, 10–11, 12) show that some people use the mall to fill in time or as a place to socialise</li> <li>- “wailed”, “dragged” (lines 17–18) show the mall can be an unhappy place for frazzled mothers and grumpy children.</li> </ul> </li> <li>• <u>Onomatopoeia</u> <ul style="list-style-type: none"> <li>- “giggled” (line 12) shows the noise of the girls as they enjoy life</li> <li>- “clipping” (line 15) shows the precision and pace of the ‘woman with a purpose’ in the mall.</li> </ul> </li> <li>• <u>Rhetorical question</u> <ul style="list-style-type: none"> <li>- “or was it?” (line 19) introduces the suggestion that there is something special about this mall, after the repetition of the statement that “it was a shopping mall just like any other”.</li> </ul> </li> </ul>		
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**QUESTION TWO: POETRY (Text B: ‘Clean as a whistle’ I say. ‘That’s what I want.’)**

Achievement	Achievement with Merit	Achievement with Excellence
<p>Shows <b>understanding</b> of the way the chosen language feature helps the writer show what the character of the son is like</p> <p>AND</p> <p>Gives an appropriate example.</p>	<p><b>Explains</b> how the writer helps us understand what the character of the son is like</p> <p>AND</p> <p>Gives an appropriate example(s).</p>	<p><b>Appreciates and explains</b> how the writer helps us understand what the character of the son is like</p> <p>AND</p> <p>Gives appropriate example(s).</p>
<ul style="list-style-type: none"> <li>• <u>Colloquial language</u> <ul style="list-style-type: none"> <li>- “revving up”, “bro” – shows that he and his friends are typical teenagers</li> <li>- “There you go ... Just what you want. Clean as a whistle. Almost.” – shows the casual way that teenagers speak.</li> </ul> </li> <li>• <u>Dialogue – short / simple / minor sentences</u> <ul style="list-style-type: none"> <li>- “They look quite nice”, “There you go... Almost” – show that he expresses himself succinctly / isn’t good with words.</li> </ul> </li> <li>• <u>Repetition</u> <ul style="list-style-type: none"> <li>- “not his forte” – emphasises that he hasn’t quite found what he is good at yet, like any normal teenager. He also knows his own limitations</li> <li>- “clean as a whistle” – shows his cheeky sense of humour, using his parent’s words.</li> </ul> </li> <li>• <u>Verbs</u> <ul style="list-style-type: none"> <li>- “sloshes”, “trails”, “rubs” – show he is not worried about the quality of the cleaning he is doing – he is slapdash, careless, casual.</li> </ul> </li> <li>• <u>Metaphor / cliché</u> <ul style="list-style-type: none"> <li>- “necessity is the mother of many things” shows that he only does things because he has to – he is not there out of choice, but because he needs money</li> <li>- “He’s only there for the big picture” suggests that he is not concerned how well the job is done, just that it has been seen to be done</li> <li>- “Somewhere ... there’s a detailed careful adult biding its time” shows that while he may be carefree now, he will be a sensible / responsible person in the future</li> <li>- “clean as a whistle” suggests the humour of the boy, or the</li> </ul> </li> </ul>	<p>The writer presents the son as a ‘typical teenager’ who:</p> <ul style="list-style-type: none"> <li>• is more interested in his social life / hanging out with his friends than doing any chores</li> <li>• has typical teenage interests – friends, text messaging, cars (a Mitsubishi Galant with a “shiny spoiler”)</li> <li>• doesn’t really communicate well / freely</li> <li>• although he does only the bare minimum required of him, is a likeable, cheeky character (“They look quite nice ... I think I’ll leave them”); “It’s a fine balance” suggests that he is aware of having done the bare minimum to be able to say the job has been done</li> <li>• does the chores for money only – not out of a sense of responsibility for making a contribution to the household</li> <li>• at the moment is someone who isn’t very good at anything / has no area of expertise / isn’t very responsible, but who shows a hint of these things changing as he grows into an adult.</li> </ul>	<ul style="list-style-type: none"> <li>• The son is presented through the parent’s perspective, as the writer uses first person narration (“I say”, “our son”) – s/he sees that the son is a typical teenager, who is not worried about details, is not very responsible, and is more concerned with hanging out with his friends than doing his chores.</li> <li>• However, the parent is not really concerned by this (shown by the humour of “the piles of dirt are in no danger”), as s/he sees the potential in him – even though not much seems to be his “forte” at the moment, s/he can see that in a few years a “careful adult” will emerge.</li> <li>• The son still shows respect for his parent, and although he is presented as having a cheeky attitude, the reader – and the parent – find this likable (“he rubs the soapy lines out with his feet”).</li> </ul>

<p>use of parent / adult language.</p> <ul style="list-style-type: none"> <li>• <u>Simile</u> <ul style="list-style-type: none"> <li>- “It’s as clear as a text message” shows that he and his friends communicate very succinctly, in the way text messages convey information in few words / characters</li> <li>- “lays the mop like a vaulting pole” shows his playful side – he can be careful when he wants to, arranging the mop to balance on the bucket</li> <li>- “clean as a whistle” must be linked to the character of the boy and the job done less than well.</li> </ul> </li> <li>• <u>Onomatopoeia</u> <ul style="list-style-type: none"> <li>- “sloshes” suggests his half-hearted / careless cleaning of the floor.</li> </ul> </li> <li>• <u>Listing</u> <ul style="list-style-type: none"> <li>- “in corners, along skirting boards and edges” – suggests the details that his cleaning should cover but will miss.</li> </ul> </li> <li>• <u>Hyperbole</u> <ul style="list-style-type: none"> <li>- “piles of dirt” – the humorous exaggeration suggests how much dirt he is missing.</li> </ul> </li> </ul>		
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**QUESTION THREE: NON-FICTION (Text C: *How Real is Reality TV?*)**

Achievement	Achievement with Merit	Achievement with Excellence
<p><b>Shows understanding</b> of the chosen point (positive OR negative) the writer makes about reality television</p> <p>AND</p> <p>Gives an appropriate example.</p>	<p><b>Explains</b> how the writer develops ideas about reality television</p> <p>AND</p> <p>Gives appropriate example(s).</p>	<p><b>Appreciates and explains</b> how the writer develops ideas about reality television</p> <p>AND</p> <p>Gives appropriate example(s).</p>
<p><b>The point and the example cannot be the same</b>, and each must support the other. The candidate should use <b>their own words</b> in order to show “understanding” as required in the standard.</p>		
<p><u>Positive points</u></p> <ul style="list-style-type: none"> <li>• It is something for people to enjoy (escapism) – its “prime function is to entertain” (line 2) – people like watching things that they find pleasurable, not necessarily “worthy documentaries” (line 12).</li> <li>• It is the most economical of TV genres (“cost-effective” – line 8). Because paid actors etc aren’t required, more money is made by the show’s producers.</li> <li>• It provides compelling viewing (“it’s exciting” – line 8) – reality TV doesn’t bore people.</li> <li>• Most of the most popular shows are reality TV shows (they are “increasingly dominating the ratings” – line 14) – more people are watching reality TV, so it clearly appeals to a greater number of people.</li> </ul> <p><u>Negative points</u></p> <ul style="list-style-type: none"> <li>• While it is promoted as ‘reality’, much is staged (“fake courgette crisis” – line 16) or heavily manipulated (“you make people compete” – line 6).</li> <li>• Content is not necessarily worthwhile (“education or information comes a distant second” – lines 2–3).</li> <li>• Endorsement of certain products / covert advertising (“product placement” – line 19) means it is just another form of advertising.</li> <li>• The genre can play on viewers’ concerns about the world (“appealing to people’s fears” – line 26) and make people more worried about things in the world of which they were fearful or not even previously aware.</li> <li>• It encourages viewers’ tendencies to dwell on the problems and suffering of others (“focus on voyeurism” – line 25) – not an</li> </ul>	<p>The writer:</p> <ul style="list-style-type: none"> <li>• presents both positive and negative aspects of reality TV, to present a balanced argument and to let the reader make up their own mind <ul style="list-style-type: none"> <li>- reality TV is good, as it is cheap, exciting entertainment and because people are interested in other people’s lives (“people have always stopped to look at a gathering crowd” – lines 22–23)</li> <li>- this is also a negative thing as it is making people too nosy into business that is not their own</li> </ul> </li> <li>• suggests that reality TV sometimes puts people appearing on shows at risk (“Christie ... once accidentally set fire to a contestant” – line 10)</li> <li>• suggests that viewers are more interested in reality TV and watching other people instead of documentaries which might actually be quite informative</li> <li>• suggests that because of the way reality programming dominates screen time, people have little choice but to watch it</li> <li>• suggests that the viewer may never know how much of what they are watching is ‘real’, as scenarios and the people involved may have been manipulated to make for more dramatic viewing</li> <li>• suggests that while some people may find reality TV entertaining, and more and more people are watching it, it is also increasing fear in society – things we may never have thought twice about are now sensationalised and blown out of proportion.</li> </ul>	<ul style="list-style-type: none"> <li>• People like to watch other people, and see how they act in situations – it makes us feel better about our own lives and helps us escape.</li> <li>• There is a suggestion, through the rhetorical question “what [else] are we going to fill our televisions with?” (line 8) that “education or information” and “worthy documentaries” are no longer what is in demand.</li> <li>• There is an ever-increasing interest in the genre, evident in the listing of show titles (line 4–5, and 14) and the reported fact that they make up “nine of the top-10-rating series” (line 1) and are “increasingly dominating the ratings” (line 14). The effect of this (according to Martin Hirst) is to contribute to the creation of a voyeuristic society with a tendency to regard it as normal and entertaining to pry into other people’s lives. (This is also shown by the market for numerous ‘gossip’ magazines, such as <i>Woman’s Day</i>, <i>Famous</i>, and <i>NW</i>, which appeal to readers’ desires to know more about the intimate lives of famous celebrities).</li> <li>• Techniques the writer uses include: <ul style="list-style-type: none"> <li>- <u>emotive language</u> (“overrun by terrorists” – line 28)</li> <li>- <u>listing</u> (eg show titles)</li> <li>- <u>facts / statistics</u> (“nine of the top-10-rating series”)</li> <li>- <u>puns</u> (“cooked up a fake courgette crisis” – lines 15–16)</li> <li>- <u>authoritative sources</u> from both sides of the argument (Sue Woodfield – line 21; Martin Hirst – line 24)</li> <li>- <u>euphemism</u> (“commissioner of factual entertainment” – line 21), which implies quality</li> </ul> </li> </ul>

<p>admirable aspect of human nature.</p>		<p>programming</p> <ul style="list-style-type: none"> <li>- <u>rhetorical questioning</u> (“but how much is fake?” – line 15)</li> <li>- <u>repetition of emotive language</u> (“fear ... fears” – lines 26,30; “dangers ... danger ... danger” – lines 25, 28, 30)</li> </ul>
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**Judgement Statement**

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