

Assessment Schedule – 2013

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

N0 = No response; no relevant evidence.

Evidence Statement

QUESTION ONE: FICTION (Text A: “Beauty and the Beast”)

Achievement	Achievement with Merit	Achievement with Excellence
<p>Shows understanding of how the other children view Helen and / or Simon either positively or negatively</p> <p><i>AND</i></p> <p>Gives an appropriate example.</p>	<p>Explains how the writer shows the other children’s views of Helen and / or Simon</p> <p><i>AND</i></p> <p>Gives appropriate example(s).</p>	<p>Appreciates and explains how and why the writer shows how the other children view Helen and / or Simon</p> <p><i>AND</i></p> <p>Gives appropriate example(s).</p>
<p>Helen (aspects may be interpreted as either positive or negative):</p> <ul style="list-style-type: none"> she is <u>unusual</u> – “no one other than Helen or Simon walked” (line 3) – being different from others is viewed negatively she is <u>frail / fragile</u> – she “looked like something that could have been blown in on a high wind” (simile, lines 7–8); “she was small and narrow” (adjectives, line 8) she is <u>not particularly attractive</u> – she “could hardly have been called a beauty” (lines 14–15), she has “almost dirty-looking skin”, her hair is “always greasy at the roots” (adjectives, line 9); her physical appearance is shown negatively through unpleasant word choices she is <u>not intimidating or threatening</u> at all – her hair is “fluffy ... quite soft-looking” (adjectives, line 10), “like cotton wool” (simile, line 10); she “kept out of everyone’s way” (lines 19–20) she is <u>shy / withdrawn</u>, an observer rather than a participant – “Helen wouldn’t move or make a sound. She stood or sat somewhere on the edge of it all” (lines 28–29). <p>Simon (all negative aspects):</p> <ul style="list-style-type: none"> he is like a <u>monster / “beast”</u> (line 14) that they are a little scared of – with his “meaty hands, arms and legs thick and slightly grotesque”, “flubbery lips” (negative adjectives, lines 6–7, 26) he is <u>out of place</u> in the children’s class, because he is larger than they are and physically ungainly – “lumbering ... stumbling” (verbs, lines 25, 27); his body “like a malignant growth”, and head “like a sprouting potato” (similes, lines 5, 7); his physical appearance is shown negatively 	<p><i>Evidence of ‘appreciation’ is highlighted in bold.</i></p> <ul style="list-style-type: none"> The writer emphasises how different Helen and Simon are from the other children through contrast. For example, the others notice Helen and Simon because they walk to school, whereas all other children are dropped off or take the bus (lines 2–3). It is also unusual to have the two siblings in the same class, especially when Simon is older than the other children. The writer emphasises his size and behaviour, both of which suggest he is not academically equal to his peers and has been ‘held back’ (“laughing ... despite the stumbling and fury”, lines 26–27). The other children are fascinated by Helen and Simon because they are so different from each other. Simon appears quite terrifying, especially when the writer uses a simile to describe Simon as being so big that he bulged “like a malignant growth” (line 5). This creates the image that he is quite poisonous, like a cancer, spreading unpleasantly. This is contrasted with the writer’s description of Helen, where the adjectives “small” and “narrow” (line 8) are used to describe her. The writer also contrasts Helen and Simon – they are described as complete opposites: one little, ethereal and inoffensive, the other huge, lumbering and slightly frightening. Yet they also seem inseparable, always linked in the children’s minds. The writer emphasises the idea of “Beauty and the Beast” as suggested by the title. This is not so much based on Helen’s appearance but in her role as the passive captive to his monster, by whom she will always be defined. The metaphor “eternally chained together” (line 16) suggests that Helen has no choice but to cope with having her brother beside her. Simon is taunted by the children, even though neither he nor they really understand the implications of “Simple” (line 24). It rouses him to fury because he seems to understand that they are making fun of him, even though it appears that he invites the attention. The writer depicts Helen as a passive bystander / observer – she sits by the side when others make fun of her brother, perhaps because she doesn’t want to be teased too – and the other children seem to leave her alone. The writer shows that the children can’t help themselves but stare at and make fun of Simon, and they know that what they say and do is unkind. They find their cruelty and his reactions “exhilarating” (line 27). The children represent humanity’s voyeuristic tendencies and our ability to take pleasure in cruelty. While they may be too young to understand what “Simple Simon” means, they do understand that they say it to hurt him. They find it “exhilarating”, and the fact that the writer uses the onomatopoeic verbs “squeal” and “coo” (line 28) to describe their reactions suggests that they enjoy being frightened by this monster. 	

through unpleasant word choices

- he is unintelligent / he doesn't fully understand what is going on – “Simple Simon” (alliteration / sibilance, line 24); “sort of laughing to himself” (line 26) like he thinks it's all a game, even though the children are being deliberately cruel
- he is a burden to his sister – they “seemed to operate as one” (lines 13–14); they are “like characters ... eternally chained together” (lines 15–16)
- he becomes an object of their obsession, because he is so unattractive and unlike the rest of them – “a morbid fascination developed, rippling through our class” (lines 18–19).

QUESTION TWO: POETRY (Text B: “The day I lost you at ‘Colour the Sky’”)

Achievement	Achievement with Merit	Achievement with Excellence
<p>Shows understanding of the way the chosen language feature helps the writer describe the mother’s experiences at the kite festival</p> <p>AND</p> <p>Gives an appropriate example.</p>	<p>Explains how the writer helps us understand the mother’s experiences at the kite festival</p> <p>AND</p> <p>Gives appropriate example(s).</p>	<p>Appreciates and explains how and why the writer helps us understand the mother’s experiences at the kite festival</p> <p>AND</p> <p>Gives appropriate example(s).</p>
<ul style="list-style-type: none"> • <u>Listing</u> – “darting, spinning, streaming, whistling” – verbs that show the excitement and enjoyment of the festival. • <u>Listing / sibilance</u> – “searching, seeking, shrieking” – verbs that show the chaotic nature of trying to find her child, with the sibilance making the words run together, like everything is hazy in the chaos. • <u>Metaphor</u> <ul style="list-style-type: none"> - “The sky an artist’s palette” – shows how colourful (fun) the sky is, full of kites - “my face – bleached parchment paper” – shows how the colour drains from her face when her child goes missing - “anchored firmly, safely to their owners” – shows how the mother feels that children, like kites, should be controlled firmly, to avoid them getting away. • <u>Adverb</u> – “ – suddenly” – the dash places emphasis on the word, reinforcing how quickly it happened. • <u>Adjectives / listing / contrast</u> – “happy, laughing, delighted” – the positive description of the other festival-goers contrast with the mother’s experience – showing what she should be feeling but is not. • <u>Enjambment</u> – “anxiety, guilt – only a mother can know / A crumpled chip packet and a / carelessly discarded apple core ...” – suggests / emphasises the frantic movement of the mother trying to find her lost child, the chaos of the kite festival, that the mother is no longer in control. • <u>Contrasting adverbs</u> – “carelessly discarded”, “carefully prepared”, “left thoughtlessly” – show that despite being careful / organised, 	<p>The poet conveys how quickly a magical occasion can take an unexpected and dreadful turn.</p> <p><i>Evidence of ‘appreciation’ is highlighted in bold.</i></p> <ul style="list-style-type: none"> • The poet begins with the mother excited to be at the kite festival with her child, expecting it to be an enjoyable day out, as suggested by the list of ‘exhilarating’ verbs in line 2. • Everything changes for the mother in a single moment, when she loses her child. Excitement is abruptly replaced by dread, where the poet uses a dash (“–”) to emphasise the following adverb “suddenly” describing the discovery of the child “gone from my side”. The metaphor that follows creates an image showing how terrified the mother now is – her face has been drained of all colour, unlike the sky full of kites. • The poet’s frequent use of listing, particularly of verbs, suggests the movement of the kites and of the mother as she searches, showing how she doesn’t quite know what to do or where to go amongst the chaos of the festival. The mother feels like it is her fault that her child has disappeared, with further listing of feelings (of “anxiety, guilt”, and of being “frantic, fearful”). • The poem is presented from the mother’s perspective. The poet uses the future tense as the mother promises herself what she will do differently next time (“a harness, I’ll bring”) so that she doesn’t lose her child again. • The mother’s experience and feelings, losing and then finding the child, are mirrored in the extended metaphor throughout the poem of the journey of the kite. This is emphasised by the simile in the fifth stanza (“tether you to my side, like those kites”) which suggests that she needs to keep the child beside her to avoid losing control of him / her. • The mother feels an overwhelming sense of relief when her child reappears, so much so that she sheds tears – “my wet cheek”. This is signalled by a change in syntax, to succinctly reinforce the change in mood from panic to relief – the 6th stanza begins with a capital letter and a complete / simple / inverted sentence. The repetition of “In the park” from line 1 highlights the change of time period and mood. • In the final two stanzas the environment reflects the mother’s relief. The kites are personified – they “slumped and drooped instinctively”, and are “gathered up” safely, as is the lost child. • The poet shows us that despite the preparedness of the mother (eg the “carefully prepared lunchbox”), there are always moments of inattention in which the unexpected can happen. Children cannot be “controlled” as easily as the “whizzing” kites (line 19). • The poet suggests parenthood is both rewarding and joyous (“laughing, delighted squeals”), and fraught with constant responsibility (“carefully prepared lunchbox”) and “anxiety”. 	

the mother now realises something can happen in a single moment.

- Alliteration – “crumpled, called out and cried”, “frantic, fearful” – harsh sounds emphasise the horror of the situation the mother faces, after losing her child.
- Simile – “tether you to my side, like those kites” – she will tie the child to her to ensure such a terrifying thing will never happen again.
- Simple / short sentence – “The wind dropped away.” – emphasises how the environment mirrors the mother’s relief.
- Abstract nouns – “anxiety, guilt” – build a picture of mother’s negative emotions.

QUESTION THREE: NON-FICTION (Text C: “Land Down Under”)

Achievement	Achievement with Merit	Achievement with Excellence
<p>Shows understanding of the way the chosen language feature helps the writer describe what the Waitomo Caves are like</p> <p><i>AND</i></p> <p>Gives an appropriate example.</p>	<p>Explains how the writer shows what the experience of visiting the Waitomo caves is like</p> <p><i>AND</i></p> <p>Gives appropriate example(s).</p>	<p>Appreciates and explains how and why the writer shows what the experience of visiting the Waitomo caves is like</p> <p><i>AND</i></p> <p>Gives appropriate example(s).</p>
<ul style="list-style-type: none"> • Positive adjectives – “magnificent” (lines 4, 25), “magical” (line 24), “spellbound, star-struck” (line 26) – describe the awe that the writer feels for the beautiful setting. • Personification – “a shout might wake the beast” (line 7) – shows that the writer feels the caves are alive, and that the visitors need to respect the living entity that is there for admiration only. • Metaphors – “ever-changing tapestry” (line 8), “jewelled threads” (line 14), “magnificent canopy of twinkling white lights” (line 25) – portray the setting as made of fine or luxurious materials / emphasise a rich beauty. • Similes – “dripping like pancake batter ... popcorn-like bubbles” (lines 8–9) – suggest that the setting is visually quite unusual – the limestone forms shapes that remind the writer of food. • Adjectives – “the cave is roomy and well-lit, “sturdy walkways”, “sprawling tunnels” (lines 12–13) – describe the cave’s dimensions reassuringly – it is not claustrophobic as the writer had feared. • Repetition – “quiet” (lines 3 and 15) – emphasises the caves’ otherworldly aspect – the experience seems solemn and sacred. • Rhetorical question – “Do they even know there’s a fairy-tale world beneath their feet?” – emphasises the ‘magic’ of the caves. 	<p>The purpose of this piece of ‘advertorial’ travel writing is to entice the reader to visit the attraction it describes. The first-person narration helps the reader to be “in the shoes” of the writer, to encourage their participation.</p> <p><i>Evidence of ‘appreciation’ is highlighted in bold.</i></p> <ul style="list-style-type: none"> • The writer depicts the setting of the caves as majestic and ethereal. The caves are an enormous and overwhelming structure, where the visitor can do nothing but be amazed by them. Adjectives show how beautiful the caves are. The writer also suggests that the caves are a living entity, alluding to Māori custom / mythology in which nature plays an important role. • The setting is visually beautiful, with its many naturally occurring adornments, and it is compared to lush materials in the ‘real’ world. The beauty of the caves, and the writer’s awe at it, are further emphasised through metaphors suggesting parallels to luxurious items. Similes are used to reinforce the way the caves are visually both beautiful and unusual. • The writer presents the experience as exciting, and unlike how she had anticipated it would be. The first-person narration allows the reader to understand her initial concerns and subsequent relief. She “had been nervous of feeling claustrophobic” (line 12), but then uses the verb “amble” (line 12), and adjectives that suggest she is quite relaxed, showing there is room to move around and that it was nothing like she had anticipated. • The writer admires the “wetsuited thrill-seekers” (line 17) who float down the river in the cave. Despite this admiration, expressed in the simile “like a mob of slippery eels”, this is not something she is interested in doing herself. With “privately I decide they must be nuts” (line 18), she makes a subtle appeal to the reader by appearing to trust us with a confidential thought. • Listing (“sunshine, trees, and people”, line 28) contrasts the ordinariness of the world above with the “fairy tale world” of the caves, reinforcing the writer’s idea that she has experienced something magical. This links back to the opening paragraph where the same contrast is made. • The writer believes she has been very fortunate to have such an experience. The closing rhetorical question, “Do they even know there’s a fairy-tale world beneath their feet?” sums up the feeling that she has experienced something special and otherworldly, and that it was a great privilege. The question reinforces the idea the writer has developed throughout – how ‘ordinary life’ seems to carry on, separate from the majestic wonders that lie in wait beneath us. 	

Judgement Statement

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