

Assessment Schedule – 2014

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

Achievement	Achievement with Merit	Achievement with Excellence
<p>Responding critically to unfamiliar written texts through close reading involves making evaluative interpretations and judgements about significant aspects of the texts, supported by accurate and relevant evidence.</p>	<p>Responding critically and convincingly to unfamiliar written texts through close reading, using supporting evidence involves making discerning, informed critical responses to significant aspects of the texts, supported by accurate and relevant evidence.</p>	<p>Responding critically and perceptively to unfamiliar written texts through close reading, using supporting evidence involves making sophisticated and insightful or original critical responses to significant aspects of the texts, integrated with accurate and relevant evidence.</p> <p>The response may include explanation of how significant aspects communicate ideas about contexts such as human experience, society, and the wider world.</p>

“Aspects” of the written texts may include (as per Explanatory Note 4 of the standard):

- audiences and purposes
- ideas (eg themes, attitudes, beliefs, experiences, feelings, insights, meanings, opinions, thoughts, understandings within the text)
- language features (eg figurative language, syntax, style, symbolism, diction, vocabulary, sound devices)
- structures (eg narrative sequence, beginnings and endings).

Guidelines for applying the Assessment Schedule

- The answer-space provided in the exam paper is 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 analyse, usually beyond a brief statement.
- The evidence in this Assessment Schedule offers one example of the skill required to achieve at each level. Each response must be marked for skills displayed, and not accuracy of content knowledge or agreement with expert interpretations of the texts.

Evidence Statement

QUESTION ONE: PROSE (Text A: “The Plum Tree and the Hammock”)

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies the writer’s attitude towards her social and physical environment</p> <p><i>OR</i></p> <p>Gives an example of an aspect of written texts without accurately identifying the writer’s attitude towards her social and physical environment.</p>	<p>Identifies the writer’s attitude towards her social and physical environment.</p> <p>Gives an example of an aspect of written texts with only a tenuous link to the identified attitude.</p> <p>Recognises techniques, and aspects of meaning. Discussion of the technique(s) may be unconvincing or not well supported.</p>	<p>Begins to present a critical discussion of the writer’s attitude towards her social and physical environment.</p> <p>Gives an example of at least TWO valid aspects of written texts (one may be weaker or less specific than the other).</p> <p>Makes a relevant comment about how the aspects are effective in expressing the writer’s attitude towards her social and physical environment.</p>	<p>Presents a critical discussion of the writer’s attitude towards her social and physical environment.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Makes a relevant comment about how the aspects are effective in expressing the writer’s attitude towards her social and physical environment.</p>	<p>Presents a critical discussion of the writer’s attitude towards her social and physical environment.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents a valid and detailed discussion of how the aspects are effective in expressing the writer’s attitude towards her social and physical environment.</p> <p>Demonstrates a convincing awareness of the writer’s attitude towards her social and physical environment, and may trace the development of this attitude throughout the text.</p>	<p>Presents a critical discussion of the writer’s attitude towards her social and physical environment.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents a valid, detailed and discerning discussion of how the aspects are effective in expressing the writer’s attitude towards her social and physical environment.</p> <p>Demonstrates a convincing awareness of the writer’s attitude towards her social and physical environment, and traces the development of this attitude throughout the text.</p>	<p>Presents a critical discussion of the writer’s attitude towards her social and physical environment.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents an insightful and discerning critical discussion of how the aspects are effective in expressing the writer’s attitude towards her social and physical environment.</p> <p>Demonstrates an integrated and perceptive awareness of the writer’s attitude towards her social and physical environment, and traces the development of this attitude throughout the text; may draw on wider issues beyond the text.</p>	<p>Presents a critical discussion of the writer’s attitude towards her social and physical environment.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents an insightful, sophisticated and discerning critical discussion of how the aspects are effective in expressing the writer’s attitude towards her social and physical environment.</p> <p>Demonstrates an integrated and perceptive awareness of the writer’s attitude towards her social and physical environment, and traces the development of this attitude throughout the text; may draw on wider issues beyond the text.</p>

N0 = No response; no relevant evidence.

Question One cont'd

The discussion might include reference to attitudes such as:

- possessiveness, envy
- feeling embattled
- confusion, frustration, cynicism, resentment
- reflection, “childlike” / deeply personal
- issues with the tree’s “divided loyalty”.

• *Examples of aspects of written texts that may be referred to include:*

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| <ul style="list-style-type: none"> • <u>First-person plural pronouns</u>: “our”, “we”, “us” • <u>Possessive plural pronoun</u>: “our”, “their”, used to include and exclude • <u>Repetition</u>: “we”, “they”, to create a sense of (entrenched) conflict • Use of <u>loose (complex) sentences</u> • Use of <u>statistics</u> / “analytical” <u>precision</u>: “two thirds of it” (line 1) • <u>Repetition</u>: “their place; and their side” (line 2) • <u>Personification</u> of the tree: “chosen ... outstretched” (lines 2–3), “leaned” (line 7) • <u>Listing of adverbial or adjectival phrases</u>: “lie reading the paper or comics or doing nothing, eyes closed, arms in neck-rest position, ... enjoying ... the ... fruits of our plum tree” (lines 4–6) • <u>Adjectives</u> describing the Connollys: “envious” (line 5), “sharp ... precise ... economical” (line 19), “glum ... detachable” (lines 20–21) • <u>Similes</u>: “plums that hung like blue lamps” (line 8), “nun-like creature (line 10) • <u>Onomatopoeia</u>: “oozed” (line 9) | <ul style="list-style-type: none"> • <u>Colloquialism</u>: “blobs” (line 9) – emphasises the childlike tone • <u>Neologism</u> “nun-like” (line 10) • <u>Contrast</u> between the plums on each side; “our small mean round plums oozed blobs ... with a dark lump of bitterness inside” and “their ... big plums that hung like blue lamps ... had no blight” (lines 8–11) • <u>Contrast</u> between how each family ate the plums: “we had to keep our eyes open, whereas the Connollys could ... eat and relish them with their eyes closed” (lines 12–14) • <u>Declarative sentence</u>: “Truly, they enjoyed a backyard Eden” (line 15) • <u>Allusions</u>: “Eden” (line 15), “gods ... paradisaal” (lines 30–31) • <u>Parenthesis</u>: “that is, when she laughed” (line 20) • <u>Alliteration</u>: “paradisaal pleasures” (line 31) • <u>Active phrases</u> associated with Mr Smart: “juggle ... jerk ... watch ... roll down ... into our possession” – contrasts with the Connollys. |
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QUESTION TWO: POETRY (Text B: “All Possession Is Theft”)

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies an idea of ownership in the poem</p> <p><i>OR</i></p> <p>Gives an example of an aspect of written texts without accurately identifying an idea of ownership.</p>	<p>Identifies an idea of ownership in the poem.</p> <p>Gives an example of an aspect of written texts with only a tenuous link to the identified idea.</p> <p>Recognises techniques, and aspects of meaning. Discussion of the technique(s) may be unconvincing or not well supported.</p>	<p>Begins to present a critical discussion of how the writer explores the idea of ownership.</p> <p>Gives an example of at least TWO valid aspects of written texts (one may be weaker or less specific than the other).</p> <p>Makes a relevant comment about how the aspects are effective in conveying the idea of ownership.</p>	<p>Presents a critical discussion of how the writer explores the idea of ownership.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Makes a relevant comment about how the aspects are effective in the writer’s exploration of the idea of ownership.</p>	<p>Presents a critical discussion of how the writer explores the idea of ownership.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents a valid and detailed discussion of how the aspects are effective in the writer’s exploration of the idea of ownership.</p> <p>Demonstrates a convincing awareness of the writer’s treatment of the idea of ownership, and may trace the development of this treatment throughout the text.</p>	<p>Presents a critical discussion of how the writer explores the idea of ownership.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents a valid, detailed and discerning discussion of how the aspects are effective in the writer’s exploration of the idea of ownership.</p> <p>Demonstrates a convincing awareness of the writer’s treatment of the idea of ownership, and traces the development of this treatment throughout the text.</p>	<p>Presents a critical discussion of how the writer explores the idea of ownership.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents an insightful and discerning critical discussion of how the aspects are effective in the writer’s exploration of the idea of ownership.</p> <p>Demonstrates an integrated and perceptive awareness of the writer’s treatment of the idea of ownership, and traces the development of this treatment throughout the text; may draw on wider issues beyond the text.</p>	<p>Presents a critical discussion of how the writer explores the idea of ownership.</p> <p>Gives an example of at least TWO valid and specific aspects of written texts.</p> <p>Presents an insightful, sophisticated and discerning critical discussion of how the aspects are effective in the writer’s exploration of the idea of ownership.</p> <p>Demonstrates an integrated and perceptive awareness of the writer’s treatment of the idea of ownership, and traces the development of this treatment throughout the text; may draw on wider issues beyond the text.</p>

N0 = No response; no relevant evidence.

Question Two cont'd

The discussion might include, but will not be limited to:

- nature's confident sense of ownership in the presence of human nuisance: "a chaffinch ... strutted"
- how the pōhutukawa and other trees have been around longer than humanity: "the pōhutukawa has lineage"
- how we make mistakes / do not know all there is to know about the history of the nature around us: "the pohutukawa has lineage, I would be certain / to make faux pas across its genealogies"
- how nature is dominant compared to human constructions like a house: "the house ... had nothing / to say, but the trees..."
- the perceived ownership of people who presume to know more about our lives than they should: "the land agent, / voice of the social page"
- the mistakes we make when we try to conquer nature (our man-made constructions not supporting us): "my foot slipped between clay and concrete"
- nature's nurturing "ownership" of us: "neglecting his paths but cared for by his trees"
- the writer's reverence for the garden – giving over power or being aware of her own insignificance: "... tentatively, found instead / its green shawl"
- the idea of the fruit being a "secret guardian" – ownership derived from longevity and knowledge
- ownership being transferred to the writer in the closing line: "I live here now".

Examples of aspects of written texts that may be referred to include:

- Parenthetical structures: "a chaffinch, / before we surprised it, strutted..." (lines 1–2); "the trees – the great, well heeled, patrician / trees – turned..." (lines 4–5); "The land agent, / voice of the social page, recalled..." (lines 9–10)
- First person plural pronoun: "we" (line 2)
- Sibilance: "a chaffinch, / before we surprised it, strutted beside ..." (lines 2–3); "the poised and secret guardian of an old season's / accumulations" (lines 18–19)
- Verb choice: "strutted" (line 2); "jeered" (line 9)
- Emotive language: "strutted" (line 2); "jeered" (line 9); "neglecting" (line 13); "tentatively" (line 14); "luxurious" (line 16)
- Assonance: "the house was white, polite" (line 3)
- Personification: "the house ... had nothing / to say" (lines 3–4); "the trees ... turned their green shoulders aside" (lines 4–5); "a magpie jeered" (line 9)
- Adjectives: "polite" (line 3); "well-heeled" (line 4); "lecherous" (line 22)
- Compounding: "well-heeled" (line 4); "three-fingered leaves" (line 15)
- Repetition: "the trees – the great, well-heeled patrician / trees" (lines 4–5)
- Metaphors: "the great, well-heeled, patrician / trees" (lines 4–5); "green shawl of long three-fingered leaves" (line 15)
- Listing: "the great, well-heeled, patrician / trees" (lines 4–5); "a single fruit, narrow, golden, / the poised and secret guardian" (lines 17–18)
- First-person pronoun: "I" (line 6); "my" (line 8)
- Colloquialism / French loan phrase: "faux pas" (line 7)
- Alliteration: "clay and concrete" (line 8); "feeling faintly lecherous" (line 22); "with a quick tug, took it", (line 24)
- Adverbs: "noisily" (line 9); "tentatively" (line 14)
- Third-person pronoun: "him" (line 11); "his" (line 13)
- Simile: "a pink flower luxurious as an orchid" (line 16)
- Proper nouns: "Banana passion fruit" (line 19)
- Consonance: "feeling faintly lecherous" (line 22); "with a quick tug, took it", (line 24)
- Simple sentence: "I live here now" (line 24).

QUESTION THREE: Comparison of the texts

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies a mood in ONE text</p> <p><i>OR</i></p> <p>Gives an example of an aspect of written texts without accurately identifying a mood.</p>	<p>Identifies a mood in ONE text.</p> <p>Gives an example of an aspect of written texts with only a tenuous link to the identified mood.</p> <p>Recognises techniques, and aspects of meaning. Discussion of the technique(s) may be unconvincing or not well supported.</p>	<p>Begins to present a critical discussion of the way nature conveys mood(s) in each text.</p> <p>May attempt to compare and / or contrast the texts in some way.</p> <p>Gives an example of at least ONE valid aspect of written texts used in EACH text (one may be weaker or less specific than the other).</p>	<p>Presents a critical discussion comparing the way nature is used to convey mood(s) in each text.</p> <p>Gives an example of at least ONE valid and specific aspect of written texts used in EACH text.</p>	<p>Presents a critical discussion comparing the way nature is used to convey mood(s) in each text.</p> <p>Gives an example of at least ONE valid and specific aspect of written texts used in EACH text.</p> <p>May begin to demonstrate an understanding of how mood is developed through the language choices or structural features in each text.</p>	<p>Presents a critical and convincing discussion comparing the way nature is used to convey mood(s) in each text.</p> <p>Gives an example of at least ONE valid and specific aspect of written texts used in EACH text.</p> <p>Demonstrates an understanding of how mood is developed through the language choices or structural features in each text.</p>	<p>Presents a critical, convincing and detailed discussion comparing the way nature is used to convey mood(s) in each text.</p> <p>Gives an example of at least ONE valid and specific aspect of written texts used in EACH text.</p> <p>Demonstrates an understanding of the aspects of written texts, and integrates the discussion of how language choices or structural features convey and build mood in each text.</p> <p>Demonstrates an understanding of the importance of nature to the writer(s) and society; may draw on wider issues beyond the text.</p>	<p>Presents a critical, convincing and detailed discussion comparing the way nature is used to convey mood(s) in each text, showing perception and insight.</p> <p>Gives an example of at least ONE valid and specific aspect of written texts used in EACH text.</p> <p>Demonstrates an understanding of the aspects of written texts, and integrates the discussion of how language choices or structural features convey and build mood in each text.</p> <p>Demonstrates an understanding of the importance of nature to the writer(s) and society; may draw on wider issues beyond the text.</p>

N0 = No response; no relevant evidence.

Question Three cont'd

The discussion might include reference to moods such as:

Text A: frustration, humour, resignation, desperation, loathing, envy

Text B: melancholy, caution, lasciviousness, smugness, self-awareness, deference

Discussion of similarities in aspects of the texts could include observations that:

- both use the first-person point of view
- both refer to a specific, localised natural environment
- both refer to the flora and fauna of a familiar New Zealand landscape: “macrocarpa hedge” (Text A); “pohutukawa”, “magpie” (Text B)
- nature is a dominant character in both
- both refer to a collective engagement with nature: “we”, “our”, “they”
- both see fruit as an object of wealth, to be sought after, highly prized
- both writers are adults reflecting on the past
- both writers use sophisticated diction that suggests an adult narrator looking back: “enviable luxury”, “movements precise, economical”, “the appearance of being detachable” (Text A); “faux pas”, “feeling faintly lecherous” (Text B)
- both use negative connotations: “blight”, “dark lump of bitterness”, “glum” (Text A); “jeered”, “frowning ... sad ... neglecting”, “lecherous”(Text B)
- both use positive connotations: “luxury of relaxation”, “backyard Eden”, “paradisal pleasures” (Text A); “cared for by his trees”, “luxurious”, “golden”, “poised”, “natural” (Text B).

Discussion of contrasting aspects of the texts could include observations that:

- Text A is seen more through a child’s eyes
- Text B has the sense of a stream of consciousness
- The past in Text A appears more distant than in Text B
- Text B suggests a degree of conflict with nature
- Text A has a sense of resentment still evident in memory
- There is a sense of loss or sadness in the history of the garden in Text B
- The sense of humour in Text A is more childlike
- Writer A is resigned at the end to losing possession of the fruits of nature (“the Connollys were no gods ... to have the benefits of such paradisal pleasures”) whereas in the end Writer B ends with owning all she has described (“I live here now”)
- Text B is more reflective and at times, morose: “I would be certain to make faux pas”, “my foot slipped”, “his sad case histories ... neglecting his trees”.

Cut Scores

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