BBA EDUCATIONAL RESOURCES
2016

ENGLISH PRACTICE EXAMINATION
ASSESSMENT SCHEDULES

Level Three

91472 (3.1) ('Written texts')

91473 (3.2) ('Visual or oral texts')

91474 (3.3) ('Unfamiliar Texts')

91472 (3.1) WRITTEN TEXTS: 'Respond critically to specified aspect(s) of studied written text(s), supported by evidence.'

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
Responding critically to specified aspect(s) of studied written text(s), with supporting evidence, involves clearly developing the focus and scope of an argument discussing the aspect(s), and integrating a range of relevant points, supported by accurate and relevant evidence.	Responding critically and convincingly to specified aspect(s) of studied written text(s), with supporting evidence, involves making discerning, informed critical responses to the aspect(s), supported by accurate and relevant evidence.	Responding critically and perceptively to specified aspect(s) of studied written text(s), with supporting evidence, involves making sophisticated and insightful or original critical responses to the aspect(s), integrated with accurate and relevant evidence.
The argument will be communicated clearly and coherently, in a structured written answer that follows the conventions of an essay format.	The argument will be communicated clearly and coherently, in a structured written answer that follows the conventions of an essay format.	The argument may include explanation of how significant aspects of the text(s) communicate ideas about contexts such as human experience, society, and the wider world.

"Specified aspects" are selected (as per Explanatory Note 3 of the Achievement standard) from:
- purposes and audiences
- ideas (e.g. character, theme, setting)
- language features (e.g. figurative language, syntax, style, symbolism, diction, vocabulary, sound devices)
- structures (e.g. narrative sequence, beginnings and endings).

Note: Points cited below as evidence are indicative and not exclusive.

Not Achieved		Achievement		Achievement with Merit		Achievement with Excellence	
N1	**N2**	**A3**	**A4**	**M5**	**M6**	**E7**	**E8**
Attempts to demonstrate an understanding of a specified aspect of the text(s).	Shows some limited understanding of a specified aspect of the text(s).	Shows **some understanding** of a specified aspect of the text(s)	Shows **a good understanding** of a specified aspect of the text(s) but may have an inconsistent approach.	Shows **some convincing understanding** of a specified aspect of the text(s) but may be inconsistent.	Shows **sound and convincing understanding** of a specified aspect of the text(s).	Shows **some insight and perception** about a specified aspect of the text(s) and how it relates to the rest of the text(s), or to other context(s) such as human experience, society, and the wider world.	**Shows insight and perception** about a specified aspect of the text and how it relates to the rest of the text(s), or to other context(s) such as human experience, society, and the wider world.
	Develops a simple argument.	Develops a **relevant** argument.	Develops a **relevant and focused** argument.	Develops a **partially convincing** argument.	Develops a **convincing** argument.	Develops a **partially insightful** argument.	Develops an **insightful argument** or interpretation.
				Demonstrates **some maturity and perception** in evaluating the text(s).	Demonstrates **some maturity and perception** in evaluating the text(s).	Demonstrates **maturity and insight** in evaluating the text(s) in terms of the statement.	Demonstrates **maturity and insight** in evaluating the text(s) in terms of the statement.
	Shows a limited familiarity with the text(s).	Shows **some evidence of familiarity** and **engagement** with the text(s).	Shows evidence **of familiarity** and **engagement** with the text(s).	Shows **an accurate knowledge of** and **convincing engagement** with the text(s), which may move beyond the text(s) in critical analysis, with partial success.	Shows **comprehensive knowledge of** and **convincing engagement** with the text(s), which may move beyond the text(s) in critical analysis.	Shows **insight in engagement** with the text(s), and may link successfully to context(s) outside of the text(s).	Shows **insight in engagement** with the text(s), and may make links between the statement and context(s) outside of the text(s).
	Gives some evidence of a critical response.	Communicates a **straightforward** critical response.	Clearly communicates a **focused** critical response.	Begins to develop an **informed** critical response (inferences based on personal understanding and awareness of themes, craft and purpose, etc).	Develops an **informed** critical response (inferences are made based on personal understanding and awareness of themes, craft and purpose, etc).	Makes a **judicious** personal response to the text(s), demonstrating **some critical insight and appreciation**, and may move beyond the text(s) in evaluation.	Makes a **judicious and sophisticated** personal response to the text(s), demonstrating **critical insight and appreciation**, and may move beyond the text(s) in evaluation.
	Uses simple vocabulary accurately to discuss the text(s).	Demonstrates **some ability** to use writing conventions.	Demonstrates an **ability** to use writing conventions.	Makes **some accurate** use of academic writing conventions and style features but may include irrelevancies and / or clumsiness.	Makes **some accurate** use of academic writing conventions and style features but may include some irrelevancies and / or clumsiness.	Makes **mostly accurate** use of academic writing conventions in a response that is articulate and shows some originality of expression.	Makes **accurate** use of academic writing conventions.
Demonstrates weaknesses in style and / or organisation.	Focuses mainly on summarizing the content of the text.	May follow the format of an essay structure but with some weaknesses in organisation.	Follows the format of an essay structure in a focused manner and addresses the statement fully.	Writes a structured answer that has an introduction, linked paragraphs and a conclusion and addresses the statement with confidence.	Writes, with a sense of deliberate crafting, a structured answer that has an introduction, linked paragraphs and a conclusion.	Writes a cohesive, deliberately planned response with scope and focus.	Writes a lucid essay with scope and focus that establishes a cohesive integrated response.
Includes little direct evidence or quotation from the text(s) that may be relevant to the discussion.	Includes some evidence that may be relevant to the discussion.	Attempts to support discussion with **appropriate evidence**.	Supports the discussion with **specific evidence** from the text(s).	Provides **a range of appropriate evidence** woven into the response that supports the discussion	Provides a **range of appropriate detail and evidence** woven into the response that supports the discussion.	Provides **insightful detail and evidence** woven into the response that supports the discussion.	Provides **generous and insightful detail and evidence** woven into the response that supports, expands the discussion.

N∅ = No response; no relevant evidence

Cut Scores	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	0-2	3-4	5-6	7-8

3

91473 (3.2) VISUAL OR ORAL TEXTS: 'Respond critically to specified aspect(s) of studied visual or oral text(s), supported by evidence.'

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
Responding critically to specified aspect(s) of studied visual or oral text(s), with supporting evidence, involves clearly developing the focus and scope of an argument discussing the aspect(s), and integrating a range of relevant points, supported by accurate and relevant evidence. The response will be communicated clearly and coherently, in a structured written answer that follows the conventions of an essay format.	Responding critically and convincingly to specified aspect(s) of studied visual or oral text(s), with supporting evidence, involves making discerning, informed critical responses to the aspect(s), supported by accurate and relevant evidence.	Responding critically and perceptively to specified aspect(s) of studied visual or oral text(s), with supporting evidence, involves making sophisticated and insightful or original critical responses to the aspect(s), integrated with accurate and relevant evidence. The response may include explanation of how significant aspects of the text(s) communicate ideas about contexts such as human experience, society, and the wider world.

"Specified aspects" are selected (as per Explanatory Note 3 of the Achievement standard) from:

- purposes and audiences
- ideas (e.g. character, theme, setting)
- language features (e.g. cinematography, mise-en-scène, editing, production design, sound, performance, rhetorical devices)
- structures (e.g. narrative sequence, beginnings and endings).

Note: Points cited below as evidence are indicative and not exclusive.

Not Achieved		Achievement		Achievement with Merit		Achievement with Excellence	
N1	**N2**	**A3**	**A4**	**M5**	**M6**	**E7**	**E8**
Attempts to demonstrate an understanding of a specified aspect of the text(s).	Shows some limited understanding of a specified aspect of the text(s).	Shows **some understanding** of a specified aspect of the text(s)	Shows **a good understanding** of a specified aspect of the text(s) but may have an inconsistent approach.	Shows **some convincing understanding** of a specified aspect of the text(s) but may be inconsistent.	Shows **sound and convincing understanding** of a specified aspect of the text(s).	Shows **some insight and perception** about a specified aspect of the text(s) and how it relates to the rest of the text(s), or to other context(s) such as human experience, society, and the wider world.	**Shows insight and perception** about a specified aspect of the text and how it relates to the rest of the text(s), or to other context(s) such as human experience, society, and the wider world.
	Develops a simple argument.	Develops a **relevant** argument.	Develops a **relevant and focused** argument.	Develops a **partially convincing** argument.	Develops a **convincing** argument.	Develops a **partially insightful** argument.	Develops an **insightful argument** or interpretation.
				Demonstrates **some maturity and perception** in evaluating the text(s).	Demonstrates **some maturity and perception** in evaluating the text(s).	Demonstrates **maturity and insight** in evaluating the text(s) in terms of the statement.	Demonstrates **maturity and insight** in evaluating the text(s) in terms of the statement.
	Shows a limited familiarity with the text(s).	Shows **some evidence of familiarity** and **engagement** with the text(s).	Shows **some evidence of familiarity** and **engagement** with the text(s).	Shows **an accurate knowledge of** and **convincing engagement** with the text(s), which may move beyond the text(s) in critical analysis, with partial success.	Shows **comprehensive knowledge of** and **convincing engagement** with the text(s), which may move beyond the text(s) in critical analysis.	Shows **insight in engagement** with the text(s), and may link successfully to context(s) outside of the text(s).	Shows **insight in engagement** with the text(s), and may make links between the statement and context(s) outside of the text(s).
	Gives some evidence of a critical response.	Communicates a **straightforward** critical response.	Clearly communicates a **focused** critical response.	Begins to develop an **informed** critical response (inferences based on personal understanding and awareness of themes, craft, and purpose, etc).	Develops an **informed** critical response (inferences are made based on personal understanding and awareness of themes, craft, and purpose, etc).	Makes a **judicious** personal response to the text(s), demonstrating **some critical insight and appreciation**, and may move beyond the text(s) in evaluation.	Makes a **judicious and sophisticated** personal response to the text(s), demonstrating **critical insight and appreciation**, and may move beyond the text(s) in evaluation.
	Uses simple vocabulary accurately to discuss the text(s).	Demonstrates **some ability** to use writing conventions.	Demonstrates an **ability** to use writing conventions.	Makes **some accurate** use of academic writing conventions and style features but may include irrelevancies and / or clumsiness.	Makes **some accurate** use of academic writing conventions and style features but may include some irrelevancies and / or clumsiness.	Makes **mostly accurate** use of academic writing conventions in a response that is articulate and shows some originality of expression.	Makes **accurate** use of academic writing conventions.
Demonstrates weaknesses in style and / or organisation.	Focuses mainly on summarizing the content of the text.	May follow the format of an essay structure but with some weaknesses in organisation.	Follows the format of an essay structure in a focused manner and addresses the statement fully.	Writes a structured answer that has an introduction, linked paragraphs and a conclusion and addresses the statement with confidence.	Writes, with a sense of deliberate crafting, a structured answer that has an introduction, linked paragraphs, and a conclusion.	Writes a cohesive, deliberately planned response with scope and focus.	Writes a lucid essay with scope and focus that establishes a cohesive integrated response.
Includes little direct evidence or quotation from the text(s) that may be relevant to the discussion.	Includes some evidence that may be relevant to the discussion.	Attempts to support discussion with **appropriate evidence**.	Supports the discussion with **specific evidence** from the text(s).	Provides **a range of appropriate evidence** woven into the response that supports the discussion.	Provides a **range of appropriate detail and evidence** woven into the response that supports the discussion.	Provides **insightful detail and evidence** woven into the response that supports the discussion.	Provides **generous and insightful detail and evidence** woven into the response that supports and expands the discussion.

NØ = No response; no relevant evidence

Cut Scores	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	**0-2**	**3-4**	**5-6**	**7-8**

91474 (3.3) UNFAMILIAR TEXTS: 'Respond critically to significant aspects of unfamiliar written texts through close reading, supported by evidence.'

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
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.	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.	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. The response may include explanation of how significant aspects communicate ideas about contexts such as human experience, society and the wider world.

"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

QUESTION ONE: PROSE (*'Discuss the way the writer conveys the severity of the problems of global warming'*).

N1	N2	A3	A4	M5	M6	E7	E8
Identifies the writer's concern about the severity of the problem of global change. OR Gives an example of an **aspect** of written texts without accurately identifying the writer's sense of the severity of global warming.	**Identifies** the writer's concern about the severity of the problems of global warming. Gives an example of an **aspect** of written texts with only a tenuous link to the identified concern.	**Begins to present a critical discussion** of the writer's method(s) of conveying the severity of the problems of global warming. Gives an example of at least TWO **valid aspects** of written texts (one may be weaker or less specific than the other).	Presents a **critical discussion** of the way the writer's method(s) of conveying the severity of the problems of problems of global warming warming. Gives an example of at least TWO valid and **specific aspects** of written texts.	**Presents a critical discussion** of the writer's method(s) of conveying the severity of the problems of global warming. Gives an example of at least TWO **valid and specific aspects** of written texts.	Presents a **convincing critical discussion critical discussion** of the writer's method(s) of conveying the severity of the problems of global warming. Gives an example of at least TWO **valid and specific aspects** of written texts.	Presents a **perceptive critical discussion** of the writer's method(s) of conveying the severity of the problems of global warming. Gives an example of at least TWO **valid and specific aspects** of written texts.	Presents a **perceptive critical discussion** of the writer's method(s) of conveying the severity of the problems of global warming. Gives an example of at least TWO v**alid and specific aspects** of written texts.
	Recognises techniques and aspects of meaning. Discussion of the technique(s) may be unconvincing or not well supported.	Makes a **relevant comment** about how the aspects are effective in expressing the writer's awareness of the severity of climate change.	Makes a **relevant comment** about how the aspects are effective in expressing the writer's sense of the severity of the problem of climate change.	Presents a **valid and detailed discussion** of how the aspects are effective in expressing the writer's sense of the severity of the problem of climate change.	Presents a **valid, detailed and discerning discussion** of how the aspects are effective in expressing the writer's sense of the severity of the problem of climate change.	Presents an i**nsightful and discerning critical discussion** of how the aspects are effective in expressing the writer's discussion of the problems.	Presents an **insightful, sophisticated and discerning critical discussion** of how the aspects are effective in expressing the writer's discussion of the problems.
				Demonstrates a **convincing awareness** of the writer's sense of the severity of the problem of climate change, **and may trace the development** of this attitude throughout the text.	Demonstrates a **convincing awareness** of the writer's sense of the severity of the problem of climate change, and **traces the development** of this attitude throughout the text.	Demonstrates **an integrated and perceptive awareness** of the writer's treatment of the severe problems, and **traces the development** of this treatment throughout the text; may draw on wider issues beyond the text.	Demonstrates **an integrated and perceptive awareness** of the writer's treatment of the severe problems, and **traces the development** of this treatment throughout the text; may draw on wider issues beyond the text.

N1	N2	A3	A4	M5	M6	E7	E8
e.g. 'The writer tries to warn the reader that soon there will be 5 degrees C global warming and the serious consequences for the earth. He seems to know a lot of scientific facts about the subject.'	*e.g.* 'The writer tries to show the reader how serious the problem is by using a <u>superlative</u> *"worst"* in the title. He also uses a <u>negative</u> to show how high the sea levels will rise *"by metres."'*	*e.g.* 'The writer conveys the severity of what MAY happen by being very direct about the 'fact' that we face the possibility of a 5%+ global warming, but he never says what his source is. By sounding like it's a non-negotiable fact he persuades readers that there is no argument about his version of the issue. The <u>verb</u> *"will"* is often used instead of *"might"*. The use of <u>questions</u> also implies that his ideas are correct e.g. *"Was the current climate catastrophe avoidable?"'*	*e.g.* 'Climate change is presented as a very serious problem by the writer who uses many <u>modifiers</u> to make his point. He often uses <u>synonyms</u> to hammer home the idea, such as *"arid"* and *"infertile"*, or *"kill"* and *"perish"*. By using a series of <u>declarative sentences</u> each containing the <u>main verb</u> *"will"*, the writer intensifies the wide range of bad effects of global warming, as in paragraph 4, where *"will"* appears in all 5 sentences. This definite inevitable disaster won't be prevented by humans, he argues.'	*e.g.* 'The text is <u>structured</u> clearly which makes it easy for the reader to understand the severity of global warming. Paras 1 and 2 have a series of <u>declarative sentences</u>, and then paras 3 and 4 <u>develop</u> the argument by describing the <u>effects</u> of those facts, both <u>specifically</u> (*"Greenland"*), and <u>globally</u> (*"Civilization"*). The writer uses <u>alliteration</u> to make the idea of the *"planet's permafrost"* more memorable, especially the words *"climate catastrophe"*, to reinforce the serious extent of the issue.'	*e.g.* 'The writer uses the <u>colloquialism</u> *"burps"* in the first sentence to balance the scientific <u>jargon</u> of words like *"gigatons"*, which may put off average readers. To appeal to readers' <u>emotions</u>, he uses many <u>adjectives</u> with <u>negative connotations</u>, like *"alarming"* and *"dangerous,"* to describe gas emissions. The writer tries to get away from the usual <u>impersonal data</u> which can overwhelm readers so much they turn off, and uses expressions like *"runaway global warming,"* or the Earth *"gives up <u>its riches</u>"* and starts *"sweltering"*, to <u>humanize</u> the problem. This brings <u>abstract</u>, <u>impersonal</u>, planet-wide issues down to a more <u>personal</u>, <u>individual</u> level. The writer emphasises the deadly nature of global warming by using doom-laden <u>negative verbs</u> such as *"perish"*, *"kill"*. This is the main technique used to show the severity of global warming: <u>listing</u> of disastrous consequences (*"Famine… War"*), and negative verbs and adjectives, and giving examples of how humans have not succeeded before in calmly setting long-term goals and working towards them.'	*e.g.* 'The writer uses a '<u>shock jock</u>' <u>journalistic</u> approach to climate change. By <u>repetition</u> of the future verb *"will"* (rather than 'may' or 'might'), nine times in paragraphs 3-4, the writer reinforces the inevitability of disaster and universalizes the problem by using <u>statistics</u> such as *"7 billion"* to show every reader would be impacted, and a 5% rise is *"not survivable"*. A series of relentlessly <u>negative adjectives</u> accompany the apocalyptic statistics throughout the piece, e.g. *"massive"*, *"alarming"*, *"dangerous"*, *"runaway"*, *"arid"* and *"infertile"*. These combine to create the idea of imminent doom in the reader's mind. The writer also uses <u>adverbs</u> to emphasise the urgency of the global warming problem, such as the <u>synonymous</u> *"seriously"*, and *"profoundly"*, *"quickly"* and *"instantly"*. The seriousness of the problem is also indicated by the use of capitals for *"Famine, Pestilence and War"*, and the writer's use of Biblical terms like *"pestilence"* gives his warnings an Old Testament <u>prophetic tone</u>. The writer uses <u>historical references</u> in the second half of the text to illustrate how man has not been at all good at prioritising long-term action for universal good. The <u>allusions</u> to WW2 and the Cold War reinforce his point that global warming is a much more serious threat because mankind won't prevent it.'	*e.g.* 'At first glance the writing looks as if it is part of a science textbook, because of the geographical and <u>statistical</u> <u>information</u> provided. But a closer look shows the text to be a <u>persuasive</u> one, because the writer uses many of the standard techniques associated with persuasive writing in order to make a point, in this case to show the reader how serious a situation humans are in with global warming. A series of intense statements and dramatic <u>vocabulary</u> choices are designed to scare readers. The writer is uncompromising in his attitude to the imminence of catastrophe because of global warming. He begins the article with an <u>emphatic topic sentence</u> containing a geographical reference and a dramatic <u>metaphor</u>, *"massive burps"*, with the <u>adjective</u> *"massive"* followed by an intense <u>verb</u> in the second sentence, *"soared"*. The writer uses the statistic 5% as evidence of the severity of global warming. Following the establishment of his attitude, the writer continues his uncompromising style through an accumulation of <u>negatively toned adjectives</u>. The information is *"seriously alarming"*, because methane (in a <u>comparative</u>) is *"much more dangerous"* than carbon dioxide. Synonyms are used to emphasize the effects of warming: *"arid and infertile"*. <u>Dramatic personifications</u> – *"Famine, Pestilence and War will raise their reeking banners …."* – provide the dystopian horror of the Earth's future. These <u>nouns</u> are not <u>abstract</u>. They have very real emotional force and the <u>triple construction</u> of them gives the reader a sense of a marching, malign army about to conquer the world. Then a simple dramatic <u>declarative</u> enforces the point: *"Billions will perish"*. All the way through the first part of the article the writer has used <u>simple</u> <u>sentences</u> as he bombards the reader with disturbing information, and he leads to a climactic point by the common device of a simple sentence with an emotionally toned <u>verb</u>, *"perish"*. He then leaves the reader with two provocative <u>interrogatives</u> and the second question contains an emphatic use of <u>alliteration</u>, *"climate catastrophe"*. The <u>aural linking</u> of these words shows the writer is very single-minded, allowing no dissent on the often-argued lines that global warming is a natural phenomenon and not as dire as he states. He goes on to say that humans are poor at long-term planning, <u>implying</u> that looking to ourselves for a solution won't help.'

NØ = No response; no relevant evidence

The discussion might include reference to style and information:

Structure / layout is newspaper or magazine style: short paragraphs
Style is persuasive, text type is column
Geographical reference – Arctic Circle
Urgency – rates increasing
Provides information about temperature
Provides information about consequences of rising temperature
Alerts to consequences for food supply/water

Examples of aspects of written texts that may be referred to include:
Comparatives: *'much more dangerous', 'more valuable', 'higher', 'better'*
First person plural pronoun: *'we'*
Use of simple sentences: *'Billions will perish.'*
Use of compound sentence: *'Very quickly … control it.'*
Use of complex sentence: *'Long-term threats … short-term threats.'*
Use of interrogatives / questions: *'Could we have prevented this?'*
Use of statistics: *'over the last five years', '5%', 'in excess of 7 billion'*
Personification: *'Famine, Pestilence and War'*
Capitalization: *'Famine, Pestilence and War'*
Listing of adverbial or adjectival phrases: *e.g 'profoundly reshaping the world's landmasses', 'hitherto frozen'*
Abstract nouns: *'rapidity', 'magnitude', 'ferocity'*
Adjectives describing the global warming: *'dangerous', 'massive', 'alarming', 'vast', 'Runaway', 'arid', 'infertile', 'reeking', 'sweltering'*
Onomatopoeia: *'burps'*
Emotionally toned / connotative verbs: *'soared', 'melt', 'disappear', 'kill', 'perish', 'hold dear'*
Contrast: *'metres, not centimetres', 'slow-moving' and 'instantly', 'short term' and 'long term'*
Declarative sentence: *'Billions will perish'*
Alliteration: *'climate catastrophe', 'planet's permafrost', 'Gigatons of gas'*
Adverbial phrase: *'Very quickly'*
Hyperbole: *'raise their reeking banners'*

Superlatives: *'best', 'slightest'*
Repetition: *'leaves', 'tremor', 'war', 'will'*
Pun: *'cooked up'*
Metaphor: *'riches', 'burps', 'cooked up', 'ark'*
Colloquialisms: *'rung the changes', 'Cold War', 'burps', 'probably not'*
Antithesis: *'intelligence … but not the wisdom'*
Triple structure: *'Famine, Pestilence and War', 'want, ignorance and disease'*
Motif: *'tremor in the leaves'*

QUESTION TWO: POETRY (Text B: 'The Motherlode') *'Discuss the way the writer explores the consequences of increasing mechanisation.'*

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

N1	N2	A3	A4	M5	M6	E7	E8
e.g. 'The poet tells us that the dairying is like a casino - sometimes you win and sometimes you lose.'	*e.g.* 'The poet emphasises that the cows live a machine life by repeating the word *"machines"*, impregnated by them and milked by them.'	*e.g.* 'The poet criticises mechanisation by giving us a negative picture of cows as *"Gargoyles"*, which makes them look like horrible monsters. The <u>onomatopoeia</u> of *"gush"* and the harsh <u>consonance</u> of *"canted gantries"* also makes the irrigators sound artificial and very hard.'	*e.g.* 'The poet has a single intention: to show the unnatural consequences of mechanized dairying on the cows and the pastures. The poet makes a <u>pun</u> on 'conversion' which is usually a religious term, to show the enthusiasm and faith investors and farmers have in dairying *"converted to conversions"*. The use of <u>alliteration</u> *"lush lawns"* helps the reader imagine how artificial irrigation makes rural paddocks look manicured and urban.'	*e.g.* 'The poet uses visual imagery that makes cows look ridiculous as they stand on the Canterbury Plains. Firstly, in a <u>contrast</u> the poet shows how different the modern cows are from the moas who once *"stalked"* the plains. We see what commercial life has done: turned the cows into money machines. The use of the <u>slang</u> *'2 grand a pop'* trivializes their worth as living animals with personalities. Similarly the <u>motif</u> of role-playing is continued with the repeated idea that all involved are just playing the money game, *"We put on our identities as consumers"*. The writer uses <u>personification</u> - they *"gush their plumes towards the snow."*	*e.g.* 'The poet gives a nightmarish visual depiction of the cows on the Canterbury Plains. They look grotesque and the image of the *"big bladders* (<u>alliteration</u>) *on legs"* achieves that visual effect. This is followed by a comic <u>metaphor</u> of *"bagpipes of udders"*. The imagery indicates a distortion, a consequence of mechanised farming. To say the udders are bagpipes is to show how ridiculous the animals look – bagpipes are for music, not milk, so something very distorting has occurred. The natural life of cows has been destroyed. We can see this in the phrases with <u>repetition</u>: *"Impregnated by machine… milked by machine...turned green by machine"*. Not only do the cows now look ridiculous, but also they have no natural life at all, they are just a *"commodity"*. <u>Listing</u> is also used to show how traditional farmers have been supplanted by businessmen: *"corporations… speculators… investors"* who are *"anonymous"* and de-personal. This lineup, *"here they come"* is linked for our imaginations to the mechanised cows by <u>repetition</u> - *"Out they come"*.'	*e.g.* 'The <u>title</u> *"The Motherlode"* provides a great start for the poem - it means a place where the most gold can be found in a particular area. The poet has cleverly named his poem, because the particular region is the Canterbury Plains, and although there is no gold being prospected (milk is <u>metaphorically</u> "gold"), the title alerts the reader to the fact that milk is the only goal and cows have been turned into cash cows: that is the consequence of mechanisation - not a healthy development, but a huge commercialisation of the area to maximise yields and profits. Animals have been degraded for commercial purposes. Not only are the animals distorted, but also the land, once brown, is now *"turned green"*, but this green is food for cows that <u>ironically</u> defecate in and degrade streams. The poet uses traditional <u>poetic end-rhymes</u> in stanza 2 (ab,aaab etc) which support the traditional, pleasant pastoral scenes. The <u>alliterative</u> *"wingbeats of water"* make the brown land *"lush"* and *"green"*. But stanza 3 lacks end-rhymes which are replaced by <u>negative verbs</u> like *"degraded"*, *"starved"*, *"consumed"*, to show the real effects of mechanised dairying. The change from a more <u>poetic</u> to a more <u>prosaic</u> style supports the change from natural to artificial caused by mechanization. Natural things are now all man-made, and even water is "abstracted". He uses an <u>imperative</u> *"So watch the procession…"* to make us imagine the way cows have been changed into mechanical milk machines, and the metaphor *"Gargoyles"* sees them as grotesque robotic aliens to be seen only as man-made (*"impregnated by machine"*) objects for our commercial needs.'	*e.g.* 'The poet is a <u>satirist</u> and therefore uses many poetic and rhetorical techniques to enforce his point about the destructive effects of mechanisation on the Canterbury plains. The poet invents a <u>fantasy</u> kingdom (*"Enzed's dairy kingdom"*), a <u>dystopia</u> where humans exploit cows for profit. He first emphasises the effect on the cows in an <u>antithesis</u>: *"Where thousands of moa once stalked, cows now move to stand"*. The <u>contrast</u> between the moa who were free and the cows who are constrained enforces the point about modern commercial attitudes to animals. *'Stalking'* implies free energy, whereas *"stand"* implies passivity. There is an <u>irony</u> too in the fact that they *"move"* to *"stand"*. The effect of the standing is that they are bloated: *"big bladders on legs, bagpipes of udders in sway"*. This environmental destruction is revealed in a <u>list</u> of <u>negative adjectives</u> at the end of the poem. The streams have been redesigned to be *"alien, post-industrial, futuristic, damaged, starved"*. The cows have become *"Gargoyles"*, monsters on the plains. The <u>metaphor</u> alerts readers to the monstrous consequence of commercialisation, and the <u>triple structure</u> *"dozens then hundreds then by the thousand"* gives the impression of the plains being infested with bloated creatures. The use of two <u>adjectival phrases</u>, *"Impregnated by machine, to be milked by machine"*, containing a repetition of the word *"machine"* is a powerful way of pointing out that the life of the gargoyles is a mechanised rather than a natural life. The consequence of the industrialisation of the Canterbury Plains is *"lush lawns"*, an <u>ironic alliteration</u> leading to an <u>ironic adjective</u> *"fecund"*. The adjectives *"lush"* and *"fecund"* are normally positive markers of fertility. Here they indicate excess and malignity that make *"eyes glow"* - human eyes zealous for the wealth being created. The tankers are described as *"barrelling"* over the plains, the <u>participle</u> giving the sense that they are out of control, in excessive haste to get their *"gold"* (an <u>allusion</u> to the title of the poem). Mechanisation has led to distorting the cows' life and awakening gold lust in humans. The poet concludes with a <u>hyperbole</u> by suggesting that man's mechanical impact on nature is as enormous as the effect of tectonic plates on the *"buckling"* Southern Alps, which would make Cantabrians think about having experienced the huge impact of the earthquakes. The use of the *"bubble"* <u>symbol</u> reminds us that the prices for milk powder may mean the 'bubble' can burst sometimes.'

NØ = No response; no relevant evidence

The discussion might include:
- *ideas (alters natural state of landscape, impregnation by machine, overly fecund pasture, eyes glowing with pleasure of money)*
- *style (stanza 1 prosaic, setting out facts / stanza 2 poetic with clear end-rhymes / stanza 3 uses numerous end verbs to suggest the wide range of effects of mechanised dairying)*
- *contrast between pre-industrial time and modern times provided*
- *change in cows and land use from natural to un-natural.*

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

Loose sentence: *'Out they come … by the thousand.'*

Antithesis: *'Where thousands of moa once stalked, cows now move to stand'*
''in a brown land / turned green'
'wingbeats of water flutter and flash'
'deep down into the light of day'

Alliteration: *'casino trickle of coins', 'big bladders on legs, bagpipes of udders', 'flutter and flash', 'gantries that gush', 'lush lawns', 'primary producers'*

Sibilance: *'sand / and silt', 'strained skins'*

Onomatopoeia: *'sloshing', 'gush', 'stuttering'*

Assonance: *'Canted metal gantries', 'lakes … plates', 'great cranes', 'seepage deep'*

Climax: *'dozens then hundreds, then by the thousand'*

Incongruity: *'bladders on legs', 'Impregnated by machine'*

Ironic use of adjective: *'fecund'*

Participle with negative association: *'barrelling'*

Negatively toned adjectives: *'alien, post-industrial, futuristic, damaged, starved, over-abstracted'*

Symbol: *'shiny grilles'*

Derogatory noun: *'Gargoyles'*

Listing: *'alien, post-industrial, futuristic, damaged, starved, over-abstracted', 'corporations..speculators… investors', 'canals, ditches, rivers'*

Paradox: *'move to stand'*

Metaphor: *'casino', 'bagpipes', 'Gargoyles', 'milk lakes', 'kingdom' , 'bubble'*

Triple structure: *' the corporations, the speculators, the anonymous investors', 'dozens then hundreds, then by the thousand', 'canals, ditches, rivers', 'for bone, for powder, for yoghurt'*

Adjectival phrases in apposition: *'Impregnated by machine, to be milked by machine …'*

Repetition: *'by machine … by machine'*

Title: suggests greed

First person plural pronoun: *'we'*

Statistics: *'Sixty per cent'*

Pun: *'abstracted' (for extracted)* / *'converted to the conversion'*

Acronym: *'Enzed'*

Rhyme: *'stand-grand-land-sand', 'sway-way-day'*

Enjambement: e.g. *'the anonymous investors'*

QUESTION THREE: COMPARISON OF THE TEXTS. '*With reference to both texts, compare the ways the writers develop their ideas that humans are the cause of environmental damage'.*

N1	N2	A3	A4	M5	M6	E7	E8
Identifies a cause in ONE text.	**Identifies** a cause in ONE text.	**Begins to present a critical discussion** of the way the writers show humans cause damage in each text.	**Presents a critical discussion comparing** the way the writers show humans cause damage in each text.	**Presents a convincing critical discussion** comparing the way the writers show humans cause damage in each text.	**Presents a convincing discussion** comparing the way the writers show humans cause damage in each text.	**Presents a perceptive critical discussion** comparing the way the writers show humans cause damage in each text.	**Presents a perceptive critical discussion** comparing the way the writers show humans cause damage in each text, showing perception and insight.
OR Gives an example of an aspect of written texts without accurately identifying a human cause of damage.	Gives an example of an aspect of written texts with only a tenuous link to the way humans cause damage.	May attempt to compare and / or contrast the texts. 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).	Gives an example of at least ONE **valid and specific aspect** of written texts used in EACH text.	Gives an example of at least ONE **valid and specific aspect** of written texts used in EACH text.	Gives an example of at least ONE **valid and specific aspect** of written texts used in EACH text.	Gives an example of at least ONE **valid and specific aspect** of written texts used in EACH text.	Gives an example of at least ONE **valid and specific aspect** of written texts used in EACH text.
	Recognises techniques, and aspects of meaning. Discussion of the technique(s) may be unconvincing or not well supported.	Makes a **relevant comment** about how the aspects are effective in conveying the way the writers develop ideas about the way humans cause environmental damage.	Makes a **relevant comment** about how the aspects are effective in conveying the way the writers develop ideas about the way humans cause environmental damage.	Presents a **valid and detailed discussion** about how the aspects are effective in conveying the way the writers develop ideas about the way humans cause environmental damage.	Presents a **valid and detailed discussion** about how the aspects are effective in conveying the way the writers develop ideas about the way humans cause environmental damage.	Presents an **insightful and discerning critical discussion** about how the aspects are effective in conveying the way the writers develop ideas about the way humans cause environmental damage. **Demonstrates an understanding** of the importance of human influences on environments to the writer(s) and society; may draw on wider issues beyond the text.	Presents an **insightful, sophisticated and discerning critical discussion** about how the aspects are effective in conveying the way the writers develop ideas about the way humans cause environmental damage. **Demonstrates an understanding** of the importance of human influences on environments to the writer(s) and society; may draw on wider issues beyond the text.

N1	N2	A3	A4	M5	M6	E7	E8
e.g. In text B the writer says cows are seen in $ terms, made by machines and milked by machines.	*e.g.* 'The writer tells us of early man who was instantly *"alert with flint, spearhead or rifle in hand"* (showing different weapons over history), but can't now act against climate change.'	*e.g.* 'The writer of Text A sees all humans as the cause of climate change. This comes from the title, *"Our Own Worst Enemies",* and he uses the <u>pronoun</u> *"we"* to develop this point. Text B, in contrast, sees New Zealanders as the cause by buying the products, when he says we *"put on our identities as consumers".'*	*e.g.* 'The writer of Text A says climate change is a global problem – we are all to blame and we always have been guilty of not acting against long-term threats. He uses <u>imagery</u>, *"the faintest rustle of crushed leaf-litter"*, to show the problem is long-standing. On the other hand, the writer of Text B focuses on kiwis and sees them to blame for the damage to streams because we buy the <u>listing</u> of products big business is producing *("calcium for bone, for powder, for yoghurt")* and don't face the bigger environmental picture.'	*e.g.* 'The writer of Text A, appalled at the damage to the environment, seeks a cause and finds it to be humans in general because they have not heeded warnings and done something about them. He ends the column with a <u>motif</u> of *"the tremor in the leaves"*, a reference to early man's awareness of threat, which he has not acted on regarding climate change, because it is not an immediate threat. The Text B writer is more specific in his satirical target. He focuses on Canterbury businessmen as the cause because his poem has a more limited scope than Text A. He develops his ideas by giving specific e.g.'s of the problems such as using the <u>scientific jargon</u> of *"ammonia nitrates"*. At the end of the poem he gives a <u>list</u> of new descriptions of the once clean streams: *"alien, post-industrial, futuristic, damaged, starved, over-abstracted"*. This list of adjectives sees the folly of progress without concern for the environment. Whereas the damage in Text B is caused by destructive commercial behavior, in Text A it has been caused by inaction'.*	*e.g.* 'The writer of Text A has a real concern about the damage to the earth and he lays the blame fairly and squarely on human beings over time. The writer of Text B also has a general sense of blame levelled at NZ'ers, not only the investors and dairy farmers but all of us, because we take part in the economy and buy the dairy products for health reasons. Both writers see big business as the cause but the writer of Text B names them in a list: *"corporations, … speculators, … investors, … primary producers"*. The <u>list</u> makes the range of perpetrators seem like co-conspirators. Both writers have <u>satirical</u> purposes, and both passages use <u>figurative imagery</u>, (the earth is a *"fragile ark"* in text A, and the Canterbury Plains are a *"casino"* in Text B). <u>Negative adjectives</u> are used in both passages to create negative impressions of lack of action in Text A, and deliberate commercial action in Text B. Neither text offers solutions to the problems. They both develop the idea that humans (universally in Text A and specifically in Text B), haven't the *"wisdom"* to act more responsibly.'	*e.g.* 'Text A's structure involves firstly discussing the effects (the "what"), of environmental damage, in lines 1-15, then *"who"* are responsible, in lines 16 to the end, concluding with the stark *"it is ourselves"*, and it is us because of an inability to confront long-term effects (we're hardwired to confront only short-term threats). Text B, however, has the <u>opposite structure</u>. The poet begins in stanza one by discussing *"who"* is responsible, including *"speculators"* and *"corporations"*, then later we read details of *"what"* has happened on the Canterbury plains in stanzas 2 and 3. Technology has transformed the natural state and the assonance of *"ruthlessly consumed"* helps the reader remember the way we have abused the environment. The focus of Text B is more specific than that of Text A. The damage is global in the first text and specifically on the Canterbury Plains in Text B. Similar techniques are used to get the point across. Both writers use <u>satire</u> and <u>negatively-toned adjectives</u> as one way of making the point about destruction. In Text A the writer makes his point through <u>adjectives</u> like *"arid"* and *"infertile"* and in Text B we read of *"damaged"* and *"starved"* streams because of commercial water use. The causes of the damage are explained by inaction in Text A whereas action in Text B has devastated the environment. Text A's writer uses a <u>pun</u> to show how man's past priorities have resulted in us 'cooking up' global temperatures and the poet also refers to the past in lines like *"wetlands of yesteryear"*.'	*e.g.* 'Both writers <u>allude</u> to the past, and how little we have learned from it: Text A to the Stone Age, then WW2 and the Cold War, Text B to the extinct moa and *"wetlands of yesteryear"*. Both writers use the <u>first person plural pronoun</u> *"we"* to claim that humans in general are the cause of environmental damage, that there is collective responsibility. The writer of Text A argues that man-made warming has accelerated because of an historical unpreparedness to address long-term threats. He begins the argument on causes with a vivid use of <u>imagery</u>: *"the faintest rustle of leaf-litter"* led to *"chipped flint spearhead, or rifle"*. The writer of Text A <u>develops</u> this historical reference into an argument that mankind is genetically unprepared to handle long-term problems, whereas the Text B poet refers only to present-day Cantabrians. The structure of the texts is similar in that both writers begin by using <u>declarative sentences</u> and <u>statistics</u> to state the problems (Text A: *"The world faces global warming of 5ºC"*, Text B: *"60% of all water is used in Canterbury"*). Then both writers <u>develop</u> these ideas using <u>figurative imagery</u> to <u>show the effects</u> of our mistakes and emphasise the fragility of the environment and how easily man can ruin it. Text A uses the *"ark"* <u>metaphor</u>, while Text B uses the <u>pejorative slang</u> *"muck"* to describe what farmers are *"hosing"* onto the land. The writer of Text B has a narrower focus for his concern regarding environmental damage: not big picture thinking but the more particular dairying on the Canterbury Plains, which leads to the degradation of streams. In the poem, *"we"* are not mankind in general as in Text A, but NZ'ers, who pretend moral concern but are actually ruthless consumers. The Text A writer uses <u>abstract nouns</u> with accompanying <u>adjectives</u> to label the causes. He refers to the general problem of *"industrial civilisation's relentless pursuit of economic growth and material consumption"*. The poet in Text B is more specific and comprehensive about the causes, <u>listing</u> the perpetrators as *"corporations… speculators… investors…primary producers"* and the tacit support of the rest of us as consumers to get the financial and health benefits of the NZ dairy industry. The Text A writer quickly uses alarmist warnings by <u>repetition</u> of what disasters *"will"* (6 x in para 4) occur, whereas the poet waits until the last stanza to list the more holistic consequences of despoiling nature with a climactic list of <u>negatively toned adjectives</u>, which describe the re-designed streams as *"alien, post-industrial, futuristic, damaged, starved, over-abstracted"*. Both writers conclude their texts to leave their readers with no doubt that humans are badly damaging the environment. Text A concludes with the <u>motif</u> of *"the tremor"*. Text B concludes with a list of the milk products NZ'ers want for which they are prepared to keep the debates merely abstract.'

NØ = No response; no relevant evidence

The discussion might include reference to:

Text A: Ideas such as collective responsibility, ancient history, contemporary history (action/inaction)

Text B: Ideas such as collective responsibility, consumers, entrepreneurs, primary producers

Text A: Style features such as newspaper column short paragraphs, literal vocabulary, declarative syntax, references and allusions to support material, including acronyms and historical events.

Text B: Style features such as 3 x 12 -lined stanzas and lines linked by enjambement, figurative vocabulary, varied syntax.

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

- *both use the first-person plural point of view*
- *both have targets for their criticism – the human race in Text A, commercial exploiters in text B*
- *both refer to humans in a general sense, as a collective*
- *both refer to water as the key commodity*
- *economic development is a dominant idea in both*
- *both see a general collusion with material interests as the problem*
- *both see humans as inert regarding environmental issues*
- *both writers use persuasion techniques(e.g. triple structures – 'Famine, Pestilence and War' [Text A], 'canals, ditches, rivers' [Text B])*
- *both writers are passionate, with an enthusiastic, satirical tone alerting readers to the necessity of change*
- *both refer to similar causes, e.g. corporate investment in economic venture; both use dramatic imagery to make satirical points*
- *both texts contain narrative elements*
- *both passages contain invective*
- *both texts have a climactic ending – critical of humans*
- *both texts use antitheses (e.g. 'intelligence/wisdom' in Text A, 'moa/cows' in Text B)*
- *both writers use simple sentences for effect ('Billions will perish.' [Text A], 'So watch … to the shed.' [Text B])*
- *both writers use language features such as puns (e.g. 'cooked up' in Text A, 'abstracted' in Text B), figurative imagery (e.g. 'ark' in Text A, 'casino' in Text B)*
- *both writers use aural devices – e.g. alliteration - 'climate catastrophe' in Text A, onomatopoeia ('sloshing', 'gush') in Text B*
- *both writers use negative adjectives (e.g. 'arid', 'infertile' in Text A; 'alien', 'damaged', 'starved' in Text B)*

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

- *Text A's collective 'we' refers to global citizens, Text B's to NZ'ers*
- *Text A sees the problem as global, Text B locates the problem in New Zealand*
- *Text A outrightly blames humans as the problem, Text B says NZ'ers will have a debate but it is only abstract, not extending to political action*
- *Text A is a column with an argument, Text B is a satirical poem*
- *Text A's targets tend to be generalised, Text B's more specific (dairying)*
- *Text A's narrative aspects sweep from ancient history to present, Text B's have a contemporary setting*
- *Text A begins with effects of climate change, then causes; Text B with causes, then effects*

Cut Scores	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	**0-6**	**7-12**	**13-18**	**19-24**