

**BBA EDUCATIONAL RESOURCES  
2017**

**ENGLISH PRACTICE EXAMINATION  
ASSESSMENT SCHEDULES**

**Level Three**

**91472 (3.1) ('Written texts')**

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

**91474 (3.3) ('Unfamiliar Texts')**

**Assessment Schedule - 2017****(3.1)****English (3.1):** Respond critically to specified aspect(s) of studied written text(s), supported by evidence (91472)**Assessment Criteria**

<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
<p><u>Responding critically to specified aspect(s) of studied written text(s), with supporting evidence</u>, involves 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.</p> <p>The argument will be communicated clearly and coherently, in a structured written answer that follows the conventions of an essay format.</p>	<p><u>Responding critically and convincingly to specified aspect(s) of studied written text(s), with supporting evidence</u>, involves making discerning, informed responses to the aspect(s), supported by accurate and relevant evidence.</p> <p>The argument will be communicated clearly and coherently, in a structured written answer that follows the conventions of an essay format.</p>	<p><u>Responding critically and perceptively to specified aspect(s) of studied written text(s), with supporting evidence</u>, involves making sophisticated and insightful and / or original responses to the aspect(s), integrated with accurate and relevant evidence.</p> <p>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.</p>

“Specified aspects” are selected (as per Explanatory Note 3 of the 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).

**Cut Scores**

<b>Not Achieved</b>	<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
<b>0-2</b>	<b>3-4</b>	<b>5-6</b>	<b>7-8</b>

## Evidence

(3.1)

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

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 <b>some understanding</b> of a specified aspect of the text(s).	Shows a <b>good understanding</b> of a specified aspect of the text(s), but may have an inconsistent approach.	Shows <b>some convincing understanding</b> of a specified aspect of the text(s), but may be inconsistent.	Shows a <b>sound and convincing understanding</b> of a specified aspect of the text(s).	Shows <b>some insight and perception</b> 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 <b>insight and perception</b> 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 <b>relevant</b> argument.	Develops a <b>relevant and focused</b> argument.	Develops a <b>partially convincing</b> argument.	Develops a <b>convincing</b> argument.	Develops a <b>partially insightful</b> argument.	Develops an <b>insightful argument</b> or interpretation.
				Demonstrates <b>some maturity and perception</b> in evaluating the text(s).	Demonstrates <b>some maturity and perception</b> in evaluating the text(s).	Demonstrates <b>maturity and insight</b> in evaluating the text(s) in terms of the statement.	Demonstrates <b>maturity and insight</b> in evaluating the text(s) in terms of the statement.
	Shows a limited familiarity with the text(s).	Shows <b>some evidence of familiarity and engagement</b> with the text(s).	Shows <b>evidence of familiarity and engagement</b> with the text(s).	Shows an <b>accurate knowledge of and convincing engagement</b> with the text(s), which may move beyond the text(s) in critical analysis, with partial success.	Shows <b>comprehensive knowledge of and convincing engagement</b> with the text(s), which may move beyond the text(s) in critical analysis.	Shows <b>insight in engagement</b> with the text(s), and may link successfully to context(s) outside of the text(s).	Shows <b>insight in engagement</b> 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 <b>straightforward</b> critical response.	Clearly communicates a <b>focused</b> critical response.	Begins to develop an <b>informed</b> critical response (inferences based on personal understanding and awareness of themes, craft, and purpose, etc.).	Develops an <b>informed</b> critical response (inferences are made based on personal understanding and awareness of themes, craft, and purpose, etc.).	Makes a <b>judicious</b> personal response to the text(s), demonstrating <b>some critical insight and appreciation</b> , and may move beyond the text(s) in evaluation.	Makes a <b>judicious and sophisticated</b> personal response to the text(s), demonstrating <b>critical insight and appreciation</b> , and may move beyond the text(s) in evaluation.
	Uses simple vocabulary accurately to discuss the text(s).	Demonstrates <b>some ability</b> to use writing conventions.	Demonstrates an <b>ability</b> to use writing conventions.	Makes <b>some accurate</b> use of academic writing conventions and style features, but may include irrelevancies and / or clumsiness.	Makes <b>some accurate</b> use of academic writing conventions and style features, but may include some irrelevancies and / or clumsiness.	Makes <b>mostly accurate</b> use of academic writing conventions in a response that is articulate and shows some originality of expression.	Makes <b>accurate</b> use of academic writing conventions.
Demonstrates weaknesses in style and / or organisation.	Focuses mainly on summarising 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 <b>appropriate evidence</b> .	Supports the discussion with <b>appropriate evidence</b> from the text(s).	Provides a <b>range of appropriate evidence</b> woven into the response that supports the discussion.	Provides a <b>range of appropriate detail and evidence</b> woven into the response that supports the discussion.	Provides <b>insightful detail and evidence</b> woven into the response that supports the discussion.	Provides <b>generous and insightful detail and evidence</b> woven into the response that supports and expands the discussion.

NØ= No response; no relevant evidence.

**Assessment Schedule - 2017****(3.2)****English (3.2):** Respond critically to specified aspect(s) of studied visual or oral text(s), supported by evidence (91473)**Assessment Criteria**

<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
<p>Responding critically to specified aspect(s) of studied visual or oral text(s), with supporting evidence, involves 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.</p> <p>The argument will be communicated clearly and coherently, in a structured written answer that follows the conventions of an essay format.</p>	<p>Responding critically and convincingly to specified aspect(s) of studied visual or oral text(s), with supporting evidence, involves making discerning, informed responses to the aspect(s), supported by accurate and relevant evidence.</p> <p>The argument will be communicated clearly and coherently, in a structured written answer that follows the conventions of an essay format.</p>	<p>Responding critically and perceptively to specified aspect(s) of studied visual or oral text(s), with supporting evidence, involves making sophisticated and / or insightful or original responses to the aspect(s), integrated with accurate and relevant evidence.</p> <p>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.</p>

“Specified aspects” are selected (as per Explanatory Note 3 of the 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).

**Cut Scores**

<b>Not Achieved</b>	<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
<b>0-2</b>	<b>3-4</b>	<b>5-6</b>	<b>7-8</b>

## Evidence

(3.2)

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

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 <b>some understanding</b> of a specified aspect of the text(s).	Shows a <b>good understanding</b> of a specified aspect of the text(s), but may have an inconsistent approach.	Shows some <b>convincing understanding</b> of a specified aspect of the text(s), but may be inconsistent.	Shows a <b>sound and convincing understanding</b> of a specified aspect of the text(s).	Shows <b>some insight and perception</b> 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 <b>insight and perception</b> 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 <b>relevant</b> argument.	Develops a <b>relevant and focused</b> argument.	Develops a <b>partially convincing</b> argument.	Develops a <b>convincing</b> argument.	Develops a <b>partially insightful</b> argument.	Develops an <b>insightful argument</b> or interpretation.
				Demonstrates <b>some maturity and perception</b> in evaluating the text(s).	Demonstrates <b>some maturity and perception</b> in evaluating the text(s).	Demonstrates <b>maturity and insight</b> in evaluating the text(s) in terms of the statement.	Demonstrates <b>maturity and insight</b> in evaluating the text(s) in terms of the statement.
	Shows a limited familiarity with the text(s).	Shows <b>some evidence of familiarity and engagement</b> with the text(s).	Shows <b>evidence of familiarity and engagement</b> with the text(s).	Shows an <b>accurate knowledge of and convincing engagement</b> with the text(s), which may move beyond the text(s) in critical analysis, with partial success.	Shows <b>comprehensive knowledge of and convincing engagement</b> with the text(s), which may move beyond the text(s) in critical analysis.	Shows <b>insight in engagement</b> with the text(s), and may link successfully to context(s) outside of the text(s).	Shows <b>insight in engagement</b> 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 <b>straightforward</b> critical response.	Clearly communicates a <b>focused</b> critical response.	Begins to develop an <b>informed</b> critical response (inferences based on personal understanding and awareness of themes, craft, and purpose, etc.).	Develops an <b>informed</b> critical response (inferences are made based on personal understanding and awareness of themes, craft, and purpose, etc.).	Makes a <b>judicious</b> personal response to the text(s), demonstrating <b>some critical insight and appreciation</b> , and may move beyond the text(s) in evaluation.	Makes a <b>judicious and sophisticated</b> personal response to the text(s), demonstrating <b>critical insight and appreciation</b> , and may move beyond the text(s) in evaluation.
	Uses simple vocabulary accurately to discuss the text(s).	Demonstrates <b>some ability</b> to use writing conventions.	Demonstrates an <b>ability</b> to use writing conventions.	Makes <b>some accurate</b> use of academic writing conventions and style features, but may include irrelevancies and / or clumsiness.	Makes <b>some accurate</b> use of academic writing conventions and style features, but may include some irrelevancies and / or clumsiness.	Makes <b>mostly accurate</b> use of academic writing conventions in a response that is articulate and shows some originality of expression.	Makes <b>accurate</b> use of academic writing conventions.
Demonstrates weaknesses in style and / or organisation.	Focuses mainly on summarising 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 <b>appropriate evidence</b> .	Supports the discussion with <b>appropriate evidence</b> from the text(s).	Provides a <b>range of appropriate evidence</b> woven into the response that supports the discussion.	Provides a <b>range of appropriate detail and evidence</b> woven into the response that supports the discussion.	Provides <b>insightful detail and evidence</b> woven into the response that supports the discussion.	Provides <b>generous and insightful detail and evidence</b> woven into the response that supports and expands the discussion.

NØ= No response; no relevant evidence.

## Assessment Schedule - 2017

**English (3.3):** Respond critically to significant aspects of unfamiliar written texts through close reading, supported by evidence (91474)

(3.3)

### Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<u>Responding critically to unfamiliar written texts through close reading, using supporting evidence</u> , involves making evaluative interpretations and judgements about significant aspects of the texts, supported by accurate and relevant evidence.	<u>Responding critically and convincingly to unfamiliar written texts through close reading, using supporting evidence</u> , involves making discerning, informed critical responses to significant aspects of the texts, supported by accurate and relevant evidence.	<u>Responding critically and perceptively to unfamiliar written texts through close reading, using supporting evidence</u> , 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 (e.g. themes, attitudes, beliefs, experiences, feelings, insights, meanings, opinions, thoughts, understandings within the text)
- language features (e.g. figurative language, syntax, style, symbolism, diction, vocabulary, sound devices)
- structures (e.g. 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 for accuracy of content knowledge or agreement with expert interpretations of the texts.

### Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0-6	7-12	13-18	19-24

**QUESTION ONE: PROSE (Text A: “Myth and Memory”)** *Discuss the way the writer emphasises the reality of war.*

Not Achieved		Achievement		Achievement with Merit		Achievement with Excellence	
N1	N2	A3	A4	M5	M6	E7	E8
<p><b>Identifies</b> an idea from the text about the reality/horrors of war</p> <p>OR</p> <p>Gives an example of an aspect of written texts without accurately identifying an idea about the reality/horrors of war.</p>	<p><b>Identifies</b> an idea from the text about the reality/horrors of war.</p> <p>Gives an example of an aspect of written texts with 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><b>Begins to present a critical discussion</b> of the writer’s methods for emphasising the reality/ horrors of war.</p> <p>Gives an example of at least TWO <b>valid</b> aspects of written texts (one may be weaker or less specific than the other).</p> <p>Makes a <b>relevant comment</b> about how the aspects are effective in emphasising the reality/ horrors of war.</p>	<p><b>Presents a critical discussion</b> of the writer’s methods for emphasising the horrors of war.</p> <p>Gives an example of at least TWO <b>valid and specific</b> aspects of written texts.</p> <p>Makes a <b>relevant comment</b> about how the aspects are effective in emphasising the horrors of war.</p>	<p><b>Presents a convincing critical discussion</b> of the writer’s methods of emphasising the reality/horrors of war.</p> <p>Gives an example of at least TWO <b>valid and specific aspects</b> of written texts.</p> <p>Presents a <b>valid discussion, with some detail</b>, of how the methods emphasise the reality/ horrors of war.</p> <p>Demonstrates a <b>convincing awareness</b> of the writer’s methods for emphasising the reality/horrors.</p>	<p><b>Presents a convincing critical discussion</b> of the writer’s methods for emphasising the horrors of war.</p> <p>Gives an example of at least TWO <b>valid and specific aspects</b> of written texts.</p> <p>Presents a <b>valid and detailed discussion</b> of how the methods convey the writer’s emphasis on the horrors of war.</p> <p>Demonstrates a <b>convincing awareness</b> of the writer’s methods for emphasising the horrors of war, and <b>attempts to trace the development</b> of ideas throughout the text.</p>	<p><b>Presents a perceptive critical discussion</b> of the writer’s methods for emphasising the horrors of war.</p> <p>Gives an example of at least TWO <b>valid and specific aspects</b> of written texts.</p> <p>Presents an <b>insightful or discerning critical discussion</b> of how the methods emphasise the horrors of war.</p> <p>Demonstrates an <b>integrated and perceptive awareness</b> of the writer’s methods for emphasis on the horrors of war, and <b>traces the development</b> of ideas throughout the text.</p>	<p><b>Presents a perceptive critical discussion</b> of the writer’s methods of emphasising the horrors of war.</p> <p>Gives an example of at least TWO <b>valid and specific aspects</b> of written texts.</p> <p>Presents a <b>consistently insightful or discerning critical discussion</b> of how the methods used emphasise the horrors of war.</p> <p>Demonstrates an <b>integrated and perceptive awareness</b> of the writer’s methods for emphasising the horrors of war, and <b>traces the development</b> of ideas throughout the text.</p>

*Continued overleaf*

N1	N2	A3	A4	M5	M6	E7	E8
<p>E.g. 'The soldiers faced a lot of horrors in war like having to kill.'</p> <p>OR</p> <p>'The <u>metaphor</u> "rollercoaster" shows what it was like.'</p>	<p>E.g. 'The writer tells us in the <u>metaphor</u> "heart-rending rollercoaster" that the soldiers went through terrible, mixed emotions before and at the war.'</p>	<p>E.g. 'War was emotionally shocking and quite different from what the soldiers imagined it to be before they left. We can see this from the <u>listing</u> of things they had to do at the war: "anticipate being killed or wounded ... kill ... endure terror".</p> <p>Then we get the vivid <u>sibilance</u> "sapped the souls", which emphasises the draining effects of all the terrible activities of war mentioned in the list.'</p>	<p>E.g. 'The poet uses a <u>simple sentence</u> in paragraph two to state his main idea: "The First World War, at its heart, was an emotional journey." This reveals his focus on the war. Then he emphasises this tough journey through a <u>metaphor</u> to show how horrible war was: "a heart-rending rollercoaster". This image shows us that the soldiers went with great hopes, but these hopes got shattered when they saw the reality of mud and killing.</p> <p>Then we see how the writer has emphasised what he means by the shattered hopes through the <u>contrast</u> between the "the greatest heights of hope" and the "lowest depths of shattered idealism" which they experience in the fighting.'</p>	<p>E.g. 'The writer wants to emphasise the horrors of war to show how shattering was the discovery of the difference between the idealism for setting out to fight and the reality of what they came to experience (either killing or anticipating being killed). He does this by appealing to our sympathy. He provides vivid details of what war was like through <u>listing</u> its horrors.</p> <p>He adds a <u>metaphor</u>, "heart-rending rollercoaster" to show the terrible change in emotions experienced by the hapless soldiers. He then <u>repeats words to form a list</u> to make the description intense: "They had to anticipate being killed or wounded; they had to kill; and they had to endure that terror ...."</p> <p>The reader sees the horror through the repetition of grim ideas connected to what they discovered about what war is really like.'</p>	<p>E.g. 'The writer uses <u>alliteration</u> in the first paragraph: "None of this reduced the reality of those campaigns" to show that he wants to focus on the horrors of war rather than on the way NZers have seen WW1 differently throughout the previous ninety years. You can't ever take the reality of war away from those who experienced it.</p> <p>From that point on, the focus of the essay is on the horror of war, emphasised by direct statement in the <u>simple sentence</u>: "The First World War, at its heart, was an emotional journey." This emotional journey is stressed by keeping the roller-coaster metaphor going when he describes the war zone as a "topsy-turvy world of mud, corruption and steel death". This emphasises the horror for the soldiers of having their world turned upside down. There is a further irony in that the <u>metaphor</u> rollercoaster is usually associated with fun parks.</p> <p><u>Listing</u> of the horrors of war keeps the focus on reality for the reader. It is as if the writer does not want his reader to avoid the brutal facts of WW1. He lists the horrors: they had to "anticipate being killed or wounded... kill... to endure ...."</p> <p>The writer uses a strategy of repetition to emphasise the reality of war.'</p>	<p>E.g. 'War was horrible for the NZ soldiers, who suffered a huge reversal in their emotions when they arrived at the front. We are told of their "greatest heights of hope" – this is a <u>superlative</u>, used to show how idealistic they were about going to war. Then we get the <u>contrast</u> of "lowest depths of idealism" to describe the horror, the reality of what they experienced. The combination of <u>superlatives and contrast</u> is very emphatic about the psychological horrors experienced by the soldiers.</p> <p>The writer then goes on to emphasise the horror by <u>listing</u> things they had to do: "anticipate being killed", "kill", "endure that terror", "do such unthinkable acts". The <u>list</u> shows just how horrific it must have been. Reading the list, there is no way the reader can avoid seeing the extent of the misery for the soldiers, who had gone over there for adventure. The words' <u>associations</u> are with death or horror and accumulate to make a gothic atmosphere, the opposite of what they anticipated war would be.</p> <p>The <u>listing</u> continues in the 'mud, corruption and steel death', which is balanced later by "personal conviction, action and hope" – the qualities they needed to fight in the hell they found. The two <u>lists</u> accumulate details, and the details show the extent of the horror or courage needed.</p> <p>The writer concludes his text by saying that the survivors had lived through "one of the most intensely destructive wars" in history. Modifying the <u>noun</u> "wars" with the <u>adverb and adjective</u> loads up the grim atmosphere and sustains the emphasis on the horror and heroism the writer has emphasised as his main theme throughout his discussion.'</p>	<p>E.g. 'After using the <u>alliteration</u> ("none of this reduced the reality") to highlight the stark reality of the campaigns in paragraph one, the writer begins paragraph two with an emphatic <u>simple sentence</u>, which confirms the dramatic nature of the war experience for the soldiers ("The First World War, at its heart, was an emotional journey."). With such a clear focus established (that the reality was an emotional journey), he sustains and intensifies the emotions associated with horror through the <u>metaphor</u> of the "rollercoaster" of emotions. This <u>metaphor</u> is further developed by the <u>compound word</u> "topsy-turvy", following which is a <u>list</u> of horrors: 'mud, corruption and steel death". The young soldiers had gone with hope of glory (like the ancient Greeks at Troy), but in the horror had their idealism shattered. This may be referring to the influence of posters advertising the war as an adventure, the propaganda of WW1.</p> <p>So the <u>contrast</u> establishes the horror as psychological in the first instance, and this horror is intensified during the action on the battlefield.</p> <p>Nevertheless, we are told the soldiers did not shirk from their task. The horror of what they faced is emphasised through a series of <u>parallel structures</u> of words, phrases and clauses, and it is this <u>repetitive</u> strategy that compiles a vivid catalogue of horror for the reader, who cannot escape the emphatic nature of the rhetoric because the horror is reiterated. The writer lists the confrontational reality of war where soldiers "had to anticipate being killed ...had to kill ...had to endure ..." Emphasis is delivered through the compiling of examples and details.</p> <p>After the images, the writer concludes with the <u>ironic metaphor</u>, "the legacy of gas and wounding" to show what they inherited from the war – permanent reminders of the horror, a reality that never left them. The <u>metaphor</u> of legacy is powerful because a legacy is normally something good, but in this context it emphasises the bleak inheritance of terrible memories.</p> <p>The <u>irony</u> emphasises in the final paragraph that the original experience was so horrific that it haunted them forever.'</p>



*Ideas concerning the reality of war which could be discussed*

The reality of war experienced contrasts with the idealism with which they went to war.

The reality is a horrific killing field.

The title of the writer's book is *Shattered Glory* – the word 'shattered' is good at describing the psychological reality for the soldiers.

The reality is that horrific memories of war linger for those who fought.

The idea that the effects of the war have shaped our national psyche.

The idea that we must always recognise, remember and respect the sacrifices made.

*The discussion might include reference to these techniques used for emphasis:*

**Alliteration** in the first paragraph: 'None of this reduced the reality ...'; in the second paragraph: 'topsy-turvy world'

**Alliteration / sibilance** in paragraph 3: 'sapped the souls'

**Topic sentence/simple sentence** of paragraph 2 'The First World War, at its heart, was an emotional journey.'

**Pun**: 'at its heart' – idiom, plus playing on emotional associations of 'heart'

**Metaphor / sustained metaphor**: 'a heart-rending rollercoaster', 'topsy-turvy world' – in paragraph 2

**Triple structure of clauses / listing / repetition** to reinforce the horrors of war in paragraph 2: 'They had ... to anticipate; they had to kill; and they had to endure ...'; 'mud, corruption and steel death'

**Contrast**: 'greatest heights of hope to the lowest depths of shattered idealism'

**Superlatives**: 'greatest', 'lowest'

**Triple structure** of nouns: 'mud, corruption and steel death'

**Triple structure** of verbs denoting heroism: 'They accepted ..., knuckled down and did ...' in paragraph 3

**Triple structure** of nouns denoting moral values: 'personal conviction, action and hope' in paragraph 3

**Emotionally toned adjectives / pre-modification**: 'appalling', 'intensely destructive' – paragraph 3

**Alliteration**: 'heights of hope', 'sapped the souls'

**Irony**: 'roller-coaster' (usually associated with fun parks), 'legacy of gas' (legacy usually associated with inheritance of goods/property)

**Strong verbs**: "kill", "hurled"

**Narrative**: telling the story of lost idealism

**Compound sentence**: 'That demanded another form of courage; but again, these men did not shirk from the task.' (emphasises heroism within the horror)

**Listing**: 'got on with their lives, raised families, saw their sons through the next war, and took their place' – paragraph 4

**Repetition**: legacy to emphasise its importance in transferring the negative elements of war into the positive memorialisation – in paragraph 4

**Conjunction**: starting sentence with "And they deserved..." to add emphasis

**NØ**= No response; no relevant evidence.

**QUESTION TWO: POETRY (Text B: ‘Anzac Day, 2004’)** *Discuss the ways the writer reveals moods.*

**(3.3)**

<b>N1</b>	<b>N2</b>	<b>A3</b>	<b>A4</b>	<b>M5</b>	<b>M6</b>	<b>E7</b>	<b>E8</b>
<p><b>Identifies</b> a mood in the text. OR</p> <p>Gives an example of an aspect of written texts without accurately identifying a mood.</p>	<p><b>Identifies</b> a mood from the text.</p> <p>Gives an example of an aspect of written texts with 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><b>Begins to present a critical discussion</b> of the writer’s revelation of moods.</p> <p>Gives an example of at least TWO <b>valid</b> aspects of written texts (one may be weaker or less specific than the other).</p> <p>Makes a <b>relevant comment</b> on how the aspects convey the writer’s moods.</p>	<p><b>Presents a critical discussion</b> of the writer’s revelation of moods.</p> <p>Gives an example of at least TWO <b>valid and specific</b> aspects of written texts.</p> <p><b>Makes a relevant comment</b> on how the aspects convey the writer’s moods.</p>	<p><b>Presents a convincing critical discussion</b> of the writer’s revelation of moods.</p> <p>Gives an example of at least TWO <b>valid and specific aspects</b> of written texts.</p> <p>Presents a <b>valid discussion, with some detail</b>, of how the aspects convey the writer’s moods.</p> <p>Demonstrates a <b>convincing awareness</b> of the writer’s moods.</p>	<p><b>Presents a convincing critical discussion</b> of the writer’s revelation of moods.</p> <p>Gives an example of at least TWO <b>valid and specific</b> aspects of written texts.</p> <p>Presents a <b>valid and detailed discussion</b> of how the aspects convey the writer’s moods.</p> <p>Demonstrates a <b>convincing awareness</b> of the writer’s revelation of moods, and <b>attempts to trace the development</b> of moods throughout the text.</p>	<p><b>Presents a perceptive critical discussion</b> of the writer’s revelation of moods.</p> <p>Gives an example of at least TWO <b>valid and specific</b> aspects of written texts.</p> <p>Presents an <b>insightful or discerning critical discussion</b> of how the aspects convey the writer’s moods.</p> <p>Demonstrates an <b>integrated and perceptive awareness</b> of the writer’s revelation of moods, and <b>traces the development</b> of moods throughout the text.</p>	<p><b>Presents a perceptive critical discussion</b> of the writer’s revelation of moods.</p> <p>Gives an example of at least TWO <b>valid and specific</b> aspects of written texts.</p> <p>Presents a <b>consistently insightful or discerning critical discussion</b> of how the aspects convey the writer’s moods.</p> <p>Demonstrates an <b>integrated and perceptive awareness</b> of the writer’s revelation of moods, and <b>traces the development</b> of moods throughout the text.</p>

*Continued overleaf*

N1	N2	A3	A4	M5	M6	E7	E8
<p>E.g.</p> <p>‘The poet is sad at the end of the poem.’</p> <p>OR</p> <p>‘The poem uses the adjective “warm” in the first line to give the mood.’</p>	<p>E.g.</p> <p>‘The poet writes that the bird song is “nonchalant and easy”, and these <u>adjectives</u> start the poem off well because they give it a calm atmosphere.’</p>	<p>E.g.</p> <p>‘The poet is gardening and at the start of the poem she describes the weather as mild in the <u>adjectives</u> “warm” and “still”. The weather reflects her calm mood.</p> <p>The mood becomes more grim when she focuses on the seedlings, though, and the <u>vocabulary changes to negative</u>, e.g. the word “rot” introduces death to the poem.’</p>	<p>E.g.</p> <p>‘The poet sets up the poem as a happy mood while she is gardening. She does this by using <u>adjectives</u> to describe the weather as “warm” and “still” and the birds are “nonchalant and easy”.</p> <p>This mood changes though when she starts to think about the thinned-out carrot seedlings. The mood changes through the <u>verb</u> “rot”, because decay and death have entered the poem to change the mood.</p> <p>The dead seedlings trigger memories of her great-uncle on Anzac Day, and she starts to think about him because he was killed in the war.’</p>	<p>E.g.</p> <p>‘The poet reveals a strong contrast in mood. Although the poem begins in a happy mood with the mild weather and bird song, we can see that the poem’s title is “Anzac Day, 2004” and that is a clue to the poem’s eventual sadness.</p> <p>The poet is gardening, and she begins happily by using the <u>adjectives</u> “warm” and “still” to let us know it is a mild afternoon.</p> <p>Her mood changes though when she thinks about the seedlings which will rot on the compost. The decay <u>image</u> makes her think about her uncle early in the 20th century. She uses a <u>metaphor</u> “uniform loam” to show how the seedlings become all in one mass (like the mass of young soldiers who died), but the word “uniform” highlights her sense of the deathly mood of WW1, as foreshadowed in the title.’</p>	<p>E.g.</p> <p>‘The poet tells <u>two stories</u> in her poem: the story of her gardening on an Anzac Day, and the story of her great uncle, who was killed in WW1. These stories become blended in her mind. Her mood is calm at the start in a happy setting. The references to the mild weather through the adjectives (“warm”, “still”) set up the calmness.</p> <p>The mood changes after she starts to think about the seedlings which will end up on the compost heap. There is a <u>pattern of vocabulary associated with death</u>. For example, the seedlings will “rot” on the compost heaps and then she uses a <u>pun</u> to make sure the reader links the fate of the seedlings with the death of soldiers. She describes the “uniform loam”. Uniform means all similar, but also refers to the soldiers’ military uniform (she refers to the “wool jacket” and the “military cap” later in the poem.</p> <p>The poet brings together two stories – her gardening and the link between the fate of the seedlings and her uncle’s death as a <u>metaphorical</u> seedling. Once the links between her gardening and the death of her uncle have been made, the mood changes dramatically.’</p>	<p>E.g.</p> <p>‘The poem’s title indicates that it will have a memorial aspect to it, not only because of Anzac Day, but also because of the <u>inscription</u>, “i.m.” underneath the title.</p> <p>The mood at the beginning of the poem is not expected when you begin reading, because it is happy. The poet uses <u>adjectives</u> to describe the weather (“warm”, “still”) and the bird song (“nonchalant and easy”).</p> <p>The implications of the title become more apparent, though, when she thinks about the seedlings that will rot on the compost. This sets up a grim mood that stays for the rest of the poem. She uses <u>subtle vocabulary</u> – words that could apply to the setting of the garden or where her great uncle grew up or war/death. This is how the poet’s imagination works. Just as she saw death in the seedlings, she now sees death in the setting where he grew up, where in the paddocks are “black stumps, like taiaha”. Then she tries to haul him through “the no-man’s land of time” (she must do this because she has only a photograph of him to go by). The term “no-man’s land” is a <u>metaphor</u> for where he came from (Forty Mile Bush), from the mud of the battlefield, and for the absence of any tangible image of him in her memory (no man there to recall).</p> <p>At the beginning of the poem, there is an easy flow between the lines, <u>enjambment</u>, but this flow is disrupted as the poem goes on, as the poet’s thoughts and mood become more negative about the fate of her great-uncle.</p> <p>On Anzac Day, the poet gets taken away from her comfortable gardening mood to a sad reflection on war and in particular to the tragic death of her great uncle.’</p>	<p>E.g.</p> <p>‘The poet begins the poem with a calm atmosphere established by a <u>parallel structure</u> at the start, “So warm, so still”. The <u>adjectives</u> are positive and describe the mild afternoon of Anzac Day, 2004. The calmness is confirmed by the bird song, which is described similarly in positive adjectives as “nonchalant and easy”. The accumulation of four <u>positive adjectives</u> sets up the poem with a serene mood. But the <u>compound word</u> “half-bare” (interestingly, the poet breaks the word up from line to line to allow for the emphasis on “bare”) confirms it is autumn, and, like the inscription of “i.m.” underneath the title, hints that a change in mood will come.</p> <p>The poet is gardening. She’s initially positive as she describes the carrot seedlings, which are “Delicate” and “green”. But the mood changes when she thinks of the fate of the dead seedlings – they will rot upon the compost heap. It is Anzac Day, and the <u>image</u> of death reminds her of her great-uncle Martin. She starts using words with <u>war/death associations</u>: “uniform loam”, “black stumps, like taiaha”, and we get the biography of a country boy, tragically killed in 1917. We then see how the poet has made a very skilful choice of <u>vocabulary</u>, because the words “Delicate” and “green” can also describe the soldier as fragile and naïve.</p> <p>The mood stays sombre from this point. That’s because the death of the seedlings has become a <u>metaphor</u> for the death of the young man.</p> <p>The poet’s imagination makes links between the mud of her uncle’s town, the mud of her own garden and later the mud of “no-man’s land”. The poet has no knowledge of her uncle other than through a photograph, and she imagines a “no-man’s land” (the deadly war site, <u>metaphorical</u> too for the garden for the seedlings).</p> <p>The sombre mood intensifies in the last stanza as the poet anticipates the light withdrawing, bookending the poem with the birds (she begins and ends with them) to whom she returns. But there is a significant <u>contrast</u> as she anticipates the birds falling silent (no longer is there song), and the birds are now “desultory”, a negative word meaning unenthusiastic, a tense mood (of foreboding), the opposite of the mood the poet sets up at the beginning.</p> <p>The memory of her uncle has set the poet on edge – there is nothing positive or ceremonial about her Anzac Day memorial. Rather the poem reflects the tragedy of the war for her uncle.’</p>

**The discussion might include reference to aspects of the written text such as:**

- *ideas* (e.g. initial serenity, change to sense of decay/death, random selection of war, sad comment on uncle's upbringing, horror of death at war, sense of foreboding at the end)
- *language features* (e.g. figurative language, syntax, style, symbolism, diction, sound devices, vocabulary)
- *structures* (e.g. enjambment, free verse, narrative sequence, beginning and ending, chronology, rhythm).

The poem *opens* in a **serene** mood e.g. the adjectives 'warm', 'still' (line 1) to describe the weather; 'nonchalant' and 'easy' to describe the bird song.

The poem *becomes* more **sombre** in mood when the poet reflects on the fate of the seedlings, and this triggers an association with her great-uncle's death at an early age.

**Vocabulary with decay/death/military associations** ('gone limp' [line 9], 'rot' [line 10]), **vocabulary with double meanings** (e.g. 'Delicate' [line 5], 'green' [line 6], 'one in five given a chance to grow' [line 8], 'rot' [line 10], 'uniform loam' [line 11], 'mud' [line 15] – multivalent in reference, i.e., the words/phrases refer simultaneously to the mud of the poet's compost heap, the mud at Forty Mile Bush, and the mud of 'no-man's-land' [line 26] of the war). There is also a pattern of vocabulary which refers to gardening and has associations with the youth/naivety of her great uncle: 'green' (line 6), 'a small most perfect plant' (line 7), 'raw ... paddocks' (line 16).

**Alliteration**: 'clean-cut, clear eyed' (line 21) – the binding of sounds links the four words and describe the soldier as sure in his mind about what he was doing, conforming to military expectations of appearance (this could be seen as irony in that the naivety comes through in the 'green' reference earlier, and this naivety is suggested also in the reference to the 'badge glinting' (line 22) - the badge is **symbolic/suggestive** of light and hope, the equivalent of the idealism of the soldiers discussed in Text A, a hope/idealism dashed once the soldiers found themselves in what the poet calls 'no-man's -land' (line 26) later in the poem).

**NØ** = No response; no relevant evidence.

**Structure of poem**: the poem has ten stanzas in which the poem opens with the gardening scene, moves into the biography of her uncle, and returns to the gardening scene in the final stanza. There are **contrasting** links between the opening of the poem and the conclusion of it. The opening has birds in the afternoon, and it is warm; the conclusion has twilight coming on, it is soon to be cold, and the birds will be silent.

**Motif**: the birds form a motif (they bookend the poem). At the beginning of the poem they are associated positively with her gardening, but at the end of the poem they are desultory. The weather is also a motif: at the beginning it is warm, and at the end she anticipates the cold. Both birds and weather form **contrasts**.

**Genre**: the poem is told from the **first-person perspective** within a **narrative/lyric** poem. The first-person element is important because the poem is a very idiosyncratic Anzac Day memorial for her great uncle. She tells an apparently banal story about gardening, but is triggered in her imagination to find connections between gardening and the loss of her great-uncle in war. From that point we can see the focus changes to the biography of her uncle (back story), and the mood becomes much more sombre (after the serene opening) during that phase of the poem, and contains **foreboding** in the final stanza – the reflection on the sadness of her uncle's plight has made the poet apprehensive about the twilight and the cold. The poem tells two stories – that of the gardening and that of the military misadventure of her great-uncle.

**Stanzaic structure**: the poem contains a similar **stanzaic structure** throughout 10 stanzas, 3 lines each and in similar line patterns. This regularity allows for a pattern within which to contain contradictory moods and order those moods (perhaps also used to mimic the march of men to war).

**Prosody** (intonation, rhythm, stress): the poet exploits poetic line patterning to achieve effects. For example, she breaks up the compound word 'half-bare' between lines 2 and 3. This splitting of the words allows for a heavier emphasis on the word 'bare' and so introduces a contrasting mood. **Enjambment** (run-on lines) in lines 2 - 5 produces a predictable, calm rhythm. The enjambment disappears, though, and there are more punctuation marks at the end of each line (commas, full-stops, dashes). These marks slow down the verse in reading and disrupt the calm mood as the poet deals with the sinister effects of her great-uncle's delusion about going to war.

**QUESTION THREE: (Comparison of the texts).** *With reference to both texts, compare how the writers treat the theme of World War One remembrance.*

**(3.3)**

N1	N2	A3	A4	M5	M6	E7	E8
<p><b>Identifies</b> a way the writer deals with remembrance in ONE text</p> <p>OR</p> <p>Gives an example of an aspect of written texts without accurately connecting it to remembrance.</p>	<p><b>Identifies</b> a way the writer deals with remembrance in ONE text.</p> <p>Gives an example of an aspect of written texts with a tenuous link to the idea of remembrance.</p> <p>Recognises techniques, and aspects of meaning. Discussion of the technique(s) may be unconvincing or not well supported.</p>	<p><b>Begins to present a critical discussion</b> of the ways the writers deal with remembrance.</p> <p>May attempt to compare and / or contrast the texts.</p> <p>Gives an example of at least ONE <b>valid</b> aspect of written texts used in EACH text (one may be weaker or less specific than the other).</p> <p>Makes a <b>relevant comment</b> on how the aspects convey the ways the writers deal with remembrance.</p>	<p><b>Presents a critical discussion</b> comparing the ways the writers deal with remembrance.</p> <p>Gives an example of at least ONE <b>valid and specific</b> aspect of written texts used in EACH text.</p> <p>Makes a <b>relevant comment</b> on how the aspects convey the ways the writers deal with remembrance.</p>	<p><b>Presents a convincing critical discussion</b> comparing the ways the writers deal with remembrance.</p> <p>Gives an example of at least ONE <b>valid and specific</b> aspect of written texts used in EACH text.</p> <p>Presents a <b>valid discussion, with some detail</b>, of how the aspects convey the ways the writers deal with remembrance.</p>	<p><b>Presents a convincing critical discussion</b> comparing the ways the writers deal with remembrance.</p> <p>Gives an example of at least ONE <b>valid and specific</b> aspect of written texts used in EACH text.</p> <p>Presents a <b>valid and detailed discussion</b> of how the aspects convey the ways the writers deal with remembrance.</p>	<p><b>Presents a perceptive critical discussion</b> comparing the ways the writers deal with remembrance.</p> <p>Gives an example of at least ONE <b>valid and specific</b> aspect of written texts used in EACH text.</p> <p>Presents an <b>insightful or discerning critical discussion</b> of how the aspects convey the ways the writers deal with remembrance.</p> <p><b>Demonstrates an understanding</b> of the significance of remembrance; may draw on contexts beyond the texts.</p>	<p><b>Presents a perceptive critical discussion</b> comparing the ways the writers treat WWI remembrance.</p> <p>Gives an example of at least ONE <b>valid and specific</b> aspect of written texts used in EACH text.</p> <p>Presents a <b>consistently insightful or discerning critical discussion</b> of how the aspects convey the ways WW1 is remembered.</p> <p><b>Demonstrates an understanding</b> of the significance of WW1 remembrance for each writer.</p>

*Continued overleaf*

N1	N2	A3	A4	M5	M6	E7	E8
<p>E.g.</p> <p>‘The writer of Text B writes a poem in memory of her great uncle on Anzac Day’</p> <p>OR</p> <p>‘The writer uses a <u>metaphor</u> “legacy of gas and wounding” to show how sad the war was in Text A.’</p>	<p>E.g.</p> <p>‘At the end of Text A the writer uses <u>adjectives</u> to describe the men who fought in WW1. He calls them “brave and courageous men”, who deserve remembering.’</p>	<p>E.g.</p> <p>‘The writer of Text A remembers the efforts of all New Zealanders who fought in WW1. He gives us a <u>personification</u>: “Their legacy echoed into the twenty-first (century)” to show the powerful effect the soldiers have had on us as a country.</p> <p>The writer of Text B remembers not all New Zealand soldiers, but just one New Zealander, her great-uncle. She uses a <u>verb</u> “haul” to describe how hard it is to get a picture of him to remember him by.’</p>	<p>E.g.</p> <p>‘Both writers are emotional in how they deal with the memory of soldiers in WW1.</p> <p>The writer of Text A celebrates the long history – more than ninety years (at the time it was published) – of Anzac Parades. He uses a <u>simple sentence</u> (“And they deserved their place in history”) because they had fought so bravely.</p> <p>The writer of Text B is emotional about one New Zealander, her great-uncle Martin, whom she never met but tries to bring to mind through the <u>strong verb</u> “haul” – she uses this to try to drag him into her mind, but the choice of verb shows just how difficult the task of remembering him is.’</p>	<p>E.g.</p> <p>‘The writer of Text A is an historian, and he surveys the history of NZers remembering the soldiers throughout the 20th century. That memory changed as time passed. It is a collective memory. But then he switches focus and stresses the reality for the soldiers, what they experienced back then and what they could never forget. At the end, he says they survived a “legacy” (a <u>metaphor</u>) of “gas and wounding”. This reality comes across as what he wants to remember rather than the changing ways society has seen WW1.</p> <p>The writer of Text B is a poet, and, although she is equally moved by the reality of war, she struggles not with a collective or general memory but a personal memory, which she struggles to get of her uncle. Unlike the clear descriptions of soldiers at war in Text A, the poet does not provide such clarity about her great-uncle because she can’t get a clear picture of him from the photograph. Instead she remembers the place he came from and uses a Maori word in the <u>simile</u>, “like taiaha” to show her imagination is recalling his war.’</p>	<p>E.g.</p> <p>‘Remembrance of the efforts of soldiers in WW1 is important for <i>both</i> writers, and <i>both</i> writers see Anzac Day as a focal point for remembrance.</p> <p>The writer of Text A writes an <u>essay</u> and <u>structures</u> his argument to set up the point about the reality of war for the soldiers, gives examples of that reality and concludes by using a <u>metaphor</u> “legacy” to show what they inherited from the war and what they left for NZers to remember: their courage and bravery. The structure leads to a <u>climactic conclusion</u>, which leaves the focal point for remembrance very clear (“these brave and courageous men were remembered”).</p> <p>Whereas the writer of Text A focuses generally on the Anzac Day ceremonies as memorials of heroic soldiers, the poet of Text B focuses on a private memorial. She is gardening on one particular Anzac Day and is trying to recall the fate of her great uncle in WW1. There is a <u>metaphorical link</u> between the fate of the “Delicate” and “green” seedlings and her young uncle’s tragic death. It is as if in gardening she recognises that the fate of the seedlings is the same as the fate of her great-uncle: they both got a start on life before it was snuffed out.</p> <p>CONTINUED OVERLEAF</p>	<p>E.g.</p> <p>‘The writer of Text A tells us that WW1 was fought by New Zealand soldiers, who had their idealism shattered. He also says that they became part of the collective memory, which evolved as time went by. However, he then stresses the <u>contrast</u> between making a collective memory of them and the pain of living with that memory for the survivors themselves. The <u>alliteration</u> in the sentence, “None of this reduced the reality ...” helps establish this contrast between collective memory and soldiers’ actual memories. The <u>syntax</u> of the last sentence of the text (a <u>periodic sentence</u> with the main point coming last – “these brave and courageous men were remembered”) leaves the reader with a clear focus for memorialisation: heroism.</p> <p><i>Both</i> writers make Anzac Day central to their memorialisation. The writer of Text A tells us that Anzac Day was the time the soldiers had their reality memorialised. Anzac Day is <i>also</i> relevant for the poet of Text B, because it is on this day that she remembers the fate of her great-uncle. As she gardens on that day, her imagination is triggered by the sight of dead seedlings, which will end up on the compost; she connects the fate of the seedlings with the fate of her uncle. The use of <u>vocabulary with double meanings</u> is continued, e.g., in the words – “gone limp”, “rot”, “uniform loam”. We can see then why she writes the <u>inscription</u> “<i>i.m.</i>” under the title of her poem. A poem as memorial is a very personal way of remembering her great-uncle, and <u>contrasts</u> with the focus on formal, public ceremonies described in Text A. The poet’s great-uncle’s fate was tragic in “no-man’s-land” – she does not stress his courage or heroism.</p> <p>CONTINUED OVERLEAF</p>	<p>E.g.</p> <p>‘Both writers are interested in the memorialisation of WW1 soldiers. The writer of Text A is an historian, <i>whereas</i> the writer of Text B is a lyric poet.</p> <p>In Text A the writer, being a historian, looks at the history of remembrance, saying that each generation has changed its understanding of the significance of the war. However, the changing attitude does not become the focus of the rest of the essay. Instead, the writer focuses on the formal remembrance of the courage displayed in the war.</p> <p>The title of the book written by the historian is <i>Shattered Glory</i>. The word shattered refers to the idealism that took the soldiers to the war. <i>Both</i> writers refer to it. In Text A, the writer explicitly uses the <u>contrast</u> of going from “the greatest heights of hope” to “the lowest depths of shattered idealism”, and the <u>antonyms</u> show how big was the difference between expectation and reality for the men. The writer of Text B, a poet, <i>also</i> alludes to the difference between her uncle’s anticipation of adventure and the reality and similarly uses a <u>contrast</u> to show this. He is “clear eyed” with “badge glinting”, with no idea of the “no-man’s-land” to come.</p> <p>For the writer of Text A, the reality of the war, which led to courage/ heroism should be the focus of memorialisation of the soldiers on Anzac Day. No discussion is given about the reasons for the idealism – i.e. the soldiers’ naivety and the power of propaganda, but rather the heroism is celebrated and announced as worthy of memorialising. This is emphasised through the powerful <u>adjectives</u> in: “these brave and courageous men were remembered.” This heroism should be the focus of remembrance, not the changing myths of the collective memory of the public mind mentioned in the first paragraph.</p> <p>CONTINUED OVERLEAF</p>

**Some discussion points on the treatment of remembrance**

Text A: historical overview, emphasis on idealism of NZ soldiers, description of reality of war, importance of Anzac Day as a public ceremony to remember courage

Text B: personal account, emphasis on adventurous spirit of but tragic outcome for one soldier, allusion to horror of war, significance of Anzac Day for triggering a memory

*The discussion might also refer to the ways in which the writers express their ideas, such as:*

Text A: writes an essay, empathetic to soldiers' plight, describes a 'mud setting', ends the essay with a reference to the 'cold' morning

Text B: writes a lyric poem, empathetic to a soldier's plight, describes three 'mud settings', ends the poem with a reference to the 'cold' evening

**Similarities in treatment**

- both writers have a sense of empathy for the plight of the soldiers
- both writers write narratives revealing stories of WW1 soldiers before/at the war
- both writers refer to a shattering of an idea or adventurist spirit
- for both writers Anzac Day is a significant day for memorialisation
- both writers describe the mud setting of war
- both writers end their text with a reference to the 'cold'
- adjectives are important for both writers – e.g. 'industrial-age warfare', 'intensely destructive wars', 'brave and courageous men' in Text A, and 'uniform loam', 'clean-cut, clear eyed' in Text B

**Differences in treatment**

Text A is an essay in structure: introduction, development of supporting evidence, climactic conclusion v Text B, which is poetic writing (elements of narrative/lyric) and highly imaginative.

Text A memorialises NZ soldiers in general, Text B is a memorialisation of a relative of the poet.

For the writer of Text A, bravery should be remembered, for the writer of Text B the tragedy of her great-uncle's death is recalled (bravery is not mentioned).

The writer of Text A has a positive sense of the soldier's legacy, whereas the legacy is a tragedy for the poet in Text B.

Point of view is third person in Text A, first person in Text B.

**Some techniques which could be used as part of the discussion**

**Text A**

Third person point of view: gives the effect of historical impartiality.

Alliteration: 'Myth and Memory' (title), 'reduced the reality'.

Contrast: between the collective memory of NZers throughout the 20th C and the reality of memory for those who fought.

Superlatives and antonyms: 'greatest ... lowest'.

Noun: legacy (repeated); its first usage is ironic personification.

Listing: 'got on with their lives ....'

Compound sentence: 'For most ....' Shows the effect on them and their isolation.

Simple sentence: 'And they deserved ...' (to show how admirable they were, the soldiers), 'They had lived through ....'

Complex/periodic sentence: the last sentence leaves the reader with the main point of memorialisation for the writer: the bravery and courage of the soldiers.

Vocabulary choice: 'cold dawn' – describes autumn dawn but also has chilling suggestiveness.

M6	E7	E8
Whereas the writer focuses on Anzac Day as a public memorial for brave NZ soldiers, the poet feels sad about the short, tragic life of her great-uncle on one particular Anzac Day.'	Both writers conclude their poems with reference to the cold autumn weather, the <u>adjective</u> "cold" in both pieces suggesting <u>symbolic</u> usage. In Text A it is the dawn that is "cold" (because of the time of the Anzac Day ceremony), but in Text B "cold" refers to the prospect of the evening cold setting in. Not only is the weather cold, but so are the remembering hearts.'	However, in Text B, although the poem is written on Anzac Day, it is not courage that is mentioned. Nor are the formal public ceremonies of Text A. Instead of being part of a collective memory or public ceremony, the soldier is part of a personal recall (intensified by the use of first <u>person point of view</u> rather than the more impersonal <u>third person</u> of Text A). The poet, using her imagination, tries to drag him out of the WW1 "no-man's-land" into her mind on Anzac Day. Instead of a ceremony for him, she writes a humble <u>inscription</u> under her poem's title to indicate to the reader she is memorialising a soldier.  But, <i>whereas</i> the public memorialisation has gone on for decades since the end of WW1 (in Text A), for the poet her poem is a one-off imaginative attempt to get an image of her relative as she gardens on a particular Anzac Day. It is a private, personal poem – rather than a communal ceremony –in which she finds <u>metaphorical links</u> between the fate of the seedlings, doomed to a mud/compost in her garden and the fate of her young uncle on the mud of no-man's-land. Her poem is a desperate attempt to bring him to mind as she has only a photograph of him, and no-one is alive who knew him.  Text A wants to remember the soldiers for their bravery. Text B tries to recall the fate of a naïve relative - it is not the courage of a man she is trying to retrieve and remember, but his tragedy.'

**Text B**

Inscription: '*i.m.*'

Two stories are told: gardening and war story of great-uncle.

First person point of view: highly personal response is achieved.

War imagery: 'uniform loam', 'black stumps, like taiaha'.

Sustained gardening imagery/vocabulary with double meanings/puns (blend of gardening and military associations): 'Delicate shoots', 'seedlings', 'uniform loam'.

Contrast: between the 'badge glinting' and 'no-man's-land'.

Bookending the poem with birds and weather.

Strong verb: 'haul' (significant verb because it highlights just how difficult the task of remembrance is for the poet).

Symbolism: light withdrawing.

Negative noun: 'no-man's-land'.

Negative adjective: 'desultory'.

Use of punctuation: the dash before the last stanza to indicate a climactic ending.

Details of setting are provided: the garden, Forty Mile Bush, no-man's-land (they are symbolic of a death-in-life theme).

**N=** No response; no relevant evidence.