



TE REO INGARIHI

## ENGLISH



**EN3001**

**AN INTRODUCTION TO LEVEL 3 ENGLISH**

**NCEA LEVEL 3**



# ENGLISH

## NCEA LEVEL 3

### Expected time to complete

This work will take you about 15 hours to complete.

### In this booklet you can work towards some of the following standards:

<p>AS91472 English 3.1 <b>Respond critically to specified aspect(s) of studied written text(s), supported by evidence</b></p> <p>External, 4 credits</p>	<p>AS91473 English 3.2 <b>Respond critically to specified aspect(s) of studied visual or oral text(s), supported by evidence</b></p> <p>External, 4 credits</p>	<p>AS91474 English 3.3 <b>Respond critically to significant aspect(s) of unfamiliar written texts through close reading, supported by evidence</b></p> <p>External, 4 credits</p>
<p>AS91475 English 3.4 <b>Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas</b></p> <p>Internal, 6 credits</p>	<p>AS91476 English 3.5 <b>Create and deliver a fluent and coherent oral text which develops, sustains, and structures ideas</b></p> <p>Internal, 3 credits</p>	<p>AS91477 English 3.6 <b>Create a fluent and coherent visual text which develops, sustains, and structures ideas using verbal and visual language</b></p> <p>Internal, 3 credits</p>
<p>AS91478 English 3.7 <b>Respond critically to significant connections across texts, supported by evidence</b></p> <p>Internal, 4 credits</p>	<p>AS91479 English 3.8 <b>Develop an informed understanding of literature and/or language using critical texts</b></p> <p>Internal, 4 credits</p>	<p>AS91480 English 3.9 <b>Respond critically to significant aspects of visual and/or oral text(s) through close reading, supported by evidence</b></p> <p>Internal, 3 credits</p>

### In this booklet you will focus on these learning outcomes:

- identifying particular points of view within texts and understanding that texts can position a reader
- identifying and responding critically to a range of language features in texts
- making connections between texts and responding critically to these connections using supporting evidence
- presenting your own point of view or perspective in a fluent and coherent piece of writing
- developing, sustaining and structuring your ideas to support your viewpoint.

You will also plan your NCEA Level 3 course and learn about ways to study English and take notes.

Before you start, read your English Course and assessment guide (EN3000CA) and talk to your teacher to help plan what standards you will focus on this year.

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The activities in this booklet will introduce you to some of the English skills required to help you respond critically and develop, sustain and structure your own opinions and judgements about literature and language texts. These include activities where you could:

- understand character and themes
- respond critically to texts
- develop, sustain and structure your own ideas/viewpoints about texts
- write fluently and coherently
- make connections and respond critically to the ideas that connect texts
- read widely.

**The main purpose of this booklet is to introduce you to some of the assessment standards, let your teacher know your strengths in English and make you think about your English programme.**



# CONTENTS

- 1 Planning my course
- 2 How do I study English?
- 3 Their perspective
- 4 Connecting different perspectives
- 5 My perspective
- 6 Answer guide

# HOW TO DO THE WORK

## When you see:



*Complete the activity.*



*Check your answers.*



*Your teacher will assess this work.*



*Contact your teacher.*

## You will need:

- this booklet
- the Course and assessment guide EN3000CA
- the course CD-ROM EN3000MM
- your own pens and paper.

## Resource overview

In this module, you will practise reading, writing and critical response skills. By the end, you should have planned your English learning programme.

You may work through the tasks in this module in any order.

There are no final (summative) assessments in this module.



Please contact your teacher (email or telephone are best) when you are in any doubt. You will need to discuss the booklets/assessments that you will want to continue with after this introduction booklet.

# 1 PLANNING MY COURSE

## LEARNING INTENTION

In this lesson you will:

- plan your NCEA Level 3 course and select your literature choices and study booklets.

## EN3000

The EN3000 course follows Level 8 of the English curriculum and offers a total of nine Achievement Standards at Level 3 of the National Qualifications Framework towards the National Certificate of Educational Achievement (NCEA). These nine standards are outlined in the front inside cover of this booklet and in further detail in the Course and assessment guide (EN3000CA). Three of the standards are external and the other six are internal. Together they offer a total of 35 credits (23 internal and 12 external).

NZQA advises that a one-year course should lead to 18–20 credits. So you need to select carefully the standards that you want to study this year. You may only wish to do some topics. You may want to focus on a combination of external and internal standards or you may only want to focus on internal standards. However, if you are aiming for a Merit or Excellence course endorsement you are required to gain 14 or more credits at Merit and/or Excellence within Level 3 English and at least three of these credits must be from externally assessed standards and three from internally assessed standards.

Also when deciding on the appropriate course to suit your own needs – consider your strengths and weaknesses in English. You study oral, written and visual language in this course.

## MY STRENGTHS, WEAKNESSES AND INTERESTS IN ENGLISH

Consider what you like and/or dislike about English and what your strengths and weaknesses are. Use some of the following ideas as starters, then answer the questions that follow.

writing	novel studies	short stories	poetry
films	critical analysis	close reading	research
visual language	oral language	Shakespeare	presenting
wide reading	static images	theme studies	

My strengths in English are:

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PLANNING MY COURSE

The areas of English which I find difficult are:

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What standards did you achieve at Level 2 NCEA English?

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What novels have you studied before?

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Have you studied a Shakespearean drama before? If so, which drama? At what level?

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I am particularly interested in:

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Check the front inside cover for the list of standards offered in this course. At this stage, do you think you will do internal standards, external standards or both? Remember for Merit or Excellence course endorsement you are required in a single year to gain 14 or more credits at Merit and/or Excellence within Level 3 English. At least three of these credits must be from externally assessed standards and three from internally assessed standards.

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Are you considering sitting Scholarship English? If so, would you like your teacher to send you some information?

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## MY BOOKLET AND TEXT SELECTION FOR THE THREE EXTERNAL STANDARDS

### MY WRITTEN AND VISUAL TEXT CHOICES

For the external standard AS91472 3.1: **Respond critically to specified aspect(s) of studied written text(s), supported by evidence**, you will need to select at least one of the following literature study options. If you are doing a full course combining external and internal standards it is recommended that you select two of the written literature study options below. The material used in these studies can contribute to a number of the internal standards.

**Choose one or two of the following literature options below.**

Code	Booklet	Author(s)/ Poet(s)	Your choice ✓
EN3040	<i>Pride and Prejudice</i>	Jane Austen	
EN3041	<i>Bulibasha</i>	Witi Ihimaera	
EN3042	<i>The Grass is Singing</i>	Doris Lessing	
EN3043	<i>Snow Falling on Cedars</i>	David Guterson	
EN3044	<i>Othello</i>	Shakespeare	
EN3045	Short stories	Janet Frame Witi Ihimaera Owen Marshall	
EN3046	Poetry	Ruth Dallas Harry Ricketts Alison Wong Rachel Bush Lindsay Pope Pat White	

## PLANNING MY COURSE

For the external standard AS91473 3.2: **Respond critically to specified aspect(s) of studied visual or oral text(s), supported by evidence**, we offer the following film study. Tick the column below if you plan to do the film study.

Code	Title	Director	Tick
EN3050	<i>A Beautiful Mind</i>	Ron Howard	

For the external standard AS91474 3.3: **Respond critically to significant aspect of unfamiliar written texts through close reading, supported by evidence**, we offer the EN3030 booklet. Tick the column below if you plan to do this standard.

Code	Title	Tick
EN3030	Respond critically to unfamiliar written text	

### THEMATIC STUDY

We also offer a thematic study booklet on 'Power relationships – who is in control?'. There is no single assessment or standard connected to this booklet but it will provide you with ideas and opportunities to work towards some of the external and internal standards in the EN3000 course. Tick the column below if you want us to send you this booklet.

Code	Title	Tick
EN3010	Power relationships – who is in control? (thematic study)	

### MY INTERNAL STANDARD AND BOOKLET SELECTION

Below is a list of the six internal standards and associated booklets that we offer in this course. Tick the ones that you would like to attempt.

Standard number	Standard title	Booklet (and code)	Tick
AS91475 English 3.4	Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas  6 credits	Writing (EN3020)	
AS91476 English 3.5	Create and deliver a fluent and coherent oral text which develops, sustains, and structures ideas  3 credits	Oral presentation (EN3060)	
AS91477 English 3.6	Create a fluent and coherent visual text which develops, sustains, and structures ideas using verbal and visual language  3 credits	Close reading of visual texts and creating a visual text (EN3051)	
AS91478 English 3.7	Respond critically to significant connections across texts, supported by evidence  4 credits	Connecting texts (EN3031)	

AS91479 English 3.8	Develop an informed understanding of literature and/or language using critical texts  4 credits	Research (EN3070)	
AS91480 English 3.9	Respond critically to significant aspects of visual and/or oral text(s) through close reading, supported by evidence  3 credits	Close reading of visual texts and creating a visual text (EN3051)	

### MY WIDE READING PLAN

Literature study at this level of the curriculum will require much more than just reading the selected texts. You will be expected to:

- read the selected texts (or view the film) more than once during the year, while you are studying it and prior to the exam. Close and detailed knowledge of the texts is essential
- undertake further ‘wide reading’. This will involve reading (or viewing or listening to) other works by the same author, texts of a similar nature to the chosen texts, texts about the life and times of authors, and critical reviews of books.

As well as selecting the literature texts you will study, you will need to develop a wide reading plan for the year.

Below are some suggestions for further texts that you can read or view, related to your chosen authors.

Author	Suggestions
Doris Lessing	Other novels, background reading on Rhodesia/Zimbabwe, biographical details about Lessing, websites. Critical reviews of Doris Lessing’s novels.
Witi Ihimaera	Other novels, short stories, books on New Zealand literature, websites. Critical reviews of Witi Ihimaera’s texts.
Jane Austen	Other novels, books on her life and times, websites. Critical reviews of Austen’s texts.
David Guterson	Another novel, short stories, books on the historical background of Japanese immigration to the United States. Critical reviews of Guterson’s texts.
William Shakespeare	Other plays, poetry, books on his life and times, and on the Globe Shakespeare Theatre or tragedies, websites. Critical reviews of Shakespeare’s plays.
Film	Film reviews of <i>A Beautiful Mind</i> ; other films by Ron Howard, of the same genre or era or with the same actors. Critical reviews of the film.

## PLANNING MY COURSE

For example, here is part of the reading plan that a student has drawn up after making her literature choices.

Text	Plan for further reading
Novel – <i>Bulibasha</i>	One other novel by Witi Ihimaera, at least two short stories, a book about recent New Zealand literature, websites for information about Ihimaera, critical reviews of his work.
Shakespeare – <i>Othello</i>	At least one text about Shakespeare, his life and times, at least four of his poems, a text about his tragedies, websites and critical reviews of his work.

For help in deciding on texts for your own wide reading also refer to the following toolboxes:

- EN3087 – Senior reading list
- EN3088 – Thematic reading list.

The reading that you do as part of this ‘wide reading’ can be used later in this course when, in EN3031 and EN3070, you undertake a connecting text study and a literature/language investigation using critical texts. You may come across similar ideas and connections (such as power relationships, prejudice or family conflict) that interest you. Keep these areas in mind for EN3031 and/or EN3070.

### TOOLBOXES

To help you with your English activities in the booklets remember to refer to the relevant toolboxes. You can access these on the course CD-ROM (EN3000MM) or request printed copies from your teacher. Toolbox items that are available to help you are:

Toolbox item code	Toolbox title
EN3080	How to write a literature essay
EN3081	Developing your writing ideas
EN3082	How to study unfamiliar texts
EN3083	Oral language techniques
EN3084	Visual language techniques
EN3085	Written language techniques
EN3086	Film techniques
EN3087	Senior reading list
EN3088	Thematic reading list
EN3089	How to write a bibliography
EN3090	How to critically analyse texts

## 2 HOW DO I STUDY ENGLISH?

### LEARNING INTENTION

In this lesson you will learn:

- about ways to study English and take notes.

### INTRODUCTION

Studying English is different from studying many other subjects. You do need to learn some facts, such as names of characters in your texts, the structure of a play and the meaning of some terms, but your success will depend largely on:

- your understanding and interpretation of the material and the author's purpose
- your ability to reflect that understanding and present your own perspective and viewpoint in your writing
- your ability to support and develop your ideas with specific examples.

How you study will depend on what suits you as an individual – there are many different learning styles. Perhaps you find it easier to remember things using diagrams, perhaps you need to say things aloud to yourself, or perhaps you need to use colour coding or keywords in your notes.

In addition, here are some general hints you may find useful:

- If you do not understand some material in the booklets or online, reread it. Go back and read the material before the troublesome section, as this may help to set the scene. If you still do not understand, phone or email your English teacher. Do not leave problems until the end of the year to solve – solve them as they occur!
- Be an active self-marker. Write your own answer in your own words. Then compare it with the answer at the back of the booklet. Tick correct answers and add important information that you may have missed in a different-coloured pen. Comment on your answers if appropriate. For example, if you've forgotten to include examples in several answers, write yourself a note in the margin
- Use the Terms booklet (EN3000E) or the toolboxes to check the meanings of terms you are not familiar with. A good idea is to draw up your own toolbox of terms, and note new terms and definitions down as you come across them throughout the year. Look at the example that follows. This will be helpful when it comes time to revise for exams.

	Term	Definition
Language	simile metaphor personification	One thing is compared to another using 'like' or 'as'.
Sound devices	assonance alliteration onomatopoeia	

## HOW DO I STUDY ENGLISH?

Diction	jargon neologism	
Syntax	simple sentence minor sentence compound sentence complex sentence rhetorical question	

- Use the margins in the booklets to write in additional information, such as meanings of terms or notes to yourself. If you see a connection between some information in a booklet and something you have read about for your wide reading, comment on it in the margin ... this will help to make connections between the different texts that you study in English.
- Take the time to read over your teacher's comments carefully. Take note of any suggestions; watch out for areas your teacher often comments on. Do you need to use quotes more often? Do you need to use a more formal tone in your essays? Do you always seem to stray from the topic? Perhaps keep a list of things to watch out for and keep it near you when you work.
- Talk over your ideas with others – whether they be family, friends or other students. Discussion will broaden your ideas and, again, will often help you to make connections between texts.
- Keep any additional practice activities that your teacher sends you in a folder – these will be useful for revision and should be seen as an important part of the course content.
- Specific exam study and revision material will be sent to you later in the year, closer to exam time.

## MAKING NOTES

Take notes when you are reading literature texts and/or viewing visual texts. Jot down key ideas/themes, points about the key characters, important quotes, connecting ideas between texts, language and/or film techniques. For novels and plays remember to note the chapter/act and page references as you go. This will make essay writing and exam revision much easier.

There are several ways to take notes. Choose the method that suits your learning style.

## USING HEADINGS AND SUBHEADINGS WITH BULLET POINTS

See the example below.

### ELIZABETHAN THEATRE

#### Stage

- Large 'apron'-shaped outer stage and inner smaller stage
- Not curtained – audience see all that happens on stage
- Open pit in front of stage
- Three galleries around pit, one above the other
- Topmost gallery roofed with thatch
- Surrounded by audience on three sides
- No roof over pit.

#### Actors

- Each theatre had a professional company
- Only males, young boys usually played female characters.

#### Audience

- Several thousand people at some performances
- 'Cheap seats' = standing in open pit in front of stage
- Wealthier could sit in tiered galleries.

#### Scenery

- Sparse
- Few props – costume showed rank
- No scene paintings as such
- Setting established by what was said.

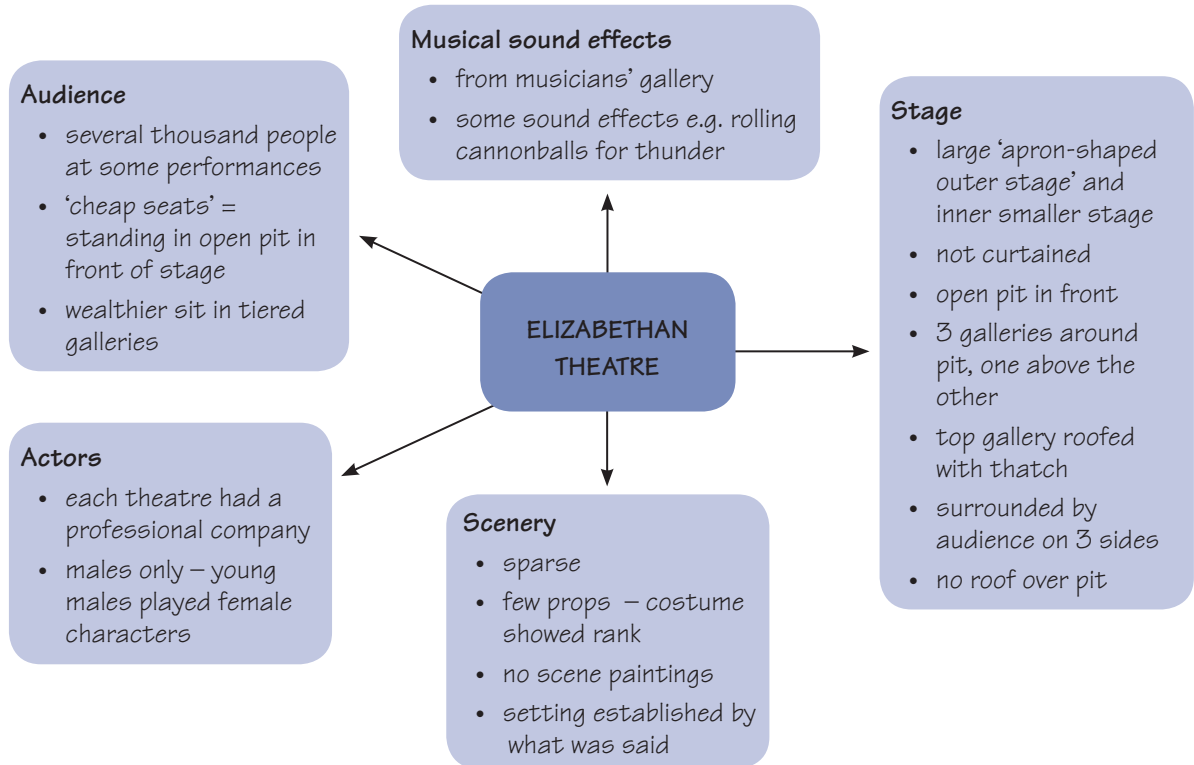
#### Music/sound effects

- From the musicians' gallery
- Some sound effects such as rolling cannonballs for thunder.

## HOW DO I STUDY ENGLISH?

### MAKING MINDMAPS

See the example below.



### USING A DATA CHART TO RECORD SPECIFIC INFORMATION

You may find a data chart useful to record information when you are working on the research and/or connecting text standards. See the example below.

Text title	Author/ Director	Text type	Connection 1	Connection 2	Connection 3

Whatever method you decide to use, be sure to:

- Skim-read over the material first, to get an idea of what it is about.
- Have an idea of what you are looking for so you can select relevant information.
- Keep a record of the title and author of the book or the website address, so that you can refer back to it if you need to.
- Leave yourself plenty of space. Don't cramp your notes up. Leave room to go back and add more ideas.
- Write the notes in your own words. Do not copy large chunks of material. If you write it in your own words, you are more likely to understand it.



## 3 THEIR PERSPECTIVE

### LEARNING INTENTIONS

In this lesson you will learn to:

- identify particular points of view or perspectives within texts
- identify and respond critically to a range of language features in texts.

### INTRODUCTION

An important part of NCEA Level 3 English programme is to be able to identify, discuss and analyse the author's or director's point of view or perspective in a novel, short story, poem, speech or film. In many of the internal and external standards that you complete this year you will be asked to compare particular points of view within and between texts and critically respond to these different views or perspectives.

Read the following poem written by Glenn Colquhoun, a New Zealand poet and doctor.

#### THE WORD AS A MEMORY

*Not everyone agrees that blue  
is the correct word for a fine sky.*

*For parents of children who have drowned  
in deep water blue is the colour of dying.*

*For lovers undressed silently by the light  
of the moon blue is the colour of desire.*

*For travellers who wander the edges of  
mountains blue is the colour of horizons.*

*For the lonely left aching by scandalous  
lovers blue is the colour of music.*

*For soldiers who have died in defence  
of their flag blue is the colour of glory.*

*For children raised on a street of brick houses  
blue is the colour of rebellion.*

*For thieves who have been asked to empty  
their pockets blue is the colour of policemen.*

*For women who love men with indigo eyes  
blue is the colour of swimming.*

*For undertakers who apply lipstick to the  
mouths of the dead blue is the colour of ice.*

*For dogs who have been fed from blue plastic  
bowls blue is the colour of a full stomach.*



Glenn Colquhoun

GLENN COLQUHOUN

From *An Explanation of Poetry to My Father*, Steele Roberts Ltd, 2007

In the poem on the previous page, the poet refers to the different points of view or perspectives that people have about the colour blue. Colquhoun shows that the colour blue means different things to different people. For street kids blue is the colour of rebellion but for travellers blue is the colour of new horizons. Likewise in your English studies this year you will learn that a key idea or theme means different things to different writers.

## CLOSE READING – PROSE AND POETRY TEXT

3A

### Fiona Farrell's perspective

You may also wish to refer to the Terms booklet (EN3000E) or the toolbox 'How to study unfamiliar texts' (EN3082) to help you with this activity.

Read the following prose extract below. It is an extract taken from Fiona Farrell's novel *Limestone*. Fiona Farrell is a New Zealand author who lives in Banks Peninsula. In this extract the writer describes the experience of travelling home to New Zealand.

#### Limestone

*Some days later Clare is at Heathrow placing her bag in the overhead locker. She slides into her seat: a window seat so she can look out as the plane climbs up over Europe and watch it turn into a pristine place of forested hills and snow-topped mountains through which wind the rivers that are named for the old goddesses – Rhine and Danube and Volga – legendary and beautiful from 30,000 feet, shorn of their clutter of rusted cargo boats and effluents and chemical spills and millennia of quarrelsome human history. A landscape through which people and all the other beautiful animals – bears and bison and shaggy-maned little ponies – roam unhindered by frontiers and the residues of past unkindnesses, a place where memory is short.*



ISTOCKPHOTO

*She settles into her seat, buckling herself into the twenty-first century, tired after her long night. She flew away this morning from Ireland in the same company of commuters with whom she arrived: all early-morning vigour and dash now, with their Blackberries and little pull-on cases and polished shoes. Ready to take the day head-on. And now she sits in her window seat, waiting till everyone is aboard.*

*She has a sudden longing for home: that dream of primeval beaches scattered with driftwood, and dark forests, and plains burned to a tawny hide in late summer. That dream she knows to be corrupted by reality: the beach is already threatened with subdivision and the trees with clear-felling, and the tawny plains are bordered by the dry beds of intricate vanished trees. And everyone is arguing because we've all woken up and found ourselves together in this small boat, this tippy waka, out here in the middle of a vast ocean, and we're all trying to paddle toward perfection but we don't know how to get there, so we squabble and fight. And sometimes we say things out of love or mistaken loyalty that cause pain and loss for other people, though we didn't mean to do it. We are all just trying for happiness.*



3B

**Kapka Kassabova's perspective**

Read the following poem 'We are the tenants' by Kapka Kassabova. In this poem the poet describes the immigrant experience of arriving in New Zealand. Kapka was born in Bulgaria and initially immigrated to England then to New Zealand in 1992.

**We are the tenants**

*I consult my great itinerary of confusions  
and it appears we've arrived  
in the North. The seagulls glide,  
inordinately large and slow,  
over the vigilant stone, hungry for lost souls.  
The hills are packed like cement,  
the cemeteries lush with centuries of flesh.  
The people smile with missing teeth  
like hosts of a drunk party. Clearly,  
the North has been here forever.*



ISTOCKPHOTO

*We have been nowhere forever.  
We are the ones possessed by arrival.  
We wake up with the cockroaches  
of strange mornings. We smell the hopes,  
the disappointments of months before.  
Old mail piles up, their lives were temporary  
just like ours. We have arrived in the North just  
as we arrived in the South before, to sleep  
above courtyards where immigrant children  
call out to their future which is our present,*

*and the hills answer back with seagull cries,  
and the chimneys of other times prop up the sky  
like exclamation marks in sentences  
that we must write in order to be real. Here,  
here they are. But this is not enough.  
We are the tenants of imaginary floors.  
No matter how high the windows,  
the ocean of the North remains invisible,  
like the kingdom of some Pied Piper  
who will sound, one day,  
the horn of our departure.*

From *Geography of the Lost*, Auckland University Press, 2007



## THEIR PERSPECTIVE

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*Check your answers.*

2. Compare and contrast the **attitude to departure and arrival** presented in each text. Give details from the texts to support your answer.

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*Your teacher will assess this work.*

In the booklet Respond critically to unfamiliar written texts (EN3030) you will learn how to practise and refine your close reading skills. This booklet will prepare you for the external examination for AS91474 3.3: **Respond critically to significant aspects of unfamiliar written texts through close reading, supported by evidence.**

# 4 CONNECTING DIFFERENT PERSPECTIVES

## LEARNING INTENTION

In this lesson you will learn to:

- make connections between texts and respond critically to these connections using supporting evidence.

## INTRODUCTION

An important part of NCEA Level 3 English programme is to be able to identify and respond critically to the connecting ideas or perspective of the novels, short stories, poems, speeches or films that you study this year. In many of the internal and external standards you will be asked to make connections across texts and critically respond to these connections.

## MAKING CONNECTIONS

In the EN3000 course you will have the opportunity to study a range of texts – listed in the chart below.

Code	Booklet	Author(s)/Director
EN3040	<i>Pride and Prejudice</i>	Jane Austen
EN3041	<i>Bulibasha</i>	Witi Ihimaera
EN3042	<i>The Grass is Singing</i>	Doris Lessing
EN3043	<i>Snow Falling on Cedars</i>	David Guterson
EN3044	<i>Othello</i>	Shakespeare
EN3050	<i>A Beautiful Mind</i>	Ron Howard
EN3045	Short stories	Janet Frame Witi Ihimaera Owen Marshall
EN3046	Poetry	Ruth Dallas Harry Ricketts Alison Wong Rachel Bush Lindsay Pope Pat White

Many significant connections can be made across all of these texts. The connections may be about the themes, characters, structure, mood or style (e.g. use of symbolism, imagery, motifs or narrative perspective). See the examples on the next page that show connections across texts.

CONNECTING DIFFERENT PERSPECTIVES

<b>Text title</b>	<b>Author/ Director</b>	<b>Text type</b>	<b>Connection 1 Thematic</b>	<b>Connection 2 Imagery</b>
<i>Bulibasha</i>	Witi Ihimaera	Extended written text (novel)	Racial conflict (Māori/Pākehā)	Recurring motifs/symbols (the red suspension bridge)
<i>Snow Falling on Cedars</i>	David Guterson	Extended written text (novel)	Racial conflict (American/Japanese)	Recurring motifs/symbols (cedar tree)
<i>Othello</i>	Shakespeare	Drama	Racial conflict (Moor/Venetian)	Recurring motifs/symbols (black v white)
<i>Pride and Prejudice</i>	Jane Austen	Extended written text (novel)	Class conflict (Middle class/aristocracy)	Recurring motifs/symbols (the bridge over Pemberley stream)

<b>Text title</b>	<b>Author/ Director</b>	<b>Text type</b>	<b>Connection 1 Thematic</b>	<b>Connection 2 Thematic</b>
<i>Bulibasha</i>	Witi Ihimaera	Extended written text (novel)	Theme of power versus powerlessness	Feeling alone/outsider
<i>The Grass is Singing</i>	Doris Lessing	Extended written text (novel)	Theme of power versus powerlessness	Feeling alone/outsider
'The Bath'	Janet Frame	Short written text	Theme of power versus powerlessness	Feeling alone/outsider
'Requiem for a Town House'	Owen Marshall	Short written text	Theme of power versus powerlessness	Feeling alone/outsider



## FIND SPECIFIC DETAILS OR SUPPORTING EVIDENCE TO SUPPORT THE CONNECTION

Authors and directors use ‘evidence’ in their novels and films to help them show the main messages that they want to get across to their audiences or readers. Evidence can include quotations or dialogue in written texts. In a film, it could be the type of shot that is used: for example, a close up of something important. Symbols can also be used as evidence.

In the novel *Bulibasha*, written by Witi Ihimaera, a key theme of this text is the battle for power between the grandfather Tamihana and his grandson, Simeon. Supporting evidence giving examples or quotes have been included below to help show this.

**Title of text:** *Bulibasha*

**Author/Director:** Witi Ihimaera

**Text type:** NZ novel

**First connecting aspect: power/powerlessness** (the battle for power between Tamihana and Simeon).

**Supporting evidence/example:** the hair cutting incident: ‘Grandfather came hip-hopping across the galaxies, out of a black hole in the universe, storming from Olympus. He wrested the shears from my father ... Before I knew it, Grandfather had chopped off the top, too. The shears drew blood.’

Immediately after this humiliation, Simeon declares – ‘If I had to, I would bring down Olympus.’ (Chapter 28, pages 127–8)

**How this evidence supports the connecting aspect:** this quote/incident is the catalyst which sets off a full-scale war between the two characters. Simeon continues to battle with his domineering grandfather until he loses his mana and Simeon takes over more of the leadership role from Tamihana.

In the novel *The Grass is Singing* written by Doris Lessing, a key theme is the power struggle between the main character Mary Turner (the wife of a poor and unsuccessful white farmer) and her black African servant Moses. The novel is set in Southern Rhodesia (now known as Zimbabwe) when it was ruled as a British colony. At the time, the British regarded themselves as superior to the predominantly black population and ruled by force. Mary’s unsatisfactory marriage, the failure of the farm, her social isolation, the harsh African environment and her battle of wills with the African servants, in particular Moses, all contribute to her mental breakdown and feeling of powerlessness. Mary gradually loses her battle with Moses, is dominated and eventually killed by him. Supporting evidence giving examples or quotes have been included below to help show this.

**Title of text:** *The Grass is Singing*

**Author/Director:** Doris Lessing

**Text type:** Novel

**First connecting aspect: power/powerlessness** (the battle for power between Mary and Moses).

**Supporting evidence/example:**

**Quote 1**

*She was alone. She was defenceless .../ But she would have to go out and meet him.*

## CONNECTING DIFFERENT PERSPECTIVES

### Quote 2

*She opened her mouth to speak; and, as she did so, saw his hand, which held a long curving shape, lifted above his head; and she knew it would be too late. All her past slid away, and her mouth, opened in appeal, let out the beginning of a scream, which was stopped by a black wedge of hand inserted between her jaws. But the scream continued, in her stomach, choking her; and she lifted her hands, claw like, toward him off. And then the bush avenged itself: that was her last thought. The trees advanced in a rush, like beasts, and the thunder was the noise of their coming. As the brain at last gave way, collapsing in a ruin of horror, she saw, over the big arm that forced her head back against the wall, the other arm descending. Her limbs sagged under her, the lightning leapt out from the dark, and darted down the plunging steel.*

### Quote 3

*It is by the failures and misfits of a civilisation that one can best judge its weaknesses.*

**How this evidence supports the connecting aspect:** these quotes/incidents show how Mary has lost all control (physical and emotional), and expects to die. Her last moments and thoughts are revealed before she is killed by Moses. She loses the battle for power. Lessing perhaps is foreshadowing the battle for power between the white British settlers and black African population in Southern Rhodesia. Quote 3 makes a link between dying civilisations and its human members who, by their weakness, help bring about its destruction.

In the short story 'Requiem for a Town House' written by Owen Marshall, a key theme of this text is the changing power relationship between Mr and Mrs Thorpe, when Mr Thorpe retires from the family farm to a small town house in Papanui, Christchurch. Supporting evidence giving examples or quotes have been included below to help show this.

**Title of text:** 'Requiem for a Town House'

**Author/Director:** Owen Marshall

**Text type:** NZ short story

**First connecting aspect:** power/powerlessness (the battle for power between Mr and Mrs Thorpe).

**Supporting evidence/example:**

### Quote 1

*Mr Thorpe made no complaint to his wife when he first saw the place of his captivity ... Yet as the removal men brought those possessions which would fit into the new home, Mr Thorpe stood helplessly by, like an old, gaunt camel in a small enclosure.*

### Quote 2

*Mrs Thorpe developed the habit of sending her husband out to wait for the post. It stopped him from blocking doorways, and filling up the small room of their Town House.*

**Quote 3**

*Mr Thorpe took to sleeping in the garage. In the corner was a heavy couch that had been brought in from the farm, but wouldn't fit in the house ... It was the one place in which he didn't have to stoop.*

**How this evidence supports the connecting aspect:** this evidence shows how Mr Thorpe quickly gives in to his wife and accepts his fate without any battle. He regards his retirement home as a place of captivity and one that is ruled by his wife. His wife has little sympathy for him and sends him out to wait for the post so that he does not get in her way. He eventually retreats to sleeping in the garage – the only place that he feels comfortable in. He feels helpless, displaced and is unable to cope with the change. His lack of ability to adjust to change and failure to transfer his skills/passion or purpose in life is a common situation relating to those facing retirement or a change in lifestyle.

In the short story 'The Bath' written by Janet Frame, a key theme is the powerlessness of Mrs Harraway that results from loneliness and old age. The story begins with her being unable to get out of the bath. Supporting evidence giving examples or quotes have been included below to help show this.

**Title of text:** 'The Bath'

**Author/Director:** Janet Frame

**Text type:** NZ short story

**First connecting aspect:** power/powerlessness (stemming from loneliness and the frailty of old age).

**Supporting evidence/example:**

**Quote 1**

*She grasped the rim of the bath but her fingers slithered from it almost at once. She would not panic, she told herself; she would try gradually, carefully, to get out ... If I shout for help, she thought, no one will hear me. No one in the world will hear me. No one will know I'm in the bath and can't get out.*

**Quote 2**

*No one had heard her, no one in the houses or the street of Dunedin or the world knew that she was imprisoned. Loneliness welled in her.*

**Quote 3**

*This is the end or the beginning of it. In future, a district nurse will have to come to attend me. Submitting to that will be the first humiliation. There will be others, and others.*

**How this evidence supports the connecting aspect:** Mrs Harraway's physical decline reinforces her feeling of loss of control and powerlessness. She feels that no one else cares about her and this brings about the realisation that she is completely alone in the world. She is in inner turmoil as she realises she will have to make a choice between loneliness and the dreaded humiliation of asking for help. The purpose of the text is to show that we are all vulnerable to the same factors that prey on Mrs Harraway's mind.

## CONNECTING DIFFERENT PERSPECTIVES

4A

On the lines on the next page write a critical response to the power versus powerlessness theme (based on the written evidence supplied above). The answer to the question: **How does this evidence support the connecting aspect?** will help you develop your ideas. In your discussion include evidence from at least two of the above texts.

Before you respond critically also consider including some of the following:

- your own opinions, judgements or interpretation of the thematic connection
- your personal response to the connection
- how the thematic connection reveals something about our society, our experiences, and/or ourselves
- what the connection reveals about the human experience

See the example below for further ideas.

Introduces the key idea

The passage from a situation of powerlessness to one where some control or power has been fought for and won is an important theme in texts. In Witi Ihimaera's novel, *Bulibasha* the grandfather's total control over the lives of his family is gradually challenged as Simeon claims the right to control his own life and become independent. This is shown in the hair cutting incident where the grandfather exerts his control over Simeon by cutting his hair and drawing blood. This makes Simeon feel totally powerless. However, immediately after this humiliation, Simeon declares – 'If I had to, I would bring down Olympus'. Simeon makes a conscious decision to challenge his grandfather's power and mana. The idea that it is possible for people to act to empower themselves despite major obstacles is a central one in many texts. Feeling powerless does not need to be a purely negative experience. In fact it can provide the impetus and motivation for turning something that has been negative into a positive powerful outcome. This can be related to the wider human experience where people in difficult and powerless predicaments can through inner strength and determination reclaim control and improve their lives for the better. It not only applies to inter-generational conflict with young people rebelling against or standing up to their parents or elders but also is evident in situations where there is race or class conflict.

Supporting evidence

Judgement or opinion about the theme

Relate to wider society



**LEARNING INTENTIONS**

In this lesson you will learn to:

- present your own point of view or perspective in a fluent and coherent piece of writing
- develop, sustain and structure your ideas to support your point of view.

**INTRODUCTION**

In this lesson you will plan, draft and write a final version of a column (written to present a point of view on an issue).

This EN3000 course is aimed at Level 8 of the English curriculum. The writing you complete in this lesson will give you and your teacher an idea of the level you are currently writing at and the specific areas you will need to work on during the year.

Your teacher will assess your writing by looking at how well you:

- organise your ideas to present your point of view
- develop and sustain your ideas
- support your ideas with specific examples
- express your ideas in appropriate language
- proofread your work.

**MY POINT OF VIEW (TAKE A STAND)**

In a column the writer expresses and supports their point of view about a topical issue. Columnists can be provocative and opinionated and they use a wide range of styles to interest, challenge and entertain readers.

Columnists can engage their readers by using a range of language features:

- irony
- parody or satire
- self deprecation
- personal anecdotes
- deliberate exaggeration or understatement
- allusions
- puns, for example, a word play in the title
- contrasting language registers, for example, combining colloquial with formal language
- deliberate use of irregular sentence structures, for example, a minor sentence placed for impact after a complex sentence.

Check your Terms booklet (EN3000E) or the Written language techniques toolbox (EN3085) if you are not familiar with any of these terms or words.

Your task is to write a column of at least 600 words on a topical issue of your choice. In your column you will have to present your viewpoint on the issue and develop, support and sustain your viewpoint throughout your piece of writing.

To gain a clearer idea of what is expected of you, read this sample column written by an EN3000 Te Kura student, Madeline Reid, for a student newspaper. Note the annotated comments on its structure and use of language. You can use this column as a model or guide.

### BOWS AND ARROWS

An opening which relates to the reader's experience and captures their interest.

*It was just another school night when I logged onto Facebook and found my news feed flooded with videos promoting Invisible Children's latest campaign. Around fifty of my friends had shared the viral video, and a hundred more clicked 'attending' to their latest political event. I then logged onto Tumblr, hoping to find some gifs of cats playing with water but only to find my dash trending the same topic – Joseph Kony.*

Introduces point of view that sharing ideas on Facebook may be a first step but it is not political activism.

*As an inquisitive last resort, I logged into an old twitter account that hadn't been used for months, and sure enough all the twitters were tweeting #kony2012#killkony#down with kony. Kony was even trending on YouTube. So I opened a new tab and watched the video. In thirty minutes, political activists Invisible Children gave you a run down on Joseph Kony, who has kidnapped 30,000 children over the past 26 years and has been recruiting them into his rebel group, the LRA. The whole video promotes the concept that an idea is power; an idea can change the world. I have to say I agree, and they say ideas are great arrows but there has to be a bow, there has to be action taken to set it off. Liking a status won't completely destabilise a Ugandan warlord, and quite frankly sharing a video doesn't even count as political activism.*

Introduces bow and arrow comparison.

Reinforces point of view about what a real political activist is – it is someone who takes action.

*Invisible Children's campaign to bring Joseph Kony to justice turned global when they posted their 30 minute video on various sites, and their viral video made him infamous overnight. With over 80 million views on YouTube and top trending status' across Facebook and Twitter, sharing the video did raise extreme awareness about this political issue. However, is it really political activism? Activists are people who take action who have the get up and go to go out there and make a stance. Protesters, rally-goers, organisers, they have the ability to stand up for what they believe in and encourage others to take action. They'll stand on the street for*

*hours holding signs and shouting political catch-phrases at passers-by. Liking a status or sharing a video is a lazy form of political activism, and although political activism on social networking sites may be a good way to raise awareness, in reality it does very little good towards actual causes.*

*I stared at the video and watched the digits as they ticked down demonically. Various friends began posting Kony spam on my wall, stating: Help me take the pledge by acting. This got me thinking. In what way is sharing a video acting? The activists I know spend days standing in the front of lines picketing, hours upon hours of writing letters to senators and people in power, and spending Sunday afternoon with the tedious job of handing out leaflets on the local city corner. But no. Not today. This 'new age' activist only has to click a button to confirm their support. They hide behind their computer screens 'liking' various pages instead of actually taking action. During the 1980's Springbok tour when some Kiwi's didn't like South Africa's rule of apartheid, they actually did something about it. They took to the streets, protesting and rallying and boycotting the games. They even dropped flour bombs on Eden Park. Ultimately, they used comprehensive and effective tactics to get their message across and achieve their goal. Now that's what I call taking action. That's what activists do, none of this new-age tweeting and sharing business.*

Effective variation in syntax. Contrasts short and long sentences.

Provides supporting evidence to support main perspective.

Reinforces main point of view.

Links back to main point at the end of a body paragraph.

*Ignoring the Kony spam on my wall, I clicked back to the news feed. Sure enough, hundreds of people were making statuses. #Down with Kony#Kony you suck#Kony is a murderer. Soon there were parody pictures of Kony all over my dash.*

*You see the internet makes people over-excited and misleads them into thinking that they're a political activist. Because everyone was sharing the video everyone was getting jittery and over-excited. They felt compelled to have to share this video because it was so popular, and they wanted people to know that they too cared*



*about this cause. But things were getting out of control. A hundred different events were made with thousands of people attending each. Soon all the local high school kids were making groups saying, 'Kony St Kentigern,' 'Kony @ Epsom Girls,' 'Kony Diocesan'. Since when did people care so much about Joseph Kony? Or political problems in general? The fact is that they don't. They're just getting caught up in the hype of things. Nobody cares that a quarter of kiwi kids are in poverty, or if the Coromandel is destroyed by mining, and none of my friends even know what the Safe Dafur coalition is. There were no statuses about that. Political activists are usually dedicated to multiple causes, which proves my point that these lazy social networkers aren't activists because the only thing they cared about was Joseph Kony.*

Develops central argument effectively with supporting evidence that posting on the internet is not real political activism.

Links back to main point at the end of a body paragraph.

*All of this thinking was telling me something, what about the old activists? How do they compare with what people call 'activism' nowadays? The 'new age' activist protests from behind a screen. The protesters for the Vietnam War were an entirely different breed. Some of those protesters risked their lives fighting for their cause. They got out there, marching down Washington in the hundreds of thousands. They stood, yelling their hearts out, putting flowers in guns and protesting for an end to the war. Taking complete control and strong action. They fought and fought, protesting, and rallying and fighting the police. Together they gathered in the thousands, united and passionate about their cause and willing to protest until it literally killed them. Hunger strikes, sit-ins, and petitions, they did everything they could and gave it everything they had and, most importantly, they were actually taking action. Not clicking a button, liking a status, changing their profile picture, or sharing a 30 minute video to show Facebook their support. But taking to the streets to show the world their support, and changing the world as they went by.*

Further supporting evidence that helps sustain and develop main point of view about what real political activism is.

Link back to key point.

*Whilst sitting there on Facebook, waiting for a post about fail-blog, I had figured all of this out. One can argue that social networking is a decent way*

In conclusion, sums up strongly main point of view about what real political activism is with a clever link back to the bow and arrow comparison.

*of raising awareness about an issue, but social networking is a lazy form of political activism. Sharing a video, liking a page, or making a status is not protesting. It's only raising awareness. Watching a 30 minute video doesn't make you an activist, and only by taking action can we hope to help a cause. An idea is power, an idea can change the world. Ideas are the arrows but there has to be a bow, and only when people log off of Facebook and Twitter and hit the streets will the arrow hit the bulls eye, and we will see any change.*

Madeleine Reid, Te Kura EN3000 student, 2012

Before you begin your column, familiarise yourself with the column writing genre and various styles used by columnists.

5A

1. Find a column that interests you from a range of publications including major daily and weekend newspapers and magazines such as *New Zealand Listener*, *North and South* and *Metro*. Many columns will be available on the Internet, on newspaper or magazine websites. You might like to consider some popular columnists such as Jane Bowron, Joe Bennett, Rosemary MacLeod, Jane Clifton and Brian Edwards.
2. Annotate the column using the above example column as a model. Try to identify the main point of view, the supporting evidence that is used and the variety of effective languages techniques. Send your annotated column in with this booklet.

**DECIDE ON A TOPIC**

Columnists in newspapers and magazines often use common experiences, anything from waiting in a queue to catching a cold, as starting points for pieces of writing which can then move into commenting on topics or issues.

You are planning a column that may follow a similar structure and is intended for a school newspaper read by students and teachers.

5B

The **experiences** the writers begin with are listed on the left. The **topic or issue(s)** each writer then goes on to explore is identified in the boxes on the right. Add a possible issue for the last two boxes on the right.

The experience used to open the column piece:	The topic(s) or issue(s) explored:
Driving home in the rush hour.	road rage
Queuing at McDonald's for a hamburger.	obesity
Walking through a shopping mall.	preoccupation with materialism
Monday morning gossip at school.	
Watching a favourite TV programme.	

Now brainstorm experiences and issues that you could use for your own column in the chart below.

The experience used to open the column piece:	The topic(s) or issue(s) explored:

Write below the experience and the issue that you have decided on for your column.

The experience used to open the column piece:	The topic(s) or issue(s) explored:

### MY TITLE

The title can play a role in the overall success of your column. Your overall theme should be reflected somehow in your choice of title. An effective title might include a pun, alliteration or rhyme, or perhaps its significance might not be fully apparent until nearer the end.

### THE BEGINNING

It is important that you capture your reader's attention and interest in the first paragraph. You can write a 'catchy' introduction by using a variety of techniques, for example by using personification, an imperative or a minor sentence. Remember to make your main point of view very clear either in the introduction or next paragraph. State clearly what your main idea is.

### THE BODY OF THE COLUMN

The body of the column should maintain the reader's interest and develop the writer's ideas. Write three or four well developed body paragraphs, each dealing with a different aspect to do with your main point of view. Develop and support your ideas further in these body paragraphs by including evidence and examples. At the end of each body paragraph draw conclusions or include comments that link back to your main point of view.

A body paragraph could include the following:

- a statement
- supporting example or evidence
- comment or conclusion supporting your main point of view.

### STRUCTURE

It is important to create a sense of coherence or unity within the column. To do this a writer might integrate a motif or other linking device through the piece of writing. Other effective devices could include:

- parallel structure
- allusion
- extended metaphor
- a consistent tone.

Ask yourself:

- How have my ideas been **organised** to make a point clear by the end?
- Does my writing have a clear 'sense of direction'?
- Does my writing all fit together so that it is **structurally coherent and integrated**?

### THE CONCLUSION

The ending is also important! An effective ending may leave the reader wishing for more (perhaps looking forward to the next column) or with a feeling of having been interested, challenged and entertained. An ending that makes an impact will be far more effective than one that merely summarises the viewpoint of the writer. Often a writer will link the ending back to something mentioned previously or to a motif used throughout the column – this can contribute to a very effective structure.

### WRITING YOUR OWN COLUMN

Look back at your ideas in the previous activity and make a decision about the personal experience and the issue you will focus on and record your choice here.

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Make a list of features/techniques that you wish to include or experiment with in your column:

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### FIRST DRAFT

You are now ready to work on your first draft of your column.

Remember that it should:

- develop and sustain your main point of view on your selected issue
- be **crafted** to achieve a stylistic coherence throughout the column through your use of a range of language techniques
- be **structured** clearly and effectively, paying particular attention to developing an effective opening and ending
- use **writing conventions** accurately.

On your own paper or by computer word processing, write the first draft of your essay, using the ideas from your plan and following the model on the previous page. Aim for at least 600 words. Attach it to this page. This is important, as your English teacher needs to see how you have developed your writing from the first to the final draft.

### **PROOFREADING AND EDITING**

Now read over your first draft and think about how it might be improved. Editing can involve:

- rewriting sections which are not as good as they could be
- replacing some words with more vivid ones
- adding detail
- leaving out some less effective material
- rearranging or changing the structure of your piece of writing
- changing the sentence structure or word order
- reading your work aloud to listen for errors or things that could be improved.

This means that you'll need to write on your first draft, cross out bits, add bits, move bits.

### **FINAL DRAFT**

Now, on your own paper, write (or word process) and carefully proofread your final draft. Use the proofreading guide at the back of the Course and assessment guide (EN3000CA) to guide you through the proofreading process. At this level your spelling, punctuation and grammar are expected to be accurate. Attach it to this page.



*Your teacher will assess this work.*

In the Writing booklet (EN3020) you will learn how to further practise and refine your writing skills. This booklet will prepare you for the internally assessed writing standard AS91475 3.4: **Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas.** You may decide to present the column that you have written for the above activity as one of your pieces of writing to be considered for this standard.

# 6 ANSWER GUIDE

## 3. PLANNING MY COURSE

3A

### Fiona Farrell's perspective

1. The writer has included recurring references to journeys (motif of journey) in each of the four paragraphs. They begin at the concrete level (her actual physical journey) and end with her imaginative anticipatory journey wondering what New Zealand will be like.

**Para 1:** (i) Clare is in a plane at Heathrow, placing her bag in the overhead locker before sliding into her window seat and awaiting her flight, anticipating flying over Europe.

**Para 2:** She settles and buckles herself into her seat, waiting for everyone else to board. Her mind recalls the journey from Ireland.

**Para 3:** (i) As she waits she has a sudden longing for home. (ii) The journey of the 'tippy waka' is described.

**Para 4:** She is already feeling 'cramped' in her seat. The outline of the journey is provided. She is very desirous of home, and anticipates the transit - stopping over in Singapore - before arriving home.

Complementing Clare's journey, there are other journeys. In paragraph 1 we hear how animals 'roam'; paragraph 2 how commuters 'dash'; in paragraph 3 'we're all trying to paddle', in paragraph 4 workers 'emerge' and travel to work. These other journeys help reinforce and add colour to the motif of the journey.

In concrete terms she has flown from Ireland to Heathrow and for the rest of the passage she settles into her seat as she waits for departure. At a concrete level, as far as the text is concerned, she has not actually departed. The physical journeys are then displaced by the imaginative journeys she shares with the reader, and the journey motif becomes more dynamic as a series of anticipations about her journey home reveals her perspective about returning home. She has travelled extensively, but the motif shows she is looking forward to returning home, despite the fact that home in the Antipodes is 'that funny little semicolon' compared to the 'big continental statements.' Clare is looking forward to seeing from her plane seat uncivilised Europe (as a contrast to Heathrow, perhaps, and a contrast to industrialised Europe). This utopian vision is complemented later by the prospect of arriving home in New Zealand, where she longs for the 'primeval beaches' that are only a dream, not a reality, as the metaphor 'tippy waka' suggests there are cultural differences in New Zealand. She anticipates Singapore in transit and then the smallness of this country in contrast to the largeness of Europe.

2. There are three contrasts of ideas that are evoked:
  - in paragraph 1 (the contrast between the 'pristine place' and the 'clutter of rusted cargo boats and effluents and chemical spills and millennia of quarrelsome human history')
  - in paragraph 3 (the contrast between the 'dream of primeval beaches' and the 'dream ... corrupted by reality')
  - in paragraph 4, NZ ('that funny little semicolon') is compared to 'the big continental statements'.

Each of these contrasts reveals the character's point of view about returning to New Zealand.

The contrast in paragraph 1 is between the 'pristine place of forested hills and snow-topped mountains' and the 'clutter of rusted cargo boats and effluents and chemical spills and millennia of quarrelsome human history', using the technique of listing. This is pure landscape the character is looking forward to as she departs from Heathrow, a symbol of the modern civilisation. The first paragraph shows the character's desire to depart Heathrow, a symbol of busyness and developed modern society. The desire for a pristine nature, a sense of pre-industrial man (before 'chemical spills and ... quarrelsome human history') is deep within the character, as if she has a hankering for pre-industrial living.

The contrast in the third paragraph shows the difference between Clare's dream of NZ and the 'corrupted reality'. She hopes for 'primeval beaches' but she knows that this dream is 'corrupted by reality' – subdivision, clear-felling, everyone is arguing. The argument is best evoked in the metaphor 'tippy waka', which evokes the cultural battles between Māori and Pākehā throughout its history. The character is aware that what she hopes for is not possible. The dream has been corrupted by the reality of what has happened in NZ. The prospect for the pristine place is real in Europe, but in NZ she knows that her dream has been corrupted by reality ('clear-felling', 'vanished trees', and 'everyone is arguing'). The negative idea is developed through the metaphor of the 'tippy waka' – New Zealanders are involved in cultural arguments rather than working harmoniously.

In paragraph four the contrast is a syntactical/punctuation contrast. New Zealand is 'that funny little semicolon where all the big continental statements finally stutter to silence'. Unpacking the analogy, 'big continental statements' refers to making sentences, perhaps the major element in writing. Within that writing analogy, NZ is just a 'semi-colon' (visual metaphor). Semi-colons aren't substantive, like sentences: they merely signal a pause before the statement continues. But New Zealand (as a semicolon) does what a normal semicolon can't do: it stops the statement! The continental statements (what is said/ thought in Europe) does not impact on this country (they 'stutter' to silence).

3B

### Kapka Kassabova's perspective

1. The poet uses imagery to convey a negative viewpoint about arriving in the North. Examples are:
  - a. 'tenants' is a metaphor for rootlessness
  - b. The seagulls– physically evoked as 'inordinately large and slow' and personified as 'hungry for lost souls.' The physical image is unattractive and the personification is a spiritual image of depravity.
  - c. 'The hills are packed like cement'– simile.
  - d. 'the cemeteries lush with centuries of flesh.'– paradoxical image, sibilance/alliteration
  - e. 'The people smile with missing teeth/like hosts of a drunk party.'– simile
  - f. 'the North has been here forever.'– hyperbole
  - g. 'We wake up with the cockroaches/of strange mornings.'

- h. 'Old mail piles up, their lives were temporary/just like ours.' – visual image of abandonment/tenancy
- i. 'and the hills answer back with seagull cries.' - personification

The poet has a very negative view of the North. The tone is set initially with the seagulls who are described as physically unattractive ('inordinately large and slow') and as moral predators ('hungry for lost souls'). Both physically and spiritually the North is deathly. The hills are packed like cement – hard, uncompromising. The cemeteries are lush with centuries of flesh – the line contains sibilance, a kind of ironic statement about death, and the word 'lush' has suggestions of growing vigorously, again an irony in that a place of death is vital. The visual imagery is completed by the auditory in the 'cockroaches' – the insect sound that wakes them is hardly birdsong. The combination of these physical and metaphorical images generates a very inhospitable tone throughout the poem; the North is unrelentingly bleak.

2. The poet refers to past, present and future. She writes in the present tense while she is in the North. She refers to her past, and she refers to a 'departure' in the future ('some Pied Piper ... will sound ...'). The significance of the use of the three tenses is that the poet is able to show she is always on the move and gains no sense of home.

A more detailed answer could include:

The poem begins with the metaphor 'great itinerary of confusions', and this sets up an image of the past as a time of wandering without any sense of home as a destination. 'Confusions' implies that once a place has been reached and inhabited for a while, moving on occurs, not letting the immigrants gain stability or roots anywhere. The writer reveals a cynical tone when describing the arrival in the North ('it appears we've arrived in the North') – this use of the present tense shows her disdain for where she is living. The future does not hold out hope of discovery of a place for roots either. One day the Pied Piper will 'sound ... /the horn of our departure.' This allusion evokes a sense of doom, for the Pied Piper is going to take away the children of the town of Hamelin. Past, present and future are all viewed negatively.

3C

### Comparing the different perspectives in each text

1. Both writers use the first and third person pronouns to control viewpoint in each text. The first text uses the third person 'she' throughout the passage to show Clare's positive thoughts and feelings about returning home and then generalises those thoughts to the first person plural 'we' when the writer wants to show Clare considering what we are like as New Zealanders (arguing). This switch generalises the problem of living in New Zealand (we are arguing but 'we're all trying to paddle toward perfection'). As a group, NZers are arguing in their 'tippy waka', but are doing their best to attain happiness. The passage ends by returning to the thoughts of Clare – she is shown to be amused about arriving in the 'funny little semicolon' of New Zealand.

In contrast, the second text uses 'I' and 'we' throughout the passage to show the initial personal thought of the poet (who 'consults' her 'itinerary of confusions') and then makes herself part of a group of immigrants ('we') who are disillusioned about migrating. The writer uses the first person plural (we) to convey to the reader that the migration is an inclusive or generalised negative response.



# ACKNOWLEDGEMENTS

Every effort has been made to acknowledge and contact copyright holders. Te Aho o Te Kura Pounamu apologises for any omissions and welcomes more accurate information.

Poem: 'The word as a memory', from *An Explanation of Poetry to my Father*, Glenn Colquhoun, Steele Roberts Ltd: Wellington, NZ, 2001.

Poem: 'We are the tenants', from *Geography For The Lost*, Kapka Kassabova, Auckland University Press: Auckland, NZ, 2007, p. 2. Used by permission.

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Column: 'Bows and Arrows', Madeline Reid, a Te Kura EN3000 student, 2012. Used in any medium for education and its promotion by permission.

## Extracts

*Limestone*, Fiona Farrell, Random House: Auckland, NZ, 2009, pp. 238–9. Extract only.

'Requiem in a Town House,' from *The Master of Big Jingles & Other Stories*, Owen Marshall, John McIndoe Ltd: Dunedin, NZ, 1982. Extracts only.

'The Bath', from *You Are Now Entering the Human Heart*, Janet Frame, Janet Frame Stories, Victoria University Press: Wellington, NZ, 1983. Extracts only.

BBA Educational Resources 3.5 NCEA Level 3 Practice English NCEA External Exam, 2011. Extract only.

*Bulibasha: King of the Gypsies*, Witi Ihimaera, Penguin Books (NZ): Auckland, NZ, 1994. Extracts only.

*The Grass is Singing*, Doris Lessing, Harper Perennial (a division of Harper Collins): London, 1999. Extracts only.

## Istockphoto

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# SELF-ASSESSMENT

# EN3001

Fill in the rubric by ticking the boxes you think apply for your work. This is an opportunity for you to reflect on your achievement in this topic and think about what you need to do next. It will also help your teacher. Write a comment if you want to give your teacher more feedback about your work or to ask any questions.

Fill in your name and ID number.

**Student name:** \_\_\_\_\_ **Student ID:** \_\_\_\_\_

	Not yet attempted	Didn't understand	Understood some	Understood most	Very confident in my understanding
Identify particular points of view within texts and understand that texts can position a reader.					
Identify and respond critically to a range of language features in texts.					
Make connections between texts and respond critically to these connections using supporting evidence.					
Present your own point of view or perspective in a fluent and coherent piece of writing.					
Develop, sustain and structure your ideas to support your viewpoint.					

Please place your comments in the relevant boxes below.

	Student comment
Identify particular points of view within texts and understand that texts can position a reader.	
Identify and respond critically to a range of language features in texts.	
Make connections between texts and respond critically to these connections using supporting evidence.	
Present your own point of view or perspective in a fluent and coherent piece of writing.	
Develop, sustain and structure your ideas to support your viewpoint.	
Any further student comments.	



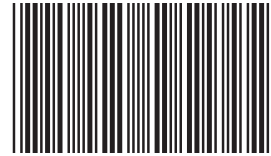
Contact your teacher if you want to talk about any of this work.  
Freephone 0800 65 99 88

**TEACHER USE ONLY**

Please find attached letter <input type="checkbox"/>
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Teacher comment

# COVER SHEET – EN3001



<b>STUDENTS – PLACE STUDENT ADDRESS LABEL BELOW OR WRITE IN YOUR DETAILS.</b>	
Full Name	_____
ID No.	_____
Address <small>(if changed)</small>	_____

<b>AUTHENTICATION STATEMENT</b>	
I certify that the assessment work is the original work of the student named above.	
Signed _____ <small>(Student)</small>	Signed _____ <small>(Supervisor)</small>

<b>FOR SCHOOL USE ONLY</b>	
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