



HILLCREST
HIGH
SCHOOL

ENGLISH

Level Two

Term 2, 2010

90378

Analyse short written texts

Credits: 3

Suggested time: 40 minutes

- Write your answer on your refill paper. Name and number each sheet of refill you use. Write your teacher's code at the top of each page. Hand in each page at the end of the examination.

ASSESSOR'S USE ONLY			
Achievement Criteria			
NOT ACHIEVED	ACHIEVED	ACHIEVED WITH MERIT	ACHIEVED WITH EXCELLENCE
	Analyse specified aspect(s) of at least two short written texts, using supporting evidence.	Analyse specified aspect(s) of at least two short written texts convincingly, using supporting evidence.	Analyse specified aspect(s) of at least two short written texts convincingly and with insight, using supporting evidence.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Overall Level of Performance			<input type="checkbox"/>

You are advised to spend 40 minutes writing an essay on your chosen topic

Write clearly and coherently about at least **TWO short written texts** that you have studied:

EITHER

- short stories

AND / OR

- poetry (or song lyrics)

AND / OR

- print media (or blogs)

AND / OR

- short hyperfiction.

Topics 1–4 may be answered using **ANY TWO short written texts**.

Topics 5 and 6 may be answered using **TWO short story texts**.

Topics 7 and 8 may be answered using **TWO print media and / or blog texts**.

Topics 9 and 10 may be answered using **TWO poetry and / or song lyric texts**.

Topics 11 and 12 may be answered using **TWO short hyperfiction texts**.

Choose **ONE** topic. Write an **essay** of **AT LEAST 300** words for your answer. Make sure you answer **ALL parts** of the topic. Support your discussion with **specific evidence** from at least **TWO** texts.

GENERAL TOPICS

*You can use one of these topics to write about any type of short written text. The texts you write about could be the **same** text type (eg two poems) or **different** text types (eg a poem and a short story).*

1. In short written texts, setting is often used to develop the themes.

Analyse how **settings** are used to develop the **themes** in at least **TWO** short written texts that you have studied.

Note: "Themes" are the main ideas in a text.

2. In short written texts, writers often use symbols to represent complex or significant ideas.

Analyse how **symbols** have been used to develop your understanding of **people OR ideas** in at least **TWO** short written texts you have studied.

3. Writers of short written texts often reveal a strong viewpoint on particular issues.

Analyse how **different viewpoints on the same issue or idea** are developed in at least **TWO** short written texts you have studied.

4. Writers of short written texts often reveal character(s) gradually for readers.

Analyse how **your understanding of character(s) developed** in at least **TWO** short written texts you have studied.

SHORT STORY TOPICS

The texts you write about must BOTH be short stories.

5. Successful short stories may lack a clear outcome.

Analyse how the **lack of a clear outcome** in at least TWO short stories you have studied makes the stories **successful** for you.

6. In short stories, language is often used to enable readers to gain knowledge of the characters quickly.

Analyse how **language** is used in at least TWO short stories you have studied to create **characters that make an impact** on the reader.

PRINT MEDIA AND / OR BLOG TOPICS

The texts you write about could be two print media texts, or two blogs, or one print media text and one blog.

7. In print media and / or blogs, writers often develop strong arguments intended to convince readers.

Analyse how **arguments are convincingly developed** in at least TWO print media and / or blog texts you have studied.

8. In print media and / or blogs, writers have the opportunity to develop a particular style of writing.

Analyse how a writer **develops a particular style** of writing in at least TWO print media and / or blog texts you have studied.

POETRY AND / OR SONG LYRIC TOPICS

The texts you write about could be two poems, or two song lyrics, or one poem and one song lyric.

9. Poetry and / or song lyrics are often concerned with intense experiences, emotions or attitudes.

Analyse how **moments of strong feeling** are created through the use of specific **language techniques** in at least TWO poems and / or song lyrics you have studied.

10. Poetry and / or song lyrics often capture brief moments in which there is a search for meaning in human lives.

Analyse how the writer has explored **aspects of human experience**, such as love, regret, joy, or racism, in at least TWO poems and / or song lyrics you have studied.

SHORT HYPERFICTION TOPICS

The texts you write about must BOTH be short hyperfiction.

11. Short hyperfiction offers the reader a number of choices.

Analyse how **being able to choose different paths** makes the reading experience more or less **motivating** for you in at least TWO short hyperfiction texts you have studied

12. Short hyperfiction often encourages the reader to view the story through a character's eyes. Analyse how the writer **makes you strongly identify with a character** in at least TWO short hyperfiction texts you have studied.



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Level Two

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RESOURCE BOOKLET

90380

Read unfamiliar texts and analyse the ideas and language features

Credits: 3

Suggested time: 1 hour

- **Refer to this booklet to answer the questions for Practice Exam English 90380**
- **Write your answers in the Question and Answer booklet.**
- **Hand in each page at the end of the examination.**

TEXT A: *Lip Service* (written text – magazine article)

Read Text A, then answer Questions One and Two.

Lip Service

As soon as he said it, I knew it was true.

"There's a new trend." This was my friend Danyl, setting down his teacup and looking serious. "People are kissing each other hello, but on the mouth. Have you noticed that?" He paused, then said: "I don't like it."

- 5 *None* of us should like it. You might think it's a harmless expression of light intimacy, but in fact, the friend-on-friend mouth-kiss marks the end of a cherished tradition: the awkward New Zealand hello. The slight panic about what to do when you greet someone. The hard-wired reluctance to touch. The inability to do it easily, without affecting *mwa!* *mwa!* sounds and making a joke of it. And if you extended the touch first, the rush of
- 10 mental anguish afterwards. (Was that too much? It was, wasn't it? I shouldn't have done that. Now he thinks I'm into him. And I'm not. Am I?)

- This is a country where for generations we've done nothing more intimate than wave at each other across a paddock. We grew up in one-street towns and shouted conversation from opposing footpaths. Sure, you might pull your tractor alongside mine, but only to tell
- 15 me my gate was left open. We agreed a fixed distance, and stuck to it.

This gave rise to the good old New Zealand fear of intimacy. For years, nobody in their right mind would have mouth-kissed hello in a café. If we were all kissing in cafés, who was crutching¹ the sheep? Our fear of intimacy kept this country working.

- When you observe a forced distance, body language begins to speak volumes.
- 20 Consequently, ours must be the most expressive body language in the world. For example, I went out with a farmer who, when driving, would simply raise a finger to a passing ute. So much understanding in a tiny twitch of the hand. I'm okay, you're okay, milk solids are up five percent this month.

- Then I dated a builder who jutted his chin at his mates. A chin-jut! How hot was that? If he
- 25 could transmit that much meaning with a chin-jut, what could he do with a major muscle group?

A mouth-kiss hello blows these subtleties out of the water. Anything less than a mouth-kiss will, very soon, appear cold.

- My problem with the mouth-kiss hello is that our social imprecision will soon be
- 30 gone. Until now, meeting a friend was like a game of Battleship, with simple rules of engagement. Approach opponent. Grid-map their face into squares. Pause, lock and fire. But where? B12 or E4? Sometimes you were way off target, and crushed your nose against her jaw. Someone kissed my eyeball, once. It was a fun game.

35 If we must touch, I like the forearm pat, myself. Classy. Or even the neurotic clutch of your purse to your chest, combined with the rapid nod hello. It tells a person, "You may intend to snatch my bag. Nonetheless, part of me is pleased to meet you."

40 Going straight to the kiss is like clamping a colander² over a butterfly. Why trap a delicate thing? Let it dance in front of your nose instead. Be led by it, and see what happens. If you don't, the awkward hello will go the way of the glass milk bottle, the Snifter³ and the Hillman Hunter,⁴ and slowly fade into legend. And we'd lose yet another piece of ourselves, because nobody does awkward like we do.

Notes:

- 1 crutching – removing dirty wool from around the tail and between the legs of a sheep
- 2 colander – a perforated bowl used in cooking to strain off liquid from food
- 3 Snifter – a popular New Zealand-made sweet, the production of which ceased in 2008
- 4 Hillman Hunter – a popular car of the 1960s and 70s

Source (adapted): Leah McFall, "Lip Service", *Sunday*, 26 October 2008, p 38.

TEXT B: *Three Cranes in a Dock* (written text – poetry)

Read Text B, then answer Questions Three and Four.

Three Cranes in a Dock

At dawn the tide throws its hush
over the sandy shoulders of the harbour,
drains the slope of shells,
dropping dregs for the gulls to inspect.

- 5 In the dock, by a stack of crates,
three cranes bow their girdered necks east
as if in prayer. They have been folded all night,
a nest of dinosaurs awaiting the extinction
of their vital urge. The fuel fattens in their tubes,
10 their batteries corrode and their skins tatter
in the cluttered yard. Under a vinyl lean-to a clutch of white hardhats
might hatch their legs in the lengthening day. The cranes are wired
for wakefulness, for the sudden surge into sky –
the hydraulic heave of unrelenting unquestioned purpose.
15 Everything is organised through a ritual of gravity and cable.
They are devoted to the lever
and hopeful, having heard the bang of the perimeter fence,
the clang of its chain, and a kettle being boiled in the hut.



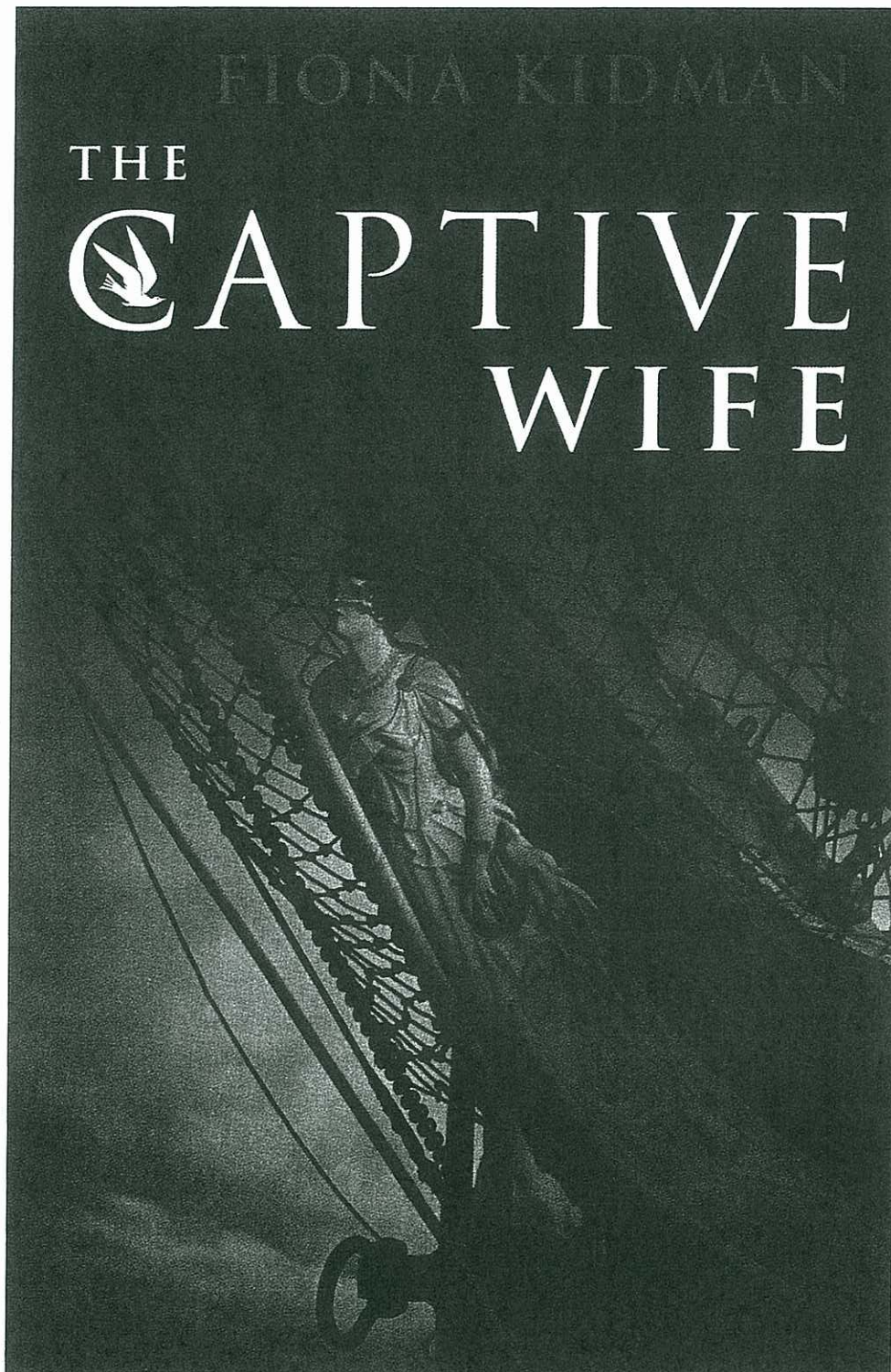
Mechanical cranes

Sources

Text: Andy Armitage, "Three Cranes in a Dock", from *Turbine 07* (2007). <http://www.vuw.ac.nz/turbine/> (13 May 2009).
Image: <http://johnrennieshort.com> (13 May 2009).

TEXT C: *The Captive Wife* (visual text – book cover)

Read Text C, then answer Question Five.



Source: Fiona Kidman, *The Captive Wife* (Auckland: Random House, 2005).

**TEXT D: "More Fish, Less Drought": an address to the Water Infrastructure Forum
(oral text – speech)**

Read Text D, then answer Question Six.

This is the opening extract from a speech given by the Chief Executive of Federated Farmers, Conor English, to an audience of farmers and politicians at the Water Infrastructure Forum, at which sustainable water management was discussed.

More Fish, Less Drought

About 600 years ago Leonardo da Vinci said, "Water is the driving force of all nature".

As farmers we harness nature, we harvest it for our families and society, and we nurture it for future generations. We are the custodians of our land and water resource. Today, we are here to talk about water storage. But let's not do that in isolation from nature, or the driving force of water and the importance of the environment.

Whatever progress we make here today, we must take our urban cousins and our environmentalists with us. We can't wait for them to agree on everything but we must help them to see, we must bring them along with what we are trying to do.

What we do know is that in the city you don't wait for the rain to fall before you have a cup of tea. In the city, we have water at the right place at the right time. We store water, we bank it, we save it on a rainy day so we can use it when it isn't raining. So why not do more of the same in the country?

The story of New Zealand has some complexities, but overall it's not that complex. We have fertile land, it rains, we grow grass, and we turn that into protein. We then sell this to a hungry and prosperous world. We then pay the bills for our hospitals, our social services, our schools. We pay for our young, for our old and for our families. It's a measure of a civilised nation how it looks after its vulnerable, but we need the export dollars to do this.

The difference between us and other Pacific Islands, such as say Tonga, is our luck in having this water and our ability to utilise the water, which falls from the sky. This is what makes us a first-world nation, rather than a third-world nation.

In Australia they look underground for their treasure. In New Zealand we should look to the expanse of our sky. Water is our iron ore. It's what makes us a lucky country. When you look at the planet we have the one thing that many countries don't, an abundance of fresh water. But what we are all here for today is to figure out if we have the technical solutions, the foresight, the common sense to harness our "treasure" from the sky for the benefit of the environment and the whole nation, over the decades and centuries to come.

Source: <http://www.fedfarm.org.nz/n1157.html> (14 May 2008).



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Analyse extended text(s)

Credits: 3

Suggested time: 40 minutes

- Write your answer on your refill paper. Name and number each sheet of refill you use. Write your teacher's code at the top of each page. Hand in each page at the end of the examination.

ASSESSOR'S USE ONLY			
Achievement Criteria			
NOT ACHIEVED	ACHIEVED	ACHIEVED WITH MERIT	ACHIEVED WITH EXCELLENCE
	Analyse specified aspect(s) of extended written text(s), using supporting evidence.	Analyse specified aspect(s) of extended written text(s) convincingly, using supporting evidence.	Analyse specified aspect(s) of extended written text(s) convincingly and with insight, using supporting evidence.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Overall Level of Performance			<input type="checkbox"/>

You are advised to spend 40 minutes writing an essay on your chosen topic.

Write clearly and coherently about **ONE** extended text that you have studied:

Either:

- Novel

OR:

- Non fiction

Choose ONE topic. Write an **essay** of AT LEAST 300 words for your answer. Make sure you **answer the topic fully**. Support your discussion with **specific evidence** from the text.

GENERAL TOPICS: (Choose ONE)

1. In texts we often identify with the main character.
Analyse **how** the writer helped you as reader to **identify with a main character** in the text you have studied.
2. Readers often connect with the text by comparing or contrasting the time and place in it was set, with their own society.
Analyse **how the setting** of a text you studied, caused you to **compare and/ or contrast** it with your own.
3. Imagery or symbolism can be important to illustrate a main idea.
Analyse **how** the writer in a text you studied used **imagery or symbols** to **reveal a main idea**.
4. Readers are often challenged to adjust their thinking on sensitive or difficult issues.
Analyse **how an issue or an idea** in the text you studied **adjusted** your thinking.
5. The structure of a text is important for revealing a rise or fall in tension.
Analyse **how** a text you have studied achieved **impact** through the **structure**.
6. The reading experience needs to feel satisfactory.
Analyse **how** the **ending** of the text you studied was **satisfying or unsatisfying**.

NON-FICTION TOPICS

*You can use one of these topics to write about **ONLY** an extended non-fiction text.*

7. Writers of non-fiction texts such as biographies or autobiographies often choose to focus on specific events that demonstrate a person's character.
Analyse how **a person is presented through specific events** in a non-fiction text you have studied.
8. Many readers enjoy non-fiction texts because they find the material inspirational.
Analyse how the writer has **presented information to inspire you** in a non-fiction text you have studied.



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90379

Analyse visual text(s)

Credits: 3

Suggested time: 40 minutes

- Write your answer on your refill paper. Name and number each sheet of refill you use. Write your teacher's code at the top of each page. Hand in each page at the end of the examination.

ASSESSOR'S USE ONLY			
Achievement Criteria			
NOT ACHIEVED	ACHIEVED	ACHIEVED WITH MERIT	ACHIEVED WITH EXCELLENCE
	Analyse specified aspect(s) of a visual or oral text, using supporting evidence.	Analyse specified aspect(s) of a visual or oral text convincingly, using supporting evidence.	Analyse specified aspect(s) of a visual or oral text convincingly and with insight, using supporting evidence.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Overall Level of Performance			<input type="checkbox"/>

You are advised to spend 40 minutes writing an essay on your chosen topic

Write clearly and coherently about ONE **visual or oral text** that you have studied:

EITHER:

• film

OR

• television programme (or music video)

OR

• drama production

Topics 1–6 may be answered using **any visual text**.

Choose ONE topic. Write an **essay** of AT LEAST 300 words for your answer. Make sure you **answer the topic fully**. Support your discussion with **specific evidence** from the text.

VISUAL TEXT TOPICS

You can use one of these topics to write about a film, a television programme or music video, a drama production, an electronic text or interactive electronic game, or a graphic novel

1. In visual texts, characters are developed through aspects such as set, props, positioning and movement of actors, costume / make-up, framing, lighting, camera techniques, and sound.
Analyse how **a character is developed** in a visual text you have studied.
2. In visual texts, editing decisions about aspects such as camera shots and techniques, sequencing, and sound are significant both within scenes and at the points where scenes change.
Analyse how **editing decisions and techniques create impact** in a visual text you have studied.
3. The beginning and ending scenes of a visual text are significant to the development of ideas in the text as a whole.
Analyse how the **beginning and ending scenes work together** to develop one or more **ideas** in a visual text you have studied.
4. The structure of a visual text is often arranged for effect.
Analyse how the story is **arranged** in a visual text you have studied, and explore how this creates **impact**.
5. Visual texts often use the conventions of genre to amuse the audience, create a mood, or develop an idea.
Analyse how the director of a visual text you have studied uses the **conventions of one or more genres** to create particular **effects**.
6. In visual texts, mood can be created through aspects such as colour, shading, lighting, line, proportion, shape, costume, symbols, genre, camera techniques, and soundtrack.
Analyse how **mood** is created in a visual text you have studied

STUDENT'S NAME:

TEACHER'S CODE:



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QUESTION AND ANSWER BOOKLET

90380

Read unfamiliar texts and analyse the ideas and language features

Credits: 3

Suggested time: 1 hour

- Refer to the resource booklet to answer the questions for Practice Exam English 90380
- Name your booklet and include your English teacher's code.
- Write your answers in this Question and Answer booklet.
- Hand in the booklet at the end of the examination.

For Assessor's use only		Achievement Criteria			
Achievement		Achievement with Merit		Achievement with Excellence	
Read a range of unfamiliar texts and analyse the ideas and language features.	<input type="checkbox"/>	Read a range of unfamiliar texts, analyse the ideas and language features, and discuss the effects.	<input type="checkbox"/>	Read a range of unfamiliar texts, convincingly analyse the ideas and language features, and discuss the effects.	<input type="checkbox"/>
Overall Level of Performance <input type="checkbox"/>					

You are advised to spend 60 minutes answering the questions in this booklet.

Assessor's
use only

Support your answers with **specific examples** and include **language terminology** as appropriate.

Refer to Text A, “Lip Service”, to answer Questions One and Two.

QUESTION ONE

Identify ONE **generalisation** that the writer suggests about what it means to be a New Zealander, AND explain how the writer **develops** this idea with a **particular audience** in mind. Support your answer with specific details from the text, and explain how these details work to develop the idea.

Note: A generalisation is a general idea.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is a small vertical mark near the top left corner, possibly a staple or a hole punch reinforcement. The paper appears to be from a notebook or a standard ruled document.

Assessor's
use only

- humour
- nostalgia (thinking fondly about the past)
- persuasion.

Support your answer with specific examples from the text, and explain how these examples work to create the tone for the reader.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is a small vertical mark near the top center of the page, possibly a staple or a hole punch reinforcement. The paper appears to be from a notebook or a standard sheet of stationery.

Assessor's
use only

Explain how the poet's **comparison** of mechanical cranes to birds **develops your understanding** of the poem.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is a small vertical mark near the center of the page, possibly a staple or a hole punch reinforcement. The paper appears to be from a notebook or a standard writing pad.

Assessor's
use only

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Assessor's
use only

Support your answer with specific examples from the text.

Analyse in detail how the speaker uses **language techniques** to **persuasively develop** ideas for his audience.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Extra paper for continuation of answers if required.
Clearly number the question.

Assessor's
use only

Question
number

90380

