



**HILLCREST
HIGH
SCHOOL**

ENGLISH

Term 2, 2010

Level 3 English

3.3 90722 Shakespearean Drama: Respond critically to Shakespearean drama studied.

Credits: 3

Suggested time: 45 minutes

- Answer ONE question in essay form on your own NAMED paper.
- Your name and your English teacher's code must be on all paper used.
- Start each essay on a new piece of paper.

Achievement Criteria		
Achievement	Achievement with Merit	Achievement with Excellence
Develop a critical response to specified aspect(s) of a Shakespearean drama using supporting evidence.	Develop a convincing critical response to specified aspect(s) of a Shakespearean drama using supporting evidence.	Develop an integrated and perceptive critical response to specified aspect(s) of a Shakespearean drama using supporting evidence.

3.3 90722

You are advised to spend 45 minutes answering ONE question from this section.

Write an essay about **ONE Shakespearean play** you have studied in class.

Either:

Othello

Or

Much Ado About Nothing

Choose **ONE** question from the following options. Write **500 – 600 words** for your answer. Develop your critical response with supporting evidence from the text and present sustained perceptive insights in essay form.

Your essay should

- Include an **introduction** clearly stating the focus and scope of the argument.
- Include a **range of points** supported by accurate and relevant **examples/evidence**.
- Include a **reasoned conclusion**.
- Show accurate **use** and **control** of the writing **conventions**.

Either:

1. Discuss the use of **contrast** in the Shakespearean play you have studied.

Or

2. Give at least **THREE patterns of imagery** in the language of the Shakespearean play studied, and discuss why they are important to the themes of the play.

Or

3. Discuss some of the ways Shakespeare uses the **opposition of light and darkness** to express the **dramatic conflicts** in *Othello*. Illustrate your points with evidence from the play.

Or

4. Discuss the representation of **femininity or masculinity** in *Much Ado About Nothing*.

See page 3 for more options.

Or

5. Use the following extract from *Othello* as a starting point to discuss the **change** in Othello and Desdemona's **relationship** in the play. Your discussion should involve comparison of the passages AND some consideration of the play as a whole.

ACT ONE, SCENE THREE, lines 263–283	ACT THREE, SCENE FOUR, lines 31–45
<p>DESDEMONA That I love the Moor to live with him, My downright violence and storm of fortunes May trumpet to the world. My heart's subdued Even to the very quality of my lord. I saw Othello's visage in his mind, And to his honours and his valiant parts Did I my soul and fortunes consecrate: So that, dear lords, if I be left behind A moth of peace, and he go to the war, The rites for why I love him are bereft me, And I a heavy interim shall support By his dear absence. Let me go with him. OTHELLO Let her have your voice. Vouch with me, heaven, I therefore beg it not To please the palate of my appetite, Nor to comply with heat — the young affects In my defunct and proper satisfaction — But to be free and bounteous to her mind: And heaven defend your good souls that you Think I will your serious and great business scant When she is with me.</p>	<p>OTHELLO How do you, Desdemona? DESDEMONA Well, my good lord. OTHELLO Give me your hand. This hand is moist, my lady. DESDEMONA It hath felt no age nor known no sorrow. OTHELLO This argues fruitfulness and liberal heart: Hot, hot, and moist. This hand of yours requires A sequester from liberty, fasting and prayer, Much castigation, exercise devout, For here's a young and sweating devil here That commonly rebels. 'Tis a good hand, A frank one. DESDEMONA You may, indeed, say so, For 'twas that hand that gave away my heart. OTHELLO A liberal hand: the hearts of old gave hands, But our new heraldry is hands, not hearts.</p>

Or

6. Use the following extracts from *Much Ado About Nothing* as a starting point to discuss the **nature of love** in the play. Your discussion should involve comparison of the passages AND some consideration of the play as a whole.

ACT ONE, SCENE ONE, lines 199–218	ACT FOUR, SCENE ONE, lines 274–284
<p>CLAUDIO O, my lord, When you went onward on this ended action, I looked upon her with a soldier's eye That liked, but had a rougher task in hand Than to drive liking to the name of love. But now I am returned, and that war-thoughts Have left their places vacant, in their rooms Come thronging soft and delicate desires, All prompting me how fair young Hero is, Saying I liked her ere I went to wars. DON PEDRO Thou wilt be like a lover presently And tire the hearer with a book of words. If thou dost love fair Hero, cherish it, And I will break with her and with her father, And thou shalt have her. Wast not to this end That thou began'st to twist so fine a story? CLAUDIO How sweetly you do minister to love, That know love's grief by his complexion! But lest my liking might too sudden seem, I would have salved it with a longer treatise.</p>	<p>BENEDICK By my sword, Beatrice, thou lovest me. BEATRICE Do not swear by it and eat it. BENEDICK I will swear by it that you love me, and I will make him eat it that says I love not you. BEATRICE Will you not eat your word? BENEDICK With no sauce that can be devised to it. I protest I love thee. BEATRICE Why then, God forgive me. BENEDICK What offence, sweet Beatrice? BEATRICE You have stayed me in a happy hour: I was about to protest I loved you. BENEDICK And do it with all thy heart. BEATRICE I love you with so much of my heart that none is left to protest.</p>



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ENGLISH

Term 2, 2010

Level 3 English

3.4 90723 Visual/Oral Text: Respond critically to an oral or visual text studied.

Credits: 3

Suggested time: 45 minutes

- Answer ONE question in essay form on your own NAMED paper.
- Your name and your English teacher's code must be on all paper used.
- Start each essay on a new piece of paper.

<i>For Assessor's use only</i>		Achievement Criteria	
Achievement		Achievement with Merit	Achievement with Excellence
Develop a critical response to specified aspect(s) of oral or visual text using supporting evidence.	<input type="checkbox"/>	Develop a convincing critical response to specified aspect(s) of oral or visual text using supporting evidence.	Develop an integrated and perceptive critical response to specified aspect(s) of oral or visual text using supporting evidence.
		Overall Level of Performance	<input type="checkbox"/>

90723 Visual / Oral Text

You are advised to spend 45 minutes answering ONE question from this section.

Write an essay about **ONE visual or oral text** you have studied in class.

Choose **ONE** question from the following options. Write **500 – 600 words** for your answer. Develop your critical response with supporting evidence from the text and present sustained perceptive insights in essay form.

Your essay should

- Include an **introduction** clearly stating the focus and scope of the argument.
- Include a **range of points** supported by accurate and relevant **examples/evidence**.
- Include a **reasoned conclusion**.
- Show accurate **use** and **control** of the writing **conventions**.

FILM

1. To what extent do you agree that the **production features** of a particular scene can contribute to a film's **central idea/s**? Respond to this question with close reference to a film (or films) you have studied.

Or

2. To what extent do you agree that films offer **insight into society** (past or present)? Respond to this question with close reference to a film (or films) you have studied.

Or

3. **Characters** in films should be recognisable versions of ourselves. To what extent do you agree with this view? Your response should include close reference to one or more films you have studied.



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ENGLISH

Student's Name _____

English Teacher's Code _____

Term 2, 2010

Level 3 English

3.5 Unseen Texts: Read and respond critically to unfamiliar prose and poetry texts.

Credits: 3

Suggested time: 45 minutes

- Answer ALL questions in this booklet.
- Name the booklet with your name and your English teacher's code.

<i>For Assessor's use only</i>		Achievement Criteria	
Achievement		Achievement with Merit	Achievement with Excellence
Read and respond critically to ideas and language features.	<input type="checkbox"/>	Read and respond critically and analytically to ideas and language features.	<input type="checkbox"/>
Overall Level of Performance		<input type="checkbox"/>	

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QUESTION TWO

What **conclusion** does the writer reach? What **techniques** does he use in the last three paragraphs (lines 18–33) to get his point across?

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QUESTION THREE

[illegible]

QUESTION FOUR

With reference to the last three lines of the poem ("The awareness grows ... the ignorance of sleep"), explain the point the writer is making about **the onset of autumn**.

Assessor's
use only

QUESTION FIVE

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

QUESTION SIX

Compare and contrast the ways in which the writers use **stylistic features** to convey a sense of season. Provide examples from each text.

Assessor's
use only

TEXT A: *A Winter's Tale* (written text – prose)

Read Text A, then answer Questions One and Two.

A Winter's Tale

In Russian literature, stars in the sky have been described as resembling frost on the blade of an axe. That image resounds, strikes me as entirely apt if you live in my part of the world, the inland spaces of southern New Zealand.

5 It's brisk, bristly and bright in the morning as I write this. There are no clouds anywhere over Rough Ridge to the east or Blackstone Hill to the west. I imagine diamonds are glinting in the snow on my back lawn. I'm sitting here in my possum socks. On my head I have one of my several woollen beanies. My stringy frame hosts a singlet, a very thick lined "bush" shirt, and over that two woollen jerseys. For the time being I've lost my fingerless woollen mittens. In my "main" room is a small woodburner that, years ago, I put in what was previously an utterly useless, ineffectual fireplace.

10 I live in a tiny house, a shoebox, and have the unenviable distinction of hunkering in a very small town, Otarehua (population 30–40), near the head of the Ida Valley in the Maniototo region of Central Otago. A few kilometres up the road are the snow-draped and pleated slopes of my beloved Hawkdun range, and a bit further off, in the northwest, is that wonderful mammoth, Mt St Bathans. In every direction are high hills and mountains, their shapes and hues often replicated by the most wonderful and startling skylscapes I have seen anywhere.

20 People have said bluntly that I must be mad living here, which reminds me of Yeats reflecting on who might be "Mad as the mist and snow". Well, half those I know everywhere strike me as a bit mad, and I'm sure I'm no different. It's the so-called sane I fear most, those afflicted with rational-itis laved with vanity and self-delusion. They're much in evidence among the "we-will-do-betters" who seldom do, and who yap more loudly in the lead-up to election times.

25 One feels of and in this land, challenged by it often, and a certain distaste for pretension or affectation. In my case there's a disinclination, too, to listen to too much whingeing about rights and entitlements driven by unreasonable or unsustainable expectations. Living here helps emphasise the difference between needs and wants, forces me to learn how to get by and make do.

30 Often, I'm reminded of Thoreau who, for a time, learned from nature, set out "to live deliberately, to front only the essential facts of life". He was looking for ways to apprehend the essence of what is less grasping, and hoped to become more appreciative of simpler, respectful pleasures.

Source (adapted): Brian Turner, *A Winter's Tale*. <http://www.stuff.co.nz/sunday-star-times/features/529394> (28 May 2009).

TEXT B: *Autumn* (written text – poetry)

Read Text B, then answer Questions Three and Four.

Autumn

Fruitlessly I fall once more in love with the barren tree.
Her cold arms grip the sun in a perpetual autumn
of age-worn friends, of sad reminiscence, of the worn art
that hauls its wares like a patient down the street,
5 of age and the pain of rediscovering old pain
in a sunless world, there in the garden in the damp.
Where her shadow lingers lies my heart's presentiment;
I have dug among hook-grass and wilding bulbs,
hoping for warmth that might be intrinsic to the loam;
10 but the dew comes quickly, dark falls off the stars
like the leaves that slipped from her unrelenting limbs.
The awareness grows that I am nothing to her;
I retread the mashed grass that my first forays made,
and wish only to hide in the ignorance of sleep.

Source: Richard Reeve, "Autumn", from *Best New Zealand Poems 2007*, International Institute of Modern Letters. <http://www.nzetc.org/film/bestnzpoems/BNZP07/t1-g1-t21-body1-d1.html> (5 June 2009).

TEXT A: *A Winter's Tale* (written text – prose)

Read Text A, then answer Questions One and Two.

A Winter's Tale

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10 put in what was previously an utterly useless, ineffectual fireplace.

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15 that wonderful mammoth, Mt St Bathans. In every direction are high hills and mountains, their shapes and hues often replicated by the most wonderful and startling skylscapes I have seen anywhere.

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25 rights and entitlements driven by unreasonable or unsustainable expectations. Living here helps emphasise the difference between needs and wants, forces me to learn how to get by and make do.

Often, I'm reminded of Thoreau who, for a time, learned from nature, set out "to live
30 deliberately, to front only the essential facts of life". He was looking for ways to apprehend the essence of what is less grasping, and hoped to become more appreciative of simpler, respectful pleasures.

Source (adapted): Brian Turner, *A Winter's Tale*. <http://www.stuff.co.nz/sunday-star-times/features/529394> (28 May 2009).

TEXT B: *Autumn* (written text – poetry)

Read Text B, then answer Questions Three and Four.

Autumn

Fruitlessly I fall once more in love with the barren tree.
 Her cold arms grip the sun in a perpetual autumn
 of age-worn friends, of sad reminiscence, of the worn art
 that hauls its wares like a patient down the street,
 5 of age and the pain of rediscovering old pain
 in a sunless world, there in the garden in the damp.
 Where her shadow lingers lies my heart's presentiment;
 I have dug among hook-grass and wilding bulbs,
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 10 but the dew comes quickly, dark falls off the stars
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 The awareness grows that I am nothing to her;
 I retread the mashed grass that my first forays made,
 and wish only to hide in the ignorance of sleep.

Source: Richard Reeve, "Autumn", from *Best New Zealand Poems 2007*, International Institute of Modern Letters.
<http://www.nzetc.org/iiml/bestnzpoems/BNZP07/t1-g1-t21-body1-d1.html> (5 June 2009).



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ENGLISH

Term 2, 2010

Level 3 English

3.2 90721 Respond Critically to Written Text Studied.

Credits: 3

Suggested time: 45 minutes

- Answer ONE question in essay form on your own NAMED paper.
- Your name and your English teacher's code must be on all paper used.
- Start each essay on a new piece of paper.

<i>For Assessor's use only</i>		Achievement Criteria	
Achievement		Achievement with Merit	Achievement with Excellence
Develop a critical response to specified aspect(s) of written text(s) using supporting evidence.	<input type="checkbox"/>	Develop a convincing critical response to specified aspect(s) of written text(s) using supporting evidence.	<input type="checkbox"/>
			Develop an integrated and perceptive critical response to specified aspect(s) of written text(s) using supporting evidence.
		Overall Level of Performance	<input type="checkbox"/>

90721 Written Text

You are advised to spend 45 minutes answering ONE question from this section.

Write an essay about **ONE extended written text** or **TWO shorter written texts** you have studied in class.

Choose **ONE** question from the following options. Write **500 – 600 words** for your answer. Develop your critical response with supporting evidence from the text and present sustained perceptive insights in essay form.

Your essay should

- Include an **introduction** clearly stating the focus and scope of the argument.
- Include a **range of points** supported by accurate and relevant **examples/evidence**.
- Include a **reasoned conclusion**.
- Show accurate **use and control** of the writing **conventions**.

Novel:

Either

1. **Setting** enhances the reader's appreciation of **important ideas** in novels. To what extent do you agree with this view? Your response should include close reference to a novel (or novels) you have studied.

Or

2. A novel usually depicts the **journey** of a **character or characters**. To what extent do you agree with this view? Your response should include close reference to a novel (or novels) you have studied.

Or

3. To what extent do you agree that novels use a **clash of opposites** to present ideas? Discuss your views with reference to a novel (or novels) you have studied.

Poetry:

Either

1. An individual poet's "**voice**" is distinctive. To what extent do you agree with this view? Your response should include close reference to at least TWO poems you have studied.

Or

2. To what extent do you agree that **places or settings** reinforce **ideas** in poetry? Discuss your views with reference to at least TWO poems you have studied.

Or

3. "The best poetry often **challenges** us to look at a topic or issue in a **fresh, new way**." Discuss this statement with close reference to TWO or more poems you have studied.

Non-Shakespearean Drama:

Either

1. In plays minor characters enhance our understanding of the central characters/s. To what extent do you agree with this view? Your response should include close reference to a non-Shakespearean play you have studied.

Or

2. Plays are merely vehicles for the criticism of society – past or present. To what extent do you agree with this view? Your response should include close reference to a non-Shakespearean play you have studied.

Or

3. 'No matter how bleak they seem, all plays end in hope.' Discuss how true this statement is of a non-Shakespearean play you have studied.