

5 Viewpoints

Four Kinds of Viewpoint

You need to know about viewpoints, which doesn't mean opinion or attitude. It also doesn't refer to your personal thoughts on the value of the text. It means the creator's approach to the audience and the ideas being presented in the text. Each different kind of viewpoint has its own advantages.

First Person

You often find this viewpoint in novels, short stories plays, poetry, non-fiction, films, television programmes, drama productions and oral presentations such as speeches and podcasts. You can recognise this viewpoint through the use of 'I' statements and also referring to 'we' or 'us'. The purpose is to make the audience feel this is a personal perspective. We are given an insight into their thoughts and feelings. This viewpoint encourages the audience to consider whether the information supplied is factual and whether it is biased.

Second Person

This viewpoint is commonly used in plays, poetry, song lyrics, advertising and demonstrations. The use of 'you' and 'your' statements, makes this viewpoint easy to recognise. The purpose of this viewpoint is to make the audience feel that the text is direct as it often challenges the audience to think about a question or take action, e.g. make a will, buy a car, or take a holiday.

Third Person

This viewpoint is commonly used in short stories, novels, non-fiction, films and television programmes, drama productions and oral performances. It can be recognised by the use of 'he' 'she', and 'they' statements. The purpose of this viewpoint is to make the audience feel that the information provided is objective and accurate. The third-person viewpoint gives a convincing, neutral feel to the text.

Omniscient

This viewpoint is also known as the 'Eye of God' and is commonly used in short stories, novels, and television programmes. If you are told what the characters are thinking, the viewpoint is said to be omniscient. Therefore, even if the character is silent you can find out what they are thinking and what is motivating their behaviour. The purpose of this technique is to challenge the perceptions and feelings of the audience, and to give an insight into the key ideas the creator wants to express.

A Recognising Viewpoints

1 The quotations below cover all four types of viewpoint. Write the name of the viewpoint in the box beside each quotation.

Marney washed the cups and wiped the table down.

If you have a good relationship with your partner, you will feel better about yourself.

"Hullo," I say, but no one speaks.

She thought she should take Mereana to the doctor, but how?

It seemed to Mereana's mother that the woman was somehow frightened.

The rest of us would feel around in the lagoons for agar.

When the kids got home she went in and put the tea on.

I couldn't help but marvel at the beauty of it all.

You are the wind beneath my wings

You too can look beautiful!

We will fight them on the beaches.

They waited out of the storm in a hut.



SIONE'S WEDDING

A Spot the Technique

1 With the help of the Film Shots Glossary on the pages 8 and 9, find the names of the techniques shown in each of these pictures and write them in the spaces provided.



a) Shot :



b) Shot :



c) Shot :



d) Shot :



e) Shot :



f) Shot :



g) Shot :



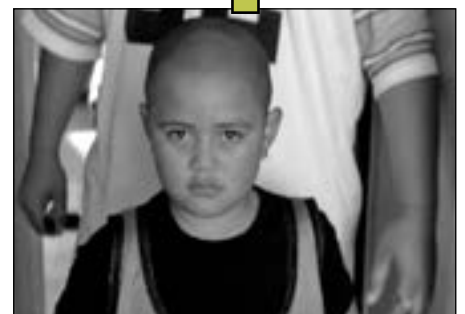
h) Shot :



i) Shot :



i) Shot :



j) Shot :

21 Plot - continued

An Example of a Personal Response

Here is an example answer based on the New Zealand play *Shadow of the Valley* by Susan Batty and Thelma Eakin.

My response to watching the drama documentary play called Shadow of the Valley was that I found it very moving. A situation that created suspense was when one of the main characters, George Geoghegan, brought the body of his dead son, Jeffrey, out of the Brunner Mine. The coal mine had exploded and at that point in the play we had no way of knowing if any of the miners would survive. At that moment Geoghegan's grieving wife, who was standing by at the mouth of the mine, said to her husband, "We've given one son to God now George, surely he'll let us keep the other?" and George replied, "I swear to God someone will pay dearly for this!" The moment of suspense made me want to find out what would happen as a result and what part the Geoghegan family would play in that.

I felt sad for the Geoghegan family at that moment and could feel the agony in Mrs Geoghegan's voice and see the tears in her eyes as she clung to her son's lifeless body as it lay on the top of the coal truck. Knowing how young the miners were made me think about what would happen if one of my brothers was killed in an industrial accident. I could also feel the anger in George's voice and I understood how he must feel to have lost a son down the mine and how his thoughts would turn to revenge. This play, which is set in 1896 near Greymouth on the West Coast of the South Island reminded me of the Pike River Disaster which happened in 2010 not far from the site of the Brunner Mine. The play made me wonder how two disasters involving an explosion of methane gas could happen so close together and not be prevented. I wondered how it is that people do not seem to have learned anything from the first disaster when 65 men died.

Checkpoints : Response named in the first sentence

Five details explained

A Writing Your Personal Response

1 Choose a text you have studied. Use the example answer to help you to write a series of paragraphs explaining how your chosen text maintained your interest in the plot. Provide details of how the creator did this and what your response (feelings and reactions) was.

a) My studied text type is (e.g. film, novel, television programme) :

.....

b) The title of my studied text is :

c) The writer/director of my studied text is :

d) The type of plot complication used to create interest was (circle one) : **mystery** **surprise** **conflict** **suspense**.

e) My personal response to the studied text is :

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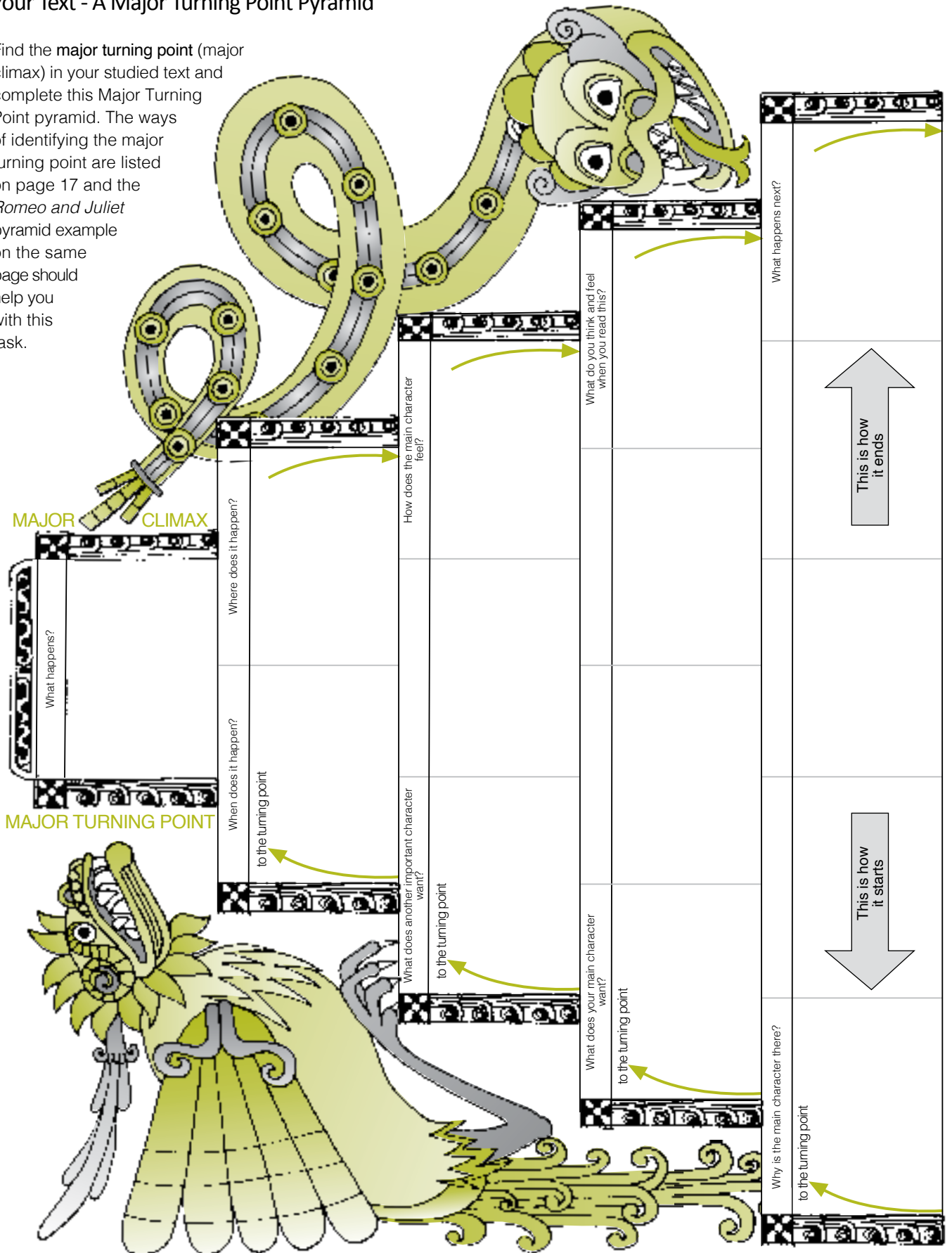
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A Your Text - A Major Turning Point Pyramid

- 1 Find the major turning point (major climax) in your studied text and complete this Major Turning Point pyramid. The ways of identifying the major turning point are listed on page 17 and the *Romeo and Juliet* pyramid example on the same page should help you with this task.



31 Character - continued

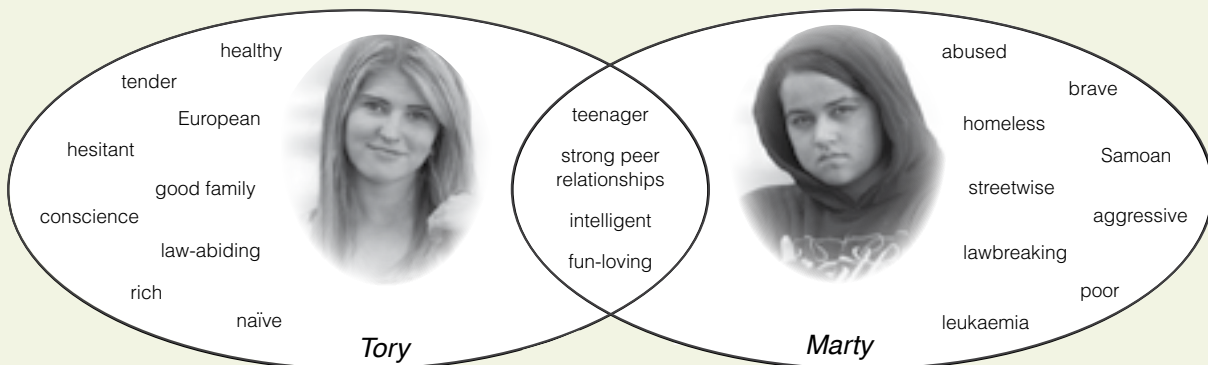
Compare and Contrast Characters

The concept of putting things side by side so that you can notice the points they have in common and how they differ from one another is known as **Compare and Contrast**. A writer's **purpose** in making use of this common tool is to highlight specific character traits in their chosen characters. The intended **audience** for the film, television programme, play or radio play, is more likely to remember the work if they discover what the characters had in common and how they differed from one another.

Example :

Ian Mune, director of the 1996 New Zealand/Canadian feature film, *The Whole of the Moon*, (from the novel by *Duncan Stuart*) makes use of this technique. At the beginning of the story *Kirk* thinks he is in love with *Tory*. He is tormented by a street kid called *Marty* and he hates her. But little by little things change and finally *Kirk* falls in love with *Marty* as he has never loved anyone in his life.

Neither *Tory* nor *Marty* are the main character in the film, but they are really important because the main character, *Kirk*, loves them both. The difference in the way he loves them is one of the main ways we see he is **changing** and growing up fast. A clear way to **show the contrast** between *Tory* and *Marty* is by a Venn diagram where the facts about each girl are written in a circle. The circles partly overlap, and the things that they have in **common** are the points of comparison written in the overlap e.g. teenager. The things written on the outside of the overlap represent the **contrasts** between them e.g. healthy / leukaemia.



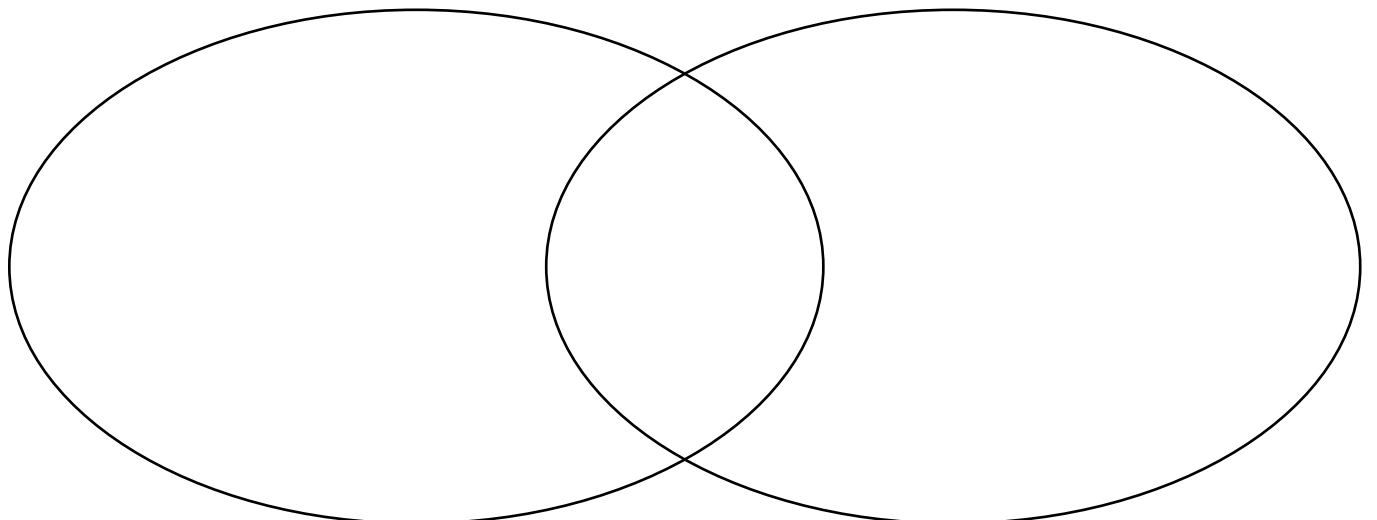
A Your Text - Character Venn Diagram

- 1 You could contrast your central character with another central character (one who is in conflict with them) or with a minor character who has an impact on the central character's life.

Name of your studied text :

Writer/Director : Text type :

Character A : Character B :

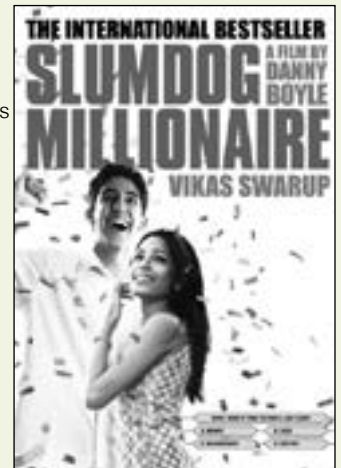


Setting and Key Ideas

Setting is important because writers, directors and visual artists use it to help us understand their ideas. Creators want us to understand the social, political and historical context of their texts. Here are two well known cases where the writers have done this.

Example A : Film - *Slumdog Millionaire* Director *Danny Boyle* and screenwriter, *Simon Beaufoy*

In setting the film *Slumdog Millionaire* in **India** in **2006**, director *Danny Boyle* and screenwriter *Simon Beaufoy's* **purpose**, was firstly to honour the book, *Q & A* written by *Vikas Swarup*, by drawing attention to the film's **key idea**; that with hope, luck and determination we can overcome life's obstacles. The film tells the story of one child, Jamal Malik, a Muslim 'slumdog', who despite his lack of education wins India's version of *Who Wants to Be a Millionaire?* As Jamal is about to be asked the final question he is detained and interrogated by the **Mumbai** police who, acting on the information of the TV show host, believe that Jamal must be cheating. In a series of flashbacks **set** in the **social context** of **Mumbai** and **India**, Jamal reveals character forming passages in his life as a street urchin, pick pocket, and call centre chai wallah (tea boy) that have led to him being able to answer the TV show questions correctly. We learn that his motivation is not to win the top prize but to attract the notice of Latika, a girl whom he has loved since childhood who has been swept up in a life of prostitution and crime. The use of **mis-en-scène** to create contrasting scenes of immense wealth and immense poverty using elements such as **close-ups**, **lighting** and **sound** give the film its power to shock, surprise and amuse. Every frame is filled with interest.



The film's message in terms of the **social context** of the central character's life is that against the odds, Jamal's belief in his destiny with Latika comes true because of his determination to succeed. The film forces us also to think about the destructive aspects of religious wars between Hindu and Muslim, the madness, hype and pressure that surrounds game shows and the huge gap that still exists between rich and poor in India. The target **audience** for the film is people from the age of twelve up, who like Indian or British crime, romance and adventure films.



Example B : Drama Production - *The Pohutakawa Tree* Playwright *Bruce Mason*

The Pohutakawa Tree by Bruce Mason is set in the **1950's Te Parenga**, a fictionalised **country district** in the **North Island of New Zealand** in and around the home of the **central character**, *Aroha Mataira* a widow and descendant of a warlike Māori chief. The play takes place over the course of a specific **time frame** of six months. *Aroha*, a proud Christian woman, is the mother of *Queenie* (17) and *Johnny* (18). A pohutakawa tree which overhangs the porch of the house, not only symbolises a **place** - New Zealand, but also the blood spilt during the Land Wars between Māori and Pakeha and *Aroha's* declining hold on her property and family.

In terms of its **social context**, the play revolves around a land ownership conflict between *Aroha Mataira*, and the *Atkinsons*, a British derived land owning family who have employed the *Matairas* to work in their orchards for many years. When *Queenie* falls for a young barman, *Roy McDowell* and becomes pregnant, her mother is horrified and demands that they immediately get married.

The **purpose** of the play is to highlight the conflict between Māori and Pakeha attitudes towards Christianity and morality and the sale of land. The intended **audience** for the play is the general public of New Zealand.

A Setting Supports the Key Idea

- The following is a list of common kinds of settings created in texts. Choose one that suits the text you have studied and explain how the setting has made the director/writer's ideas clear and powerful to you.

Common Ideas : The writer may want to show us what happens to ...

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|---|--|
| an extraordinary community (social) | a threatened community (social / political) |
| an inspiring community (social) | a possible future community (social / political) |
| a nearly-forgotten community (historical / social) | a changing community (social / political) |
| a place with no permanent community (social / political) | a divided community (social / political) |

Title : Author :

- Chosen common idea from the list :

Explain how the setting has made the director/writer's ideas clear to you.

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41 Key Ideas - continued

A Your Text - Connecting the Key Idea and Plot

1a) First read through this example and the written response.

Example

Plot : In the novel, *The Boy in the Striped Pyjamas*, by John Boyne, Bruno is a 9-year-old German boy who lives with his loving parents, his twelve-year-old sister and maidservants in Berlin. When his father is promoted by the Führer, Adolf Hitler (whom Bruno calls the Fury) to the rank of Commandant at the Auschwitz concentration camp (which Bruno calls Out-With) the family consisting of his mother, father and sister, Gretel, leave Berlin for Auschwitz, much to Bruno's dismay.

Later the lonely and unhappy Bruno sees children in what he thinks are 'striped pyjamas' behind the wire fence at Auschwitz (which he imagines is a farm) and decides to explore. In doing so Bruno breaks his parents' rules by going into the back garden. Bruno discovers a Polish, Jewish boy, Shmuel, who lives behind the wire at Auschwitz. Although he asks Shmuel questions every day about his living situation Bruno ignores any negative answers because he just wants a friend. Just as Bruno's family keep from him the truth about the real purpose of the camp he feels that for some reason he too must keep his daily visits to talk with his friend, a secret.

Bruno's loyalty to his friend is tested when Shmuel comes to polish glasses for an important dinner and his father's assistant, Lieutenant Kotler, accuses Shmuel of stealing food. When Shmuel says that Bruno is his friend and that he gave Shmuel the food, Bruno denies it. But even when following the incident Shmuel appears at the fence with massive bruising on his face, Bruno does not really understand what has happened to his friend.

Lieutenant Kotler has an affair with Bruno's depressed mother and he is sent away. Bruno's father agrees to let his mother return with the children to Berlin. Bruno pays a visit to see Shmuel and wanting to put things right offers to help Shmuel find his missing father. When Bruno visits Shmuel on his last day he digs a hole and crawls under the fence. Shmuel provides Bruno with his disguise; the striped pyjama uniform of the Jewish concentration camp prisoners. When they explore the camp together Bruno sees the true nature of it as he looks into the faces of the many sick and weak looking Jews. When they join up with a group of 'marchers' who have been rounded up by the SS soldiers the boys are taken into the gas chamber. Bruno holds his friend's hand tight in the ensuing chaos in the darkened airtight chamber.

An epilogue explains that Bruno's distraught parents and sister search for him for months around the perimeter of Auschwitz and in Berlin but cannot find him. It is a year later when his father discovers a place where the Auschwitz fence is insecure and realizes that he is responsible for Bruno's death. When the allies' army eventually arrives to liberate the Auschwitz camp survivors, Bruno's deeply depressed father surrenders because he has stopped caring about his job.

Response

In terms of the key ideas related to the plot of the novel, 'The Boy in the Striped Pyjamas' by John Boyne, the writer explores the idea that religious persecution plays a big part in the tragedy of war. In the context of the novel, it is persecution based on religion which ultimately tears apart Bruno's family as a direct result of his father's action as Commandant at the Auschwitz Concentration Camp in persecuting and exterminating Jews.

The writer makes the reader feel empathy for the plight of the naïve Bruno and his friend Shmuel, a Jewish boy, who is a camp inmate. The gap between Bruno, a Christian and Shmuel a Jew is represented by the motifs of the barbed wire fence that stands between them and Shmuel's striped pyjama uniform that Bruno is doomed to wear. The irony is that unlike his older sister Gretel, Bruno is totally naïve about the Jewish / Christian problem and sees Shmuel only as a boy who could be his friend and needs his help. In the end there are no winners in the war as both boys die in the gas chambers and Bruno's father is distraught when he realises his own role in killing his son.

b) Explain how the plot of your studied text connects with a key idea in the text.

A key idea contained in my text is :

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How this key idea connects with the plot is :

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47 Key Idea and Language Features

Connecting Key Idea and Language Features

- 1 Read through this example and the written response.

Example

Use of Language Features : The **style** of the novel, *The Boy in the Striped Pyjamas* by John Boyne, is very much in keeping with a children's novel, set in the past during the period of World War II. For this reason it is deceptively **simple** in the way it is written.

The **chapter book** uses headings in a style used in children's books in the 1940's to suggest the **viewpoint** of the main character Bruno, whose world revolves around looking for adventure, playing and exploring with his friends.

The **title** of the book reflects Bruno's innocent view of the Auschwitz concentration camp and the Jewish people who live and die there.

The book, which is written from a **third person point of view** (where the author narrates the story - see page 5) is able to involve us because of the way it creates a series of ironic situations. For example it is **ironic** (see page 8) that Bruno's father, a German war hero, who is loved and admired by his children whom he also adores, is destined to become Commandant of Auschwitz, the place where Bruno will lose his life. It is also ironic that Shmuel, the boy whom Bruno befriends, is not only the boy in the 'striped pyjamas' but also the boy who gives Bruno the 'striped pyjamas' that will lead them both to their deaths. Another irony is that Bruno's sister, Gretel is very **sarcastic** (page 8) towards her young brother and calls him 'Stupid' but at the same time withholds information about Auschwitz and her father's job that could save his life.

The writer deliberately uses **simple and compound sentences** (see page 8) as well as **literal imagery** (see page 7) throughout, describing things in simple terms. This reinforces the feeling that we are seeing things from the point of view of a nine-year-old. The narrative stops short of describing some moments of violence that Bruno witnesses but would rather forget. For example Bruno witnesses the beating of Pavel the waiter by Lieutenant Kotler for accidentally spilling wine on his trousers but the beating is only hinted at by the writer.

The brief **epilogue** provides a satisfactory conclusion to the novel by explaining the actions of the family members after Bruno's disappearance. Here the writer shifts the point of view from Bruno to being **Omniscient** or the 'Eye of God' (page 5).

Response

In terms of the key idea related to the use of language features in the novel, The Boy in the Striped Pyjamas by John Boyne, the writer develops ideas related to the qualities of the tragedy of war, compassion, innocence, ignorance, kindness, courage, patriotism and loyalty and their power to influence extreme circumstances.

The style of the novel, which is set in the past in Germany during World War II, is very much in keeping with a children's novel. The chapter book uses headings in a style used in children's books in the 1940's to suggest the innocent viewpoint of the main character, Bruno, whose world revolves around looking for adventure, playing and exploring with his friends. The title of the book reflects Bruno's child-like naïve view of the Auschwitz concentration camp and the mainly Jewish people who live and die there. The child's viewpoint is reinforced by the use of the unusual spelling of the key words such as Führer, and Auschwitz which Bruno thinks are pronounced 'Fury' and 'Out-With'. The book deliberately never actually names the camp as such. The reader is left to 'read between the lines'. The deliberate misspelling on the part of the writer is a form of parody, making fun of the most feared man in Germany, Adolf Hitler. This suggests Bruno's ignorance of the war and the real purpose of the concentration camp of which his father is the commandant.

The book, which is written from a third person point of view, helps the reader to understand the tragedy of war because of the way it creates a series of ironic situations. For example, it is ironic that Bruno's father, a German war hero, who is fiercely loyal to his country and equally loved and admired by his loyal children whom he also adores, is destined to be in charge of the camp where his son Bruno will lose his life. It is also most ironic that Shmuel, the boy whom Bruno befriends, is not only the actual boy in the striped pyjamas but is also the boy who gives Bruno striped pyjamas to wear; an action that leads them both to their deaths.

The novel reveals attitudes related to loyalty and the positive and negative aspects of patriotism by using literal imagery to describe scenes where Bruno witnesses his father's meeting with the Führer, Adolf Hitler. Bruno listens into discussions between his grandmother, who is horrified that her son-in-law has been appointed Commandant of Auschwitz and his grandfather who sees his son's promotion in the German army as a great achievement. It is ironic that Bruno's patriotic sister, Gretel, who uses sarcasm as a weapon against her brother calling him 'Stupid', when he is alive, is so full of grief for him when he disappears and is presumed dead.

The writer uses simple and compound sentences as well as direct speech throughout the novel to give a sense of the immediacy of the story, describing things in simple terms. Using the omniscient point of view technique the writer shifts focus to describe in the brief epilogue things that Bruno would not have known. This chapter provides a satisfactory conclusion to the novel by explaining the actions of the distraught family members who search for Bruno after his death and the emotional collapse of his father who finally shows some recognition of the tragedy of war and the part he has played in destroying the lives of so many innocent people.



A Your Graphic Novel - Summary Notes

1 Choose a graphic novel you have studied in class. In answering the questions in this section you will need to refer to the pages on **Plot** (pages 15-26), **Character** (pages 27-31) **Setting** (pages 32-37) and **Ideas** (pages 38-49).

Here is a list of potential titles for you to choose from or request from your library : *The Great Gatsby* - a graphic adaptation by Nicki Greenberg of the novel by F. Scott Fitzgerald, *The Gift* - Carol Ann Duffy, *Persepolis* - Marjane Starapi, *AD : New Orleans After the Deluge* - Josh Neufeld, *The Homeland Directive* - Robert Venditti and Mike Huddleston.

Graphic Novel - Structuring the Essay

Summarise **structure**, **content**, **features**, **audience** and **purpose** of your chosen graphic novel using the following prompts.

Title :

Author : Illustrator :

a) Write a **plot summary** of your chosen graphic novel here using the prompts :

This graphic novel begins when (name of central character)

(does what?)

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The main problem or **central conflict** in the novel is that :

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The **turning point** of this graphic novel occurs when (what happens?) :

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The **climax** of this graphic novel occurs when (what happens?) :

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The **final resolution** to the story is that (what happens?) :

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b) **Describe the setting** of your chosen graphic novel in depth (place, time, social context).

Where is this graphic novel set?

When is this graphic novel set?

At the period of time covered by the graphic novel, **what** is happening?

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A A Television Script - 'Shortland Street'

1 Read the passage below, then answer the questions.

DOCTOR : Your wife is a triage priority four which means we'll do our best to see her within an hour.

MR LAW : An hour?

DOCTOR : Mr Law, look for yourself. We're very busy -

MR LAW : Yes, but we've got a -

DOCTOR : - Suuurrely you're not suggesting that we jeopardise the safety of our patients by letting you jump the queue just so you and your wife can make your luncheon?

MR LAW : Listen here -

MRS LAW : It's all right, I can wait.

MR LAW : I know what you're up to! First your little performance last night and now you're trying to make some sort of political statement by making us wait!

DOCTOR : Ohh I wouldn't dream of playing politics with patient care, unlike some people! Now if you wouldn't mind taking a seat again, someone will be with you as soon as possible.

NURSE : Nice one! That put him in his place!

DOCTOR : Just doing my job. But who knows . . . the longer he sits there, the longer he's got to realise this place might be worth keeping.

Source : Excerpt from Shortland Street, © 2005 South Pacific Pictures Limited (transmitted TVNZ, 16 March 2005)

a) Identify **ONE oral language feature** that shows the script has been planned (written down before being spoken). Give **ONE example** of this feature. Do not refer to spelling or punctuation.

Oral language feature :

Example :

.....

.....

b) Identify **ONE oral language feature** that shows that the doctor and Mr Law are having an argument. Give **ONE example** of this feature. Do not refer to spelling, punctuation or the use of italics.

Oral language feature :

Example :

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c) **Explain** how this feature shows that the two characters dislike each other.

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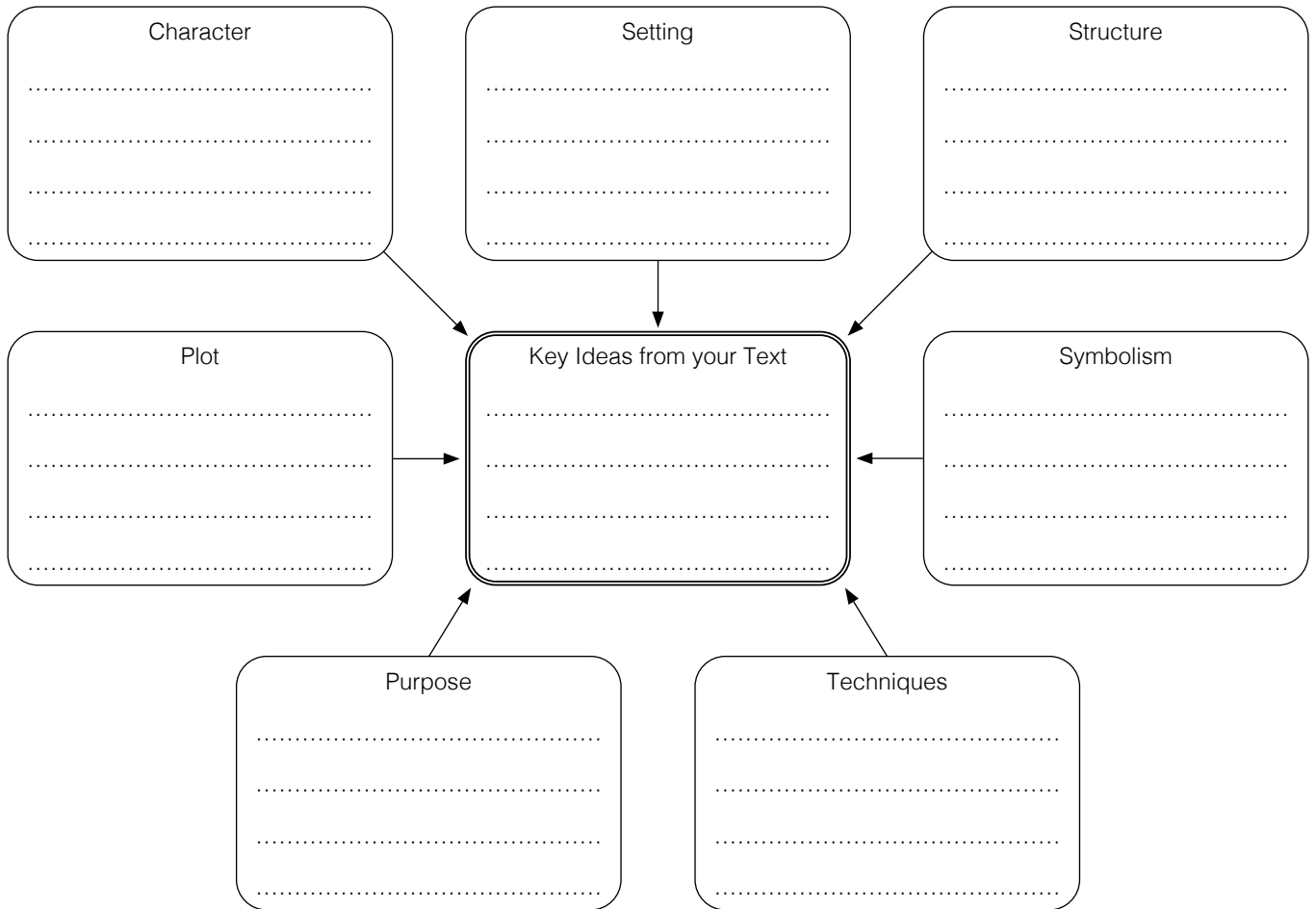
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79 Planning a Response

A Create a Mindmap

1 Use the mindmap below to help you plan which aspects you will focus on. Each aspect should connect to a key idea in your text.



2 Based on your notes above, complete the following with the aspects and key ideas you plan to use in your response :

Aspect one

The key idea that connects to aspect one :

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Aspect two

The key idea that connects to aspect two :

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Pages 60 - 81

Pages 60-61 - Your Graphic Novel - Summary Notes

- A1 a) Summarise the structure, content, features, audience and purpose of your graphic novel using the prompts.
- b) You describe at least one aspect of the setting that is important in your graphic novel. You explain why each aspect of the setting helps you understand a key idea.
- c) You describe characters in your text. You outline the main idea and the writer's intention and state the target audience.



Page 63 - A Radio Programme

- A1 You identify oral language features in the text such as e.g. alliteration : *Fee, fie, fo, fum*; rhythm : *I smell the blood of an English man. /uu/uu///*; noun : *bread, door*; rhyme : *dead / bread, homophone : clear as a bell / Isabel*; non-fluency : *m-mean*; tone : *growled / quavered*; stress : *eat*; anecdote : *story about Bernie*; assonance : *smoke, choke, croak*; peroration : No it was a figure of speech - two actually.

Page 64 - Television Script - 'Shortland Street'

- 1 a) One Oral Language Feature is identified that shows the script has been planned and an example of that feature is given.
- b) One Oral Language Feature is identified that shows the doctor and Mr Law are having an argument and an example of that feature is given.
- c) The Oral Language Feature that shows the doctor and Mr Law are having an argument is explained.

Pages 65-66 - Oral Performance - Monologue

- A1 a) You identify the Oral Features listed on page 11 used in this monologue. E.g. metaphor - cat's skeleton for death of ancestors, anecdote - Ventnor story, loo story, Marsden story; pause - (pauses); nouns and names - Paw Paw, Mamee, Guilo; pronunciation - Chinese dialect words Paw Paw, Mamee, Guilo; tone - fright, laughs, her mood changes, shouting, monologue, There is a moment's silence, parallel structure, Cat's skeleton, exhumed bones, 'If our home were a sinking ship, stepping into the pool; body language - She stops the dictaphone, placing it back on the chest. So I just step in. Abbie closes her eyes, smiling.
- b) You identify one oral language feature that shows the monologue has been scripted before being spoken e.g. metaphor - key idea theme related to ancestors and death is sustained, parallel structures, tone - changes throughout to keep the audience alert and interested.
- c) Parallel structures - the story of the cat's skeleton in the garden (a minor but frightening death in Abbie's eyes) relates to the huge loss of the Ventnor with its cargo of bones of 200 ancestors who are relatives, and the accusation that Abbie's white husband would not move or be motivated for his family even if 'the house was a sinking ship', together with the horror of the 5 year old Abbie nearly drowning in a beautiful school pool. The emotional roller coaster of the stories in parallel makes this a good monologue for performance by an actor.

Pages 65-66 - Oral Performance - Monologue

- A1 d) The parallel stories describe the past and the present in Abbie's world in such a way they are all intertwined in her mind. The horror of the moment of near drowning has stayed with Abbie for all of her life and she is reminded of it every time she sees someone or something that is dead or when she thinks of stories related to her Chinese clan and the ancestors.
- e) The playwright's intention or purpose in writing the monologue is to draw attention to the Chinese view of life and death and how they see these things as inter-related. Abbie is connected through her clan to the presumably hard working but unlucky Chinese gold diggers, who find their remains being shipwrecked in New Zealand rather than being buried in decent graves close to their families in China as they had planned. The concept of ghosts fighting and causing the shipwreck is at once amusing but also horrifying. The playwright also shows the difference in thinking and attitudes between Chinese and Europeans in her negative reference to her former husband Nigel and his apparent lack of motivation compared with Chinese men who although not 'making good lovers' are hard working and motivated. Abbie's shock at the 'uncivilised' nature of her nude white classmates who unlike her are relaxed about changing their clothes in front of one another in the swimming shed also contrasts with the Chinese way of doing things. But finally unlike Abbie the girls know how to swim and she naively steps into the pool and almost drowns.

Pages 68-69 - Unpacking a Play - 'Jigsaw'

- A1 a) Chantelle
b) *Andy enters carrying a toolbag.*
c) You're a certified loony, you know that?
d) It's midnight.
e) It's the university science block.
f) We're on a mission.
g) *Chantelle enters, dressed in light clothing.*
h) Now...keys...check. Bolt cutters...check.
i) *Sound of a car passing*
- A2 a) Answers will vary. Chantelle's dialogue is loud. She sounds bossy, self-interested, rude and she dresses provocatively.
b) From the dialogue, the audience probably understands that Andy is going to break into the University and possibly steal or destroy something.
- A3 a) Lighting - the stage has to be lit in colours such as mauve or purple to suggest midnight, perhaps with the suggestion of a lonely street lamp.
b) Props - the balaclava and the bolt cutters suggest something sinister.
c) Sound - the car passing and the wolf whistle make Chantelle seem vulnerable to attack.
d) Dialogue - Andy's clipped comments e.g. "*We're on a mission*" suggest something big and illegal is about to happen.
- A4 Answers will vary. Includes Chantelle's reactions to what Andy says, needs to be over the top physically and verbally but perhaps also staying in one spot while Andy moves around more. Andy is suspicious, edgy in action. Positioning on stage in relation to each other can be described.

Page 70 - Find the Rhymes

- A1 a) Hickory Dickory, Hickory Dickory
b) End rhymes circled - dock /clock /dock
c) Stressed syllables highlighted :
Hickory Dickory Dock
The mouse ran up the clock
The clock struck one
The mouse ran down
Hickory Dickory Dock!

Page 71 - Recognising Aspects of Language

- A1 Assonance - *sticky wicket, submerged urge*
Rhyme - *funny money, heller skelter*
Onomatopoeia - *crackle pop, gurgle sizzling*
Alliteration - *slip slide, drip drop*
- A2 a) Literal imagery - 1
b) Metaphor - 3, 10, 5
c) Simile - 9
d) Personification - 2, 7, 6
e) Emotive Words - 4

Page 77 - Your Text - Author's Viewpoints

- A1 Your examples need to show details that help explain how you responded to the text. This could be what you thought or what you felt when you read the section you have written.
- A2 The best answers will have no more than three ticks for each text. If necessary, reduce your choices so you have a small number of strong effects.

