

13 Setting

Setting the Scene

Setting is always important in a work of fiction (invented – or invented based on fact) or non-fiction (factual) work. As preparation for the external examination for AS 1.2 you should aim to be able to **describe** the setting and **explain** its **significance** to the work as a whole by **discussing visual and oral** features.

Note: if you find it difficult to answer these questions with your chosen text then it probably does not have sufficient **depth** to enable you to answer AS 1.2 successfully. Choose another work e.g. perhaps a film or drama production rather than a graphic novel to answer these questions.

Task 7 Setting - Locating the Story

- 1 Use details from a text you have studied to complete your own **Details of the Setting** table. Consider these points :
- Place** - Real or imagined? Rural or urban (or both)? Safe or dangerous? Big or small?
 - Time** - Past, present or future? Peace or war? Summer or winter?
 - Social Context** - Rich or poor? Young or old? Competing or co-operating? Good or bad?

Title of Text :

Type of Text :
(e.g. film, television programme, drama production, graphic novel, radio programme or oral presentation)

Place
Time
Social Context

Task 15 Plot and Interest

1 Match one of the following 4 types of plot complication that screenwriters use to attract interest with the blurbs from a range of popular films and TV programmes. There are two films for each type.

Surprise	Mystery	Conflict	Suspense
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- a) The play, *The Mousetrap*, has a classic whodunit plot – snowed in and stranded by a snowdrift at a hotel, the guests are suddenly in fear for their lives when Detective Sergeant Trotter arrives to tell them that a murderer is on the loose and may well be heading for the hotel.
(*The Mousetrap* by Agatha Christie)
- b) *Witness* is a 1985 American thriller film directed by Peter Weir and starring Harrison Ford and Kelly McGillis. The film focuses on a detective protecting a young Amish boy who becomes a target after he witnesses a murder in Philadelphia.
(*Witness* was produced by Edward S. Feldman.)
- c) In the long running New Zealand television series *Shortland Street*, Josh Gallagher arrived in Ferndale last May like a knight in shining armour, pulling Bella Cooper from the wreckage of the helicopter crash. Now he's the villain, ruthlessly risking lives in the quest for glory. So how did it all go so wrong? (*Shortland Street* is produced in Auckland by South Pacific Pictures.)
- d) Set in Auckland, New Zealand *Sione's Wedding*, a comedy romance film, centres around four Samoan boys : ladies' man Michael, party boy Sefa, good boy Albert, and weird Stanley, who although they are in their mid 20s to early 30s have a reputation for behaving immaturely at special occasions such as family weddings.
(*Sione's Wedding* was directed by Chris Graham and produced by South Pacific Pictures.)
- e) *The Quiet Earth*, is a 1985 New Zealand science fiction post- apocalyptic film stars Bruno Lawrence, Alison Routledge and Pete Smith as three survivors of a cataclysmic disaster.
(*The Quiet Earth* was directed by Geoff Murphy.)
- f) In a radio play called *Resistance*, people are able to control everything from their TV to their bank accounts via a surgically implanted electronic chip. But there are still freedom fighters – 'the resistance' – who refuse to be chipped. (*Resistance* is written by Rebecca Barnes and produced by Radio NZ.)
- g) A romantic comedy film with a Kiwi-Asian twist, *My Wedding and Other Secrets* is a 2011 feature film which tells the story of Emily Chu, a young New Zealand born Chinese woman, who falls in love with, and secretly marries, a European guy and consequently faces disownment from her traditional Hong Kong born parents.
(*My Wedding and Other Secrets* was directed by Roseanne Liang and produced by South Pacific Pictures)
- h) The 2002 feature film, *Whale Rider*, concerns Pai, the first grandchild of the whanau, she is loved by all her relatives except the one whose love she needs most - her grandfather.
(*Whale Rider* was directed by Niki Caro and produced by South pacific Pictures.)

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33 Character

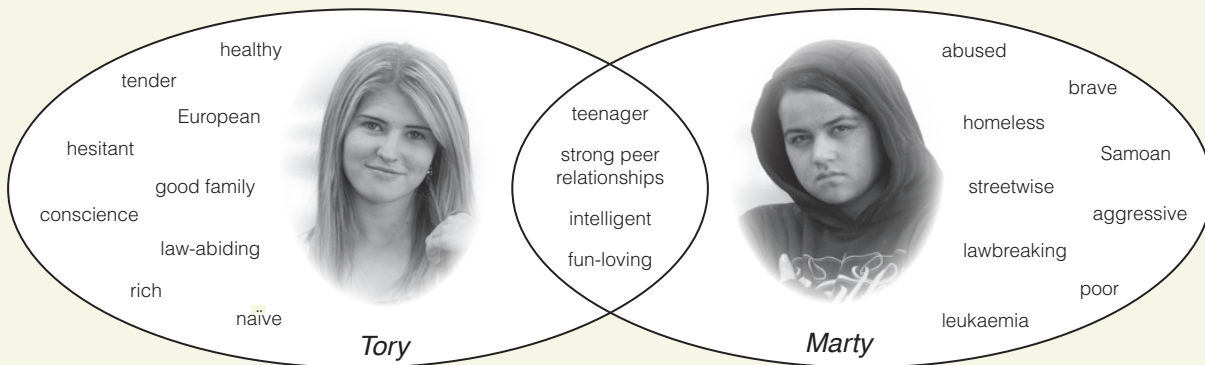
Compare and Contrast Characters

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.



Task 24 Your Text - Character Venn Diagram

- Use this technique to prepare and revise for the external examination, AS 1.2. Complete this Venn diagram to show points of **comparison** and **contrast** or points of conflict. 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 :

