National Certificate of Educational Achievement

Sigma English Workbook

NCEA Achievement Standard 1.10
Responses to Read Texts

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1 Understanding the Standard

Achievement Standard 1.10 - Personal Response to Texts AS90854

<u>Title</u> : Form personal responses to independently read texts supported by evidence.

Assessment : Internal   Credits : 4   Subfield : English   Domain : English Written Language   This Version Published : 17 December 2010

Achievement	Achievement with Merit	Achievement with Excellence
• Form personal responses to independently read texts, supported by evidence.	• Form convincing personal responses to independently read texts, supported by evidence.	• Form perceptive personal responses to independently read texts, supported by evidence.

To pass this Standard you will have **read and made personal responses either in writing or orally to at least six texts**. **Four** of your selected texts must be **written** and **two** of these must be longer, **extended written texts**. The **remaining two** texts selected for this internal assessment task may be **visual, written or oral**. The written texts must be **independently selected and read by you**. None of your selected texts will have been studied i.e. taught in class.

Your **report** will be at **least 350 words** in length. If you choose to make a **verbal response** such as a podcast or an oral report you will need to make the same amount of preparation as you would for a written report.

Your teacher will advise you on the **appropriateness of your choice** of texts, your chosen **method of report** delivery, provide **checkpoints** for consultations on your progress, and **deadlines**. It is important to gain **teacher approval** for all text choices. You will be expected to include a range of **New Zealand** and **international 'world' texts** in your responses. The texts need to be at least at Level 6 of the *New Zealand Curriculum* in terms of their reading level.

Skills Required for Success in this Achievement Standard

❏ **Forming personal responses to independently read texts** : involves showing that you have formed **a personal understanding** of and **made a connection** with each text, and/or **expressed your opinion** on the text(s) read. You make connections and comparisons based on knowledge, experience and ideas from relevant social, cultural, literary, political or historical contexts.

❏ **Forming convincing personal responses to independently read texts** : involves **selecting** and **focusing** on important and appropriate parts of the text such as **ideas**, **characters**, or **language**. You show that you can link your response to your experience and knowledge of the wider world in a meaningful way by looking at a range of different ideas and contexts.

❏ **Forming perceptive personal responses to independently read texts** : involves demonstrating that you can to reflect on parts of the text such as ideas, characters, or language, linking your supporting evidence with insight to your personal response.

Determining Your Grade - Levels of Thinking

The grades Achievement, Merit and Excellence represent different levels of thinking. Consider the following two tasks :

Task 1 :   *Form personal responses to independently read texts within each of the six or more chosen texts, supported by evidence.*

This task requires only a simple level of thinking so the only grade available for a correct answer is Achievement. The key words are 'Form personal responses to independently read texts . . .'

Task 2 :   *Form perceptive personal responses to independently read texts within each of the six or more chosen texts, supported by evidence.*

This task can be answered showing a simple understanding or a deep understanding. For tasks like this the full range of grades (Achievement, Merit and Excellence) are available and your awarded grade will depend on the level of understanding you display in your answer. The key words are 'Form perceptive personal responses to independently read texts . . . supported by evidence.'

Achievement Level Thinking

First you need to show that you understand the meaning of the term; *form personal responses*. Then you need that you show that you understand what *independently read texts* means. Finally you need to show that you understand the meaning of the term *supporting evidence* by selecting and writing about those links and connections within your six chosen texts in such a way that you demonstrate your understanding of your studied written / oral / visual texts. You demonstrate that you have been reading '**on the lines**' on the page.

(8) Collecting Evidence from Texts

Task (3) Recording the Evidence - continued

Fifth Text Title :

Character / Subject :   Quotation / Fact :

What's Happening :

Character / Subject :   Quotation / Fact :

What's Happening :

Sixth Text Title :

Character / Subject :   Quotation / Fact :

What's Happening :

Character / Subject :   Quotation / Fact :

What's Happening :

16   Focus on Plot

What is Plot Complication?

The four main types of **Complication** in a plot that writers use to keep us interested are :

mystery   surprise   conflict   suspense

Mystery

Mystery novels and some non-fiction books appeal because they require us to use our powers of deduction and solve the puzzles. The *Sherlock Holmes* short stories of Arthur Conan Doyle never go out of fashion. Nor do the Agatha Christie detective stories. A famous New Zealand crime writer, Ngaio Marsh, wrote 32 novels featuring Inspector Alleyn of the Criminal Investigation Department. Her novels were set in New Zealand and England. The New Zealand crime novel, *Rocking Horse Road*, by Carl Nixon, describes what happens when the body of a teenage girl is found on the beach at Christmas 1980. The fictional event not only brings a group of fifteen-year-old boys together but also keeps them linked for the rest of their lives.

Mystery is also the key to many non-fiction books which focus on the riddles of the pyramids, E.S.P., dreams and predictions, and unsolved crimes such as the assassination of President J.F. Kennedy. In the fiction category there are books focusing on the supernatural such as the *Harry Potter* series by J.K. Rowling.
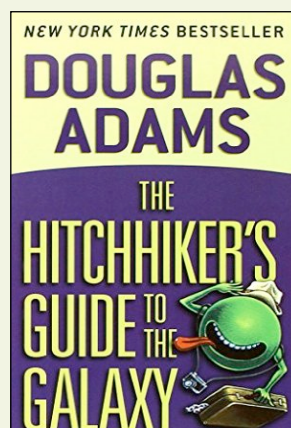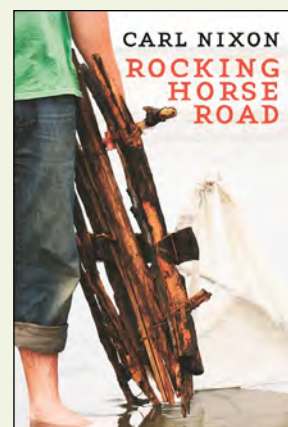
Surprise

This is a powerful plot technique where the ending of the book is particularly surprising for the reader. Books and plays which are humorous, such as *The Hitchhiker's Guide to the Galaxy* by Douglas Adams and *Gulliver's Travels* by Jonathan Swift, use surprise to entertain and keep to the reader's interest and attention alive.

Conflict

Conflict is the most common way to make a plot interesting. Conflict is observable when characters lie, scheme, betray, fight and struggle against something visible or invisible. There are two main kinds of conflict **internal conflict**, which is invisible, occurs within oneself e.g. when a character has to make a serious moral choice between taking a good or a bad course of action. **External conflict,** which is visible, relates to conflict we can observe or hear taking place e.g. between characters or a character and their environment. E.g. In the play *The Pohutakawa Tree* by Bruce Mason there is intergenerational conflict between Queenie and her mother Aroha Mataira. External conflict can be between two groups e.g. the teenage resistance fighters versus the invaders in *Tomorrow When the War Began* by John Marsden.
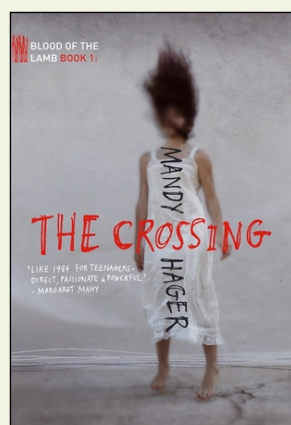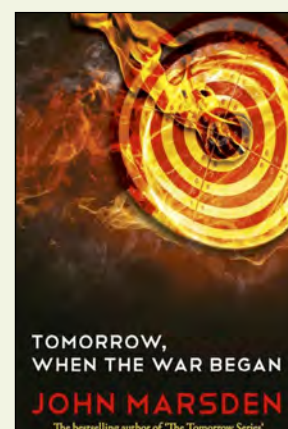
Suspense

Suspense is hugely important. It is the mixture of hope and fear that the writer creates in you as you see your characters facing possible disaster. The more you care about your characters and the worse and the closer the disaster, the better the suspense. Suspense involves us with the characters and the action. E.g. Maryam in *The Crossing* by Mandy Hagar is one of 'the chosen' who lives in a post apocalyptic world on a marooned ship in the Pacific where she is faced with the unthinkable : obey the leaders and very likely die, or turn her back on every belief she once held dear.

27 Focus on Plot

Task 18 Plot and Character - Compare and Contrast

1a) **Compare** and **contrast** the way a Main Character **behaves** with a Minor Character in the same written / visual / oral text (Text A).

Title of Text A :

Author / Director :

Major Character (A) :

Minor Character (B) :

Compare	Contrast
Write notes about the ways in which Characters A and B are **similar** to one another in terms of their behaviour.	Write notes about the ways in which Characters A and B are **different** from one another in terms of their behaviour.

b) Using the information you have gathered above, write a **personal response** to the behaviour of Characters A and B within the same written / visual / oral text. Reflect on your own understanding of the wider world in your answer.

(31) Focus on Character

Major Character Development

Personality	Character
What people see when they observe your behaviour, as in your social behaviour.	What exists behind the 'mask' regardless of whether or not you are being observed.
Derived from the Latin word *persona* meaning a mask worn on stage e.g. to indicate a happy (comic) or sad (tragic) person.	Describes a person's essential behaviours and inner qualities. Character includes personality.
Adjectives used to describe personality focus on our exterior observable traits such as; happy, bubbly, even tempered, out-going, loving, welcoming, extroverted, careful, noisy, selfish, sinister, introverted, mean, nasty, evil, addictive, greedy.	Adjectives used to describe a person's character include; honest, trustworthy, courageous, responsible, independent, clean-living, thrifty, democratic, adventurous, curious, ambitious, suspicious, jealous, murderous, treacherous, spiteful, dishonest.
Sometimes the personality we show on our 'mask' is different from our real feelings behind it. For example people can 'put on' a happy face for the sake of appearances when they are actually feeling sad or unhappy.	Character is a package of hopes, fears, habits, beliefs held in our brains and hearts. It sums up what we as individuals think and believe and how we behave regardless of whether or not anyone is watching us. It also includes what other people say about us.
The word *personality* belongs in real life but not in describing people captured in fiction or non-fiction.	The word *character* belongs in real life as a description of a person's behaviour. But *a character* is also a person captured by a writer in fiction e.g. short stories, novels, plays and non-fiction, biographies and autobiographies.

Here are the key **methods** writers use to **develop** their characters in a work of literature (text). The author of a short story, novel, play, non-fiction work, focussing on a central person (e.g. biography or autobiography) will :

1. Explain what the character is thinking and feeling (e.g. In a drama script this is done through soliloquies or asides.)
2. Show us what the character does. (Describe a person's actions.)
3. Tell us what the character says about a situation and about other characters.
4. Tell us things about the way the person behaves or thinks.
5. Enable other characters to comment on the behaviour of the central character and vice versa.

Task 21   Character Clues from the Author

1   Read these pieces of text which create the character of *Finn*, the central character of the New Zealand novel, *Snakes and Ladders* by Mary-Anne Scott. In each box write the number from the list above to show what method the author is using to develop the character in the reader's mind.

a) *"Duggie has slid down a snake and you've been given a chance to climb a ladder."* (Valerie to Finn)

b) *"I'm going home, "Finn said. The words were a surprise, even to him. "My old man's being sentenced – and I'm going to be there."*

c) *As Finn drove out of Waimea he was disgusted to see new trees snapped.*

d) *Finn was through! He sprinted the last few metres to score under the posts.*

e) *It took him a while - and a lot of attempts – before he established that she was asking him out for Saturday night.*

f) *An overactive imagination had always been a problem for Finn and he couldn't help thinking that this little fishing trip was a Mafia-type ploy to dispose of him.*

g) *He watched them rolling dice in a warped game of snakes and ladders: each person trying to land on a snake and be made to drink.*

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(43) Focus on Theme

Significant Connections - Theme 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 9) is able to involve us because of the way it creates a series of ironic situations. For example it is **ironic** (page 11) 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 12) 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** (page 12) as well as **literal imagery** (page 11) 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 9).

Response :

*In terms of the **themes** 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 t**ragedy 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. I like the way that 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. I like the way the writer trusts the reader 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 which of 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.*

*I found it interesting that 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. I found it **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 which gives me 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. From my point of view 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.*

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54 'The Doll's House' - Personal Response 4

Task 34 Use of Language Features

1   The **language features** (see pages 11-12) in the short story, *The Doll's House* by Katherine Mansfield that stand out include the use of **descriptive language**. Match the language features on the left with a **quotation** from the story on the right. The first one is done.

Personification a)

Adjectives b)

Simile c)

Adverb d)

Direct Speech e)

Sarcasm f)

1) *'Its two solid little chimneys, glued on to the roof, were painted red and white, and the door, gleaming with yellow varnish, was like a little slab of toffee.'* [line 8]

2) *'. . . , deeply, deeply excited, . . .'* [line 127]

3) *'But the lamp was perfect. It seemed to smile at Kezia, to say, "I live here."* [line 34]

4) *"Got something to tell you at playtime."* [line 50]

5) *Very nice company for other people's children!* [line 68]

6) *. . . ,a dark, oily, spinach green, . . .* [line 8]

2   Using the information above and the text of the *Doll's House* on pages 46-49, highlight details of THREE **language features** that have an impact on you as a reader and incorporate them into your own **personal response** in a paragraph below.

Modelling a Personal Response to Read Texts - continued

Lorde on High

*I read an interesting article, **Lorde on High**, in the December 21st, 2013 issue of the*
New Zealand Listener, where Diana Wichtel wrote about the phenomenal rise of the
New Zealand teenager, singer and self-proclaimed feminist, Ella Yelich O'Connor, aka Lorde.
I was pleasantly surprised to see a magazine aimed at older people paying attention to a
young person who has made it big in the music business. During the interview Lorde talked
about negative reactions she has received, mostly from older male reviewers and bloggers.
"I'm young and I'm a girl. Those things will always set me back in some ways."
Looking back at the way young women are portrayed in the texts I read, I couldn't help but
wonder how things will be for women during the rest of my life time.

Notes :

Achievement

❏ Uses <u>key words</u> from the question.

❏ Identifies the writer's <u>audience</u>.

❏ Uses <u>specific details</u> or quotes.

❏ Structures responses including an **introduction** and a **conclusion**.

❏ Attempts to write about the writer's **purpose** or **intention**.

Merit

❏ Presents **individualised** and **personalised responses** to text.

❏ Developed points **reasonably** and **fully** with a range of **examples** and **evidence**.

❏ Discusses questions in relation to the **writer's purpose**.

❏ Understands the **importance of the question** to the text as a whole and often **discusses personal relevance**.

Excellence

❏ Writes **sophisticated** and **original** responses.

❏ Answers **both parts** of the question **perceptively**.

❏ Refers to **style** and **form** of text.

❏ Makes '**beyond the text**' references which relate to the **social/political/historical context** of the written text.

Task (41) Writing Your Report - First Draft - continued

TEXT THREE : Text Title :

Author / Director :   Text Type :

Paragraph 1 :

This written / visual text is about (provide 2-3 sentences with a brief summary of the **synopsis** and **purpose** of the work) :

Paragraph 2 :

I really enjoyed this novel / short story / poem / play / film / non-fiction work / television programme / radio programme / article

(circle one) because :

Paragraphs 3 and 4 :

In particular the **plot** or **character** or **setting** or **theme** or **language features** (choose one) interested me because :

Paragraph 5 :

Overall this text made me re-evaluate / consider / think / feel (choose one and provide evidence for your comment) :