

Sigma English Workbook

NCEA Achievement Standard 1.1

Studied Written Texts

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1 Understanding the Standard

Achievement Standard 1.1 - Studied Written Texts AS90849

Title : Show understanding of specified aspect(s) of studied written text(s), using supporting evidence

Assessment : External **Credits :** 4 **Subfield :** English **Domain :** English Written Language

Achievement	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none"> Show understanding of specified aspect(s) of studied written text(s), using supporting evidence. 	<ul style="list-style-type: none"> Show convincing understanding of specified aspect(s) of studied written text(s), using supporting evidence. 	<ul style="list-style-type: none"> Show perceptive understanding of specified aspect(s) of studied written text(s), using supporting evidence.

To pass this Standard you will have carefully read a variety of short and longer written works (close reading). In preparing for the external examination you will **select, read and critically examine**, with your teacher's help, a variety of texts chosen from the following selection : novel, non-fiction, print media, drama, short story, poetry/song lyric, and digital/online text or a combination of these.

During the examination you will need to write **ONE essay of at least 200 words on one or more studied written texts**. You are advised to take at least **an hour** to finish the entire paper. You are required to describe *a particular aspect* of the work(s) studied and to *explain its significance*. Being well prepared will enable you to choose a question to answer in the examination that best fits the work(s) you have studied.

Skills Required for Success in this Achievement Standard

- ☐ **Close Reading** : involves *identifying and considering significant aspects* of the text. These aspects can include, the *purpose* of the author in writing the text, who is the *audience*, what *ideas* are used (e.g. character, theme, setting), what *language features* are used (e.g. vocabulary, style, symbolism), what *structures* are used (e.g. narrative, part text, whole text) and *text conventions* (e.g. spelling, punctuation, grammar).
- ☐ **Showing Understanding** : involves *making statements about the significant aspects* listed above that *explain* the meanings and effects the author creates by using these aspects.
- ☐ **Showing Convincing Understanding** : involves *explaining how the significant aspects* listed above *work together* to create the meaning the author wishes to communicate.
- ☐ **Showing Perceptive Understanding** : involves *explaining how the significant aspects* listed above work together to communicate the writer's meaning and place these *ideas in the wider context* of how they relate to society and the wider world.
- ☐ **Identifying Supporting Evidence** : involves *using specific and relevant details* from the text that *support your understanding* of the text.

Determining Your Grade - Levels of Thinking

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

Question : *Describe a key relationship between two or more characters or individuals in the written text(s). Explain how the relationship helped you to understand these characters/individuals.*

These questions can be answered showing a simple understanding or a deep understanding. For questions 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 in the achievement criteria are '*Show understanding*' and '*using supporting evidence*'. The key words in the questions are '*Describe a key relationship. . .*' and '*Explain how the relationship . . .*'

Achievement Level Thinking

First you need to show that you understand the meaning of the terms, **character** and **individual**. Then you need to identify a **specific example** of the relationship between the characters and **explain** what you now understand about their lives. Finally, you need to write **paragraphed, structured answers** in which you respond to **both parts** of the question and provide at least **one relevant example or quote** to support your answer. You demonstrate that you have been reading '**on the lines**' on the page.

Merit Level Thinking

As well as doing all of the tasks identified for Achievement Level Thinking (above) you will need to demonstrate that you have taken note of precise instructions such as '*Explain how the relationship helped you to understand . . .*'. You need to select **two or more relevant examples** and **explain** these in some depth and detail. In order to be convincing your answer will need to show an understanding of the **writer's purpose** and **intended audience** and you will need to support the points that you make by using **relevant quotations or examples**, selected from the piece of studied written text. You demonstrate that you have been reading '**between the lines**' on the page.

Excellence Level Thinking

As well as doing all of the tasks identified for Achievement and Merit Levels of Thinking (above) you will need to answer at some length and in depth, showing insight and perception. To demonstrate these two qualities your answer must show a thorough knowledge of the studied written text based on **analysis of the language features** and the way writers **manipulate language**. You will need to provide a **balanced answer** in which you not only describe what the relationship is between the two characters or individuals but also develop an **explanation** about how the relationship helped you to understand them and **describe** what your new understanding is. You need to **engage** with the text at a personal level, understanding that '*Explain how. . .*' questions require a comment about the **writer's craft**. Your writing must be **fluent and coherent** and show that you understand the **connection** between the writer's craft, purpose and audience. You demonstrate that you have been reading '**beyond the lines**' on the page.

2 Sitting the Exam for AS 1.1

Training for English AS 1.1

AS 1.1 is a standard that you can work on throughout the year both in and out of class. It definitely relates closely to a number of other standards such as AS 1.3 (Close reading of unfamiliar texts), AS1.8 (Making connections across texts), AS 1.10 (Personal reading) and to some extent AS 1.2 (Close reading of studied visual or oral texts).

Develop Reading Experience

The key to achieving this standard is to read a wide variety of New Zealand and World literature texts, not only the ones supplied to you by your classroom teacher. You need to feel comfortable reading texts from all sections of the library, but especially in the novel, non-fiction, short story, poetry, and drama sections. In addition, you could read articles from your local suburban newspaper or from one of the major daily newspapers. Magazines such as the Listener, Tearaway and New Zealand Geographic will also assist you greatly in expanding your vocabulary and general knowledge. Your school librarian or teacher can advise you about the appropriateness of a text for this standard.



Get comfortable reading texts by starting with quality magazines.

Look at the Structure of Texts

Looking at the way texts are constructed develops Excellence level thinking. In every piece you read, try to identify the language features that the writer has used. Ask yourself why did he or she choose to express their ideas this way? How does this language feature help communicate the writer's viewpoint?

Practise Punctuation and Spelling

You can also sharpen your awareness of the text by noticing the details of the punctuation the writer has used. Pay attention to which words are emphasised or stressed, where commas have been placed (small pauses) and which sentences are questions or statements.

Correct spelling and punctuation skills are essential to reach the level of Excellence. Your answers must be '*fluent and coherent*'.

Finally, if you use computers as a writing tool most of the time, you need to be aware that in this examination you are required to write with a pen (not a pencil) and without the support of an English dictionary or other means of checking punctuation and grammar. Nor can you bring eraser fluid into the examination room.

Think P.A.M.T.

Think **PAMT** : **Purpose**, **Audience**, **Message** and **Techniques**.

In every piece you read, try to identify what the writer's **purpose** or reason is for writing this particular text, who their chosen **audience** is, what **key messages** or themes they want to deliver and what **techniques** (language features) they use to get those messages across to their desired audience. By reading and rereading your studied written texts, you can begin to make an original comment on the writer's **writing style** which communicates their **viewpoint** on their chosen topic.

The **Purpose** for writing a text can be : To entertain; To inform; To express feelings; To persuade; To affect the reader's feelings; To pass on a message; To make contact; To explore an idea.

The type of **Audience** can be : Children, Teenagers, Adults, Sports people, or people with an interest in a specific genre (type) of writing.

The **Type of Text** or genre can be : Science Fiction, Fantasy, Sport, History, Romance, Crime, Craft, Fishing, Cooking, Gardening, Gaming, Biography, or Theatre, Film and Television.

Considering the way texts are constructed develops excellence level thinking.

Spot Keywords

Keywords are words in prominent places, e.g. title, final sentence, in quotation marks, or speech marks, and words that are repeated or explained or highlighted by the use of language features. Try to discover what the writer's viewpoint of their subject matter is by reading opinion pieces (e.g. feature articles in newspapers or magazine articles); in doing so you will learn to 'read between the lines'.

Read Test Questions Carefully

There are keywords in exam questions as well (e.g. *explain, how, why, evidence*.) Practise reading test questions to make sure you know what is required of you. If you set your sights on gaining Merit or Excellence (which is a good idea) be sure you understand the meaning of all the required aspects of gaining an Excellence grade before you reach the examination room.

Exam Rules

equipment
allowed in the
exam room for
AS 1.1 exam



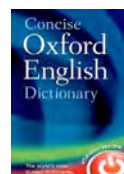
pencil



pen



word
processor



dictionary



eraser
fluid

6 Viewpoints

Task 2 Which Viewpoint is Which?

1 These eight quotations include two examples of each of the four kinds of viewpoint. Write the name of the viewpoint in the box beside each quotation.

- | | | |
|----|----------------------|--|
| a) | <input type="text"/> | <i>Marney washed the cups and wiped the table down.</i> |
| b) | <input type="text"/> | <i>If you have a good relationship with your partner, you will feel better about yourself.</i> |
| c) | <input type="text"/> | <i>"Hullo," I say, but no one speaks.</i> |
| d) | <input type="text"/> | <i>She thought she should take Mereana to the doctor, but how?</i> |
| e) | <input type="text"/> | <i>It seemed to Mereana's mother that the woman was somehow frightened.</i> |
| f) | <input type="text"/> | <i>The rest of us would feel around in the lagoons for agar.</i> |
| g) | <input type="text"/> | <i>You are the wind beneath my wings.</i> |
| h) | <input type="text"/> | <i>When the kids got home she went in and put the tea on.</i> |

Example of Viewpoint - Poem : 'Anthem for Doomed Youth'

In writing the poem *Anthem for Doomed Youth* about the psychological effect of battle on soldiers in World War I, Wilfred Owen's **purpose** was to describe the true horrors of war, at a time when the truth about war was suppressed in the newspapers of the day.

The poet's intended **audience** was the people of England of the day whom he felt needed to agitate to stop the war.

He **set** his poem *Anthem for Doomed Youth* on a battlefield in France where many young men lay dying in the mud, without access to a Christian burial service.

His **idea or theme** was that the young men deserved better treatment and that war was not the glorious experience they had been promised.

In terms of **language features**, Owen used *alliteration* and *onomatopoeia*. He wrote : "the stuttering rifles' rapid rattle".

In the words *stuttering* and *rattle*, the effect of the repetition of the letter 't', combined with a word that sounds like the noise it makes, gave us a picture of the gunfire in a battle.

In terms of **text conventions**, Owen used the rhyming and rhythmical pattern of a sonnet to draw attention to his theme of the contrast between the reality of the war at the front line and the behaviour of loved ones on hearing the news of another dead youth.



28 Theme and Plot

Task 18 Your Text - Connecting the Theme 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 the house 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 **themes** 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 novel, short story, play or non-fiction book connects with a theme in the text.

A theme or big idea contained in my text is :

How this theme connects with the plot is :

45 Short Story Example - continued

'The Doll's House' - Katherine Mansfield - continued

When she finished Kezia broke in. "You've forgotten the lamp, Isabel."

"Oh, yes," said Isabel, "and there's a teeny little lamp, all made of yellow glass, with a white globe that stands on the dining-room table. You couldn't tell it from a real one."

90 "The lamp's best of all," cried Kezia. She thought Isabel wasn't making half enough of the little lamp. But nobody paid any attention. Isabel was choosing the two who were to come back with them that afternoon and see it. She chose Emmie Cole and Lena Logan. But when the others knew they were all to have a chance, they couldn't be nice enough to Isabel. One by one they put their arms round Isabel's waist and walked her off. They had something to whisper to her, a secret. "Isabel's my friend." Only the
95 little Kelveys moved away forgotten; there was nothing more for them to hear.

Days passed, and as more children saw the doll's house, the fame of it spread. It became the one subject, the rage. The one question was, "Have you seen Burnells' doll's house?" "Oh, ain't it lovely!" "Haven't you seen it? Oh, I say!" Even the dinner hour was given up to talking about it. The little girls sat under the pines eating their thick mutton sandwiches and big slabs of johnny cake spread with butter. While
100 always, as near as they could get, sat the Kelveys, our Else holding on to Lil, listening too, while they chewed their jam sandwiches out of a newspaper soaked with large red blobs.

"Mother," said Kezia, "can't I ask the Kelveys just once?"

"Certainly not, Kezia."

"But why not?"

105 "Run away, Kezia; you know quite well why not."

At last everybody had seen it except them. On that day the subject rather flagged. It was the dinner hour. The children stood together under the pine trees, and suddenly, as they looked at the Kelveys eating out of their paper, always by themselves, always listening, they wanted to be horrid to them. Emmie Cole started the whisper.

110 "Lil Kelvey's going to be a servant when she grows up."

"O-oh, how awful!" said Isabel Burnell, and she made eyes at Emmie.

Emmie swallowed in a very meaning way and nodded to Isabel as she'd seen her mother do on those occasions.

"It's true - it's true - it's true," she said.

115 Then Lena Logan's little eyes snapped. "Shall I ask her?" she whispered.

"Bet you don't," said Jessie May.

"Pooh, I'm not frightened," said Lena. Suddenly she gave a little squeal and danced in front of the other girls. "Watch! Watch me! Watch me now!" said Lena. And sliding, gliding, dragging one foot, giggling behind her hand, Lena went over to the Kelveys.

120 Lil looked up from her dinner. She wrapped the rest quickly away. Our Else stopped chewing. What was coming now?

"Is it true you're going to be a servant when you grow up, Lil Kelvey?" shrilled Lena.

Dead silence. But instead of answering, Lil only gave her silly, shame-faced smile. She didn't seem to mind the question at all. What a sell for Lena! The girls began to titter.

125 Lena couldn't stand that. She put her hands on her hips; she shot forward. "Yah, yer father's in prison!" she hissed, spitefully.

This was such a marvellous thing to have said that the little girls rushed away in a body, deeply, deeply excited, wild with joy. Someone found a long rope, and they began skipping. And never did they skip so high, run in and out so fast, or do such daring things as on that morning.

130 In the afternoon Pat called for the Burnell children with the buggy and they drove home. There were visitors. Isabel and Lottie, who liked visitors, went upstairs to change their pinafores. But Kezia thieved out at the back. Nobody was about; she began to swing on the big white gates of the courtyard. Presently, looking along the road, she saw two little dots. They grew bigger, they were coming towards her. Now she could see that one was in front and one close behind. Now she could see that they were the Kelveys.

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

The Theme

The theme of the short story, *The Doll's House* by Katherine Mansfield is that **adults' social class consciousness disrupts the behaviour of innocent children**. (see the definition of theme on page 9.)

In the story the Burnells are a middle class family but their children go to a school which is far from what they would want. Their children are forced to mix with unsuitable children such as; trades' people, working class people e.g. servants, or even worse, the children of prisoners. The **gap between the social classes** is emphasised in the story by the way in which everyone, except Kezia, who is too young to understand, exclude Lil and Else Kelvey from their social circle.

The social gap is highlighted by the **symbolism** of the lamp. The lamp represents the middle class society that the Burnells belong to and their desire to have everything that is aesthetically pleasing and new around them. The doll's house itself smells because of the new oily paint, which for Kezia is a pleasing part of the 'newness'. The writer represents Kezia's joy when she says, *"But perfect, perfect little house! Who could possibly mind the smell?"* But to Aunt Beryl, the doll's house 'stinks' in the same way the Kelvey's offend her. Aunt Beryl also completely misses the power and beauty of 'the lamp' which Kezia enjoys so much. Nor does Kezia mind or even notice the 'smell' of the Kelvey sisters with whom she wants to be friends.

There is a strong **contrast** in the story between the **behaviour** and **attitudes** of Kezia's sister Isabel who uses the doll's house as a means of making suitable friends and Kezia who only wants to share her excitement with the Kelveys. In the end although the Kelveys are hounded off the property, they do get to see the doll's house and the little lamp and to share Kezia's excitement.

In terms of the theme the **conclusion** shows the *power of breaking through the social class barrier* when Else speaks for the first time and expresses her joy at seeing the little lamp that Kezia has enjoyed to much.



Task 32 Personal Response to Theme

- 1 **Select** 3 items from those underlined in the passage above. **Explain** which theme elements stand out for you as a reader. When writing your response be sure to mention the three items you selected and include your own **examples** or **quotations** from *The Doll's House* (pages 43-46).

64 Responding to Texts - Viewpoints

Task 43 Your Text - The Author's Viewpoint

- 1 Choose two of the texts you have studied and record information about them in the table below.
(It may help you choose your quotations and examples if you read Task 44 first.)

Text One : Title

Author

Viewpoint (e.g. first-person)

Quotes/Examples

a)

b)

c)

Text Two: Title

Author

Viewpoint (e.g. third-person)

Quotes/Examples

a)

b)

c)

- 2 Tick the boxes where the *Effects of the Viewpoint* describe how your texts have affected you.



Text 1

Effects of the Viewpoint

☐
☐
☐
☐
☐
☐
☐
☐
☐
☐
☐
☐

- made the text more convincing*
- made the text more interesting*
- made the text more emotionally involving*
- helped me focus on the ideas*
- helped me see how other people think*
- required me to think about why things happened*
- allowed the writer to surprise me*
- helped me understand my own life*
- challenged my ideas about people or ideas*
- affected my attitudes to the characters*
- kept my response cool and critical*
- let me experience vital moments in the text through one character's thoughts*

Text 2

☐
☐
☐
☐
☐
☐
☐
☐
☐
☐
☐
☐


66 Writing an Exam Essay 1

Building the Knowledge

1 You need to **complete all assignment work** on this standard. If you haven't finished the tasks in this workbook or any classwork, go back and fill in any gaps. This is the basic information you need to know!

2 You also need to **know when to stop**. You could prepare detailed answers for **all** possible aspects of your texts, but remember you will be offered quite a wide choice of questions. In one recent year you could have answered questions on: a conflict, a character or individual who changed, a memorable idea, a significant event, the use of language features to highlight key ideas or a lesson learned by a character. It is better to be very good at writing about some of these aspects than only average at writing about all of them.



3 You need to be **able to read the questions** and to be confident you **know exactly what the examiner wants**. Students should be able to understand the question, highlight significant words and effectively use the space provided to write your answer. The students that do best will plan their answers by anticipating what the questions will contain. All relevant terms contained in this booklet need to be understood and they should be used in constructing the essay answer. Specifically take note of anything written in **bold** in this study booklet and try to use these terms and words in your answer.



4 You need the skills to be able to **write a formal essay**. You need to make the best impression you can.

Task 45 Linking Study Tasks with Exam Questions

1 In the boxes on the left are the first parts of the Studied Texts question asked in a recent exam paper. (They all had a similar second part, asking you to explain how it helped you to understand ideas in the text.)
In the boxes on the right are the Tasks and Pages from this booklet that supply the ideas you could use to form answers from.
Draw an arrow to connect each question with the Task(s) or Page(s) that would most help to answer it. One is done for you.

a) "Describe a significant setting in the text."

Page 25 - Finding the Theme

b) "Describe an important event in the text."

Page 29 - Theme and the Major Character

c) "Describe an important idea that was memorable."

Page 36-37 - Details of Setting

d) "Describe a character or individual who changed."

Page 24 - Compare and Contrast

e) "Describe a lesson learned by a character or individual"

Page 20 - Character vs Personality

f) "Describe a conflict in the text."

Page 34 - Theme and Language Features

g) "Describe the use of language that made you think about key ideas in the text."

Page 17 - A Climax Pyramid

67 Writing an Exam Essay 2

Quality Paragraphing Required

You need to practise writing **T.E.X.A.S.** paragraphs. **T.E.X.A.S.** stands for **T**opic sentence, **E**xplanation, **eX**ample **A**nd **S**ummary. Using this method of paragraph writing will help you explain your ideas clearly. It gives you a step-by-step pattern that helps you know what to do next and makes sure you don't leave out important things.

T is for Topic : Start by stating the **main idea** of the paragraph. It is a good idea to very clearly link this statement to the topic of your essay by using some of the wording from the essay's title.

E is for Explanation : This means **explaining** why your statement is **true**. [e.g. Explain how a chosen aspect of language affects your understanding and influences your response to the text]

X is for eXample : This means **supporting** or **proving** your ideas by **giving a real instance** of what you are talking about.

[**A** is for And]

S is for Summary : This means you **sum up** the points you have made by referring back to the topic sentence by using some of the wording from the essay's title.

Note : When writing a formal **expository** essay you will explain your **ideas**, but in a **text response** essay it is more important to **quote** from the original text or describe it and **explain** your chosen **examples**.



Crafting an Exam Essay for AS 1.1

For AS 1.1 you will be expected to construct an answer in **formal essay style**. Here are some hints :

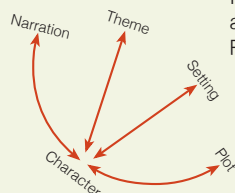
- 1 In the exam you will have **an hour** to answer the question, so you should do the brainstorm for your essay in the space provided in the answer booklet. Don't make a 'good copy' of your answer.
- 2 Your answer is a formal essay, so **an introduction**, **T.E.X.A.S. paragraphs** and a **conclusion** are expected. Work out how many middle paragraphs you need to write. This comes from the question - e.g. *Describe an important character in each text. Explain why he/she was important.* This needs at least **two** paragraphs (one to describe the **character** and one to explain the **importance**). You can write more: e.g. if you know **two** reasons why your character was important, the best thing to do is write this part of the answer in two paragraphs.

Special issues for AS 1.1

- ❑ If you are answering AS 1.1, the Studied Written Texts question, you need to write **four** middle paragraphs because you have to answer *both* parts of the question for *both* stories.
- ❑ You should make connections between the texts in your answer. This means that in your introduction and/or your conclusion, you should comment on important **similarities or differences** between the two texts. For example: *Both 'Yellow Brick Road' and 'Big Brother, Little Sister' deal with problems that sometimes face Māori families who leave their communities to make a new life in the city. In both, the story is told from the viewpoint of a child and this adds to the emotional impact they have.*
- 3 At the top of your answers, you have to name the texts and authors you are going to write about. Make sure you can spell and punctuate these correctly so that you create a good first impression.
- 4 Begin each paragraph with **words from the question**. For example, one paragraph in the answer to the question above would begin like this : *An important character who changed in 'The Boy in the Striped Pyjamas' by John Boyne is . . .*
- 5 Make your explanations really full. It helps to imagine that your reader knows nothing about the texts you are describing. If you choose to write about more than one text make sure your answer is balanced.
- 6 Short answers (under 200 words) generally fail. The essays that get Excellence are usually 350 words plus. Most of what you write will be **explanations** and **evidence**. Quotations are often the best evidence, but make sure you explain them when you use them.
- 7 To get **Excellence**, you have to show a **perceptive response**. This means you need to **explain** the details and quotations you use and also your answer covers these four things :
 - ❑ Show that you understand how the **themes or ideas are relevant to you** in the real world. You need to write more than just *'I could relate to the story because the same thing happened to me this year'* in order to be convincing.
 - ❑ Show that you know how to use the **proper terms** for things, e.g. *rhyme, alliteration, character* - and can explain what **effects** the author got by using them.
 - ❑ Show that you know how **powerful / significant / important / clever** the details and quotations you have given are.
 - ❑ Show that you understand how the different aspects of the text work together to create its **meaning** or its **impact**. The possible connections are shown in the Aspect Star.

The Aspect Star

If you are answering a question about a character for example, you should think about all the possible connections from the 'Character' point of the star. Remember that the influences go both ways as shown below.



Keywords

Theme : *idea, issue, concern, message*
 Setting : *time, place, social context, scene*
 Character : *relationship, development, contrast, change*
 Narration : *structure, language, narrative viewpoint, techniques*

