

Sigma English Workbook

NCEA Achievement Standard 1.2 Studied Visual or Oral Texts

S. Battye and D. J. Wort

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1 Understanding the Standard

Achievement Standard 1.2 - Studied Visual or Oral Texts AS90850

Title : Show understanding of specified aspect(s) of studied visual or oral 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 visual or oral text(s), using supporting evidence. 	<ul style="list-style-type: none"> Show convincing understanding of specified aspect(s) of studied visual or oral text(s), using supporting evidence. 	<ul style="list-style-type: none"> Show perceptive understanding of specified aspect(s) of studied visual or oral text(s), using supporting evidence.

To pass this Standard you will have carefully **studied a variety of visual or oral texts** (close reading, viewing and listening).

In preparing for the external examination you will select, view and critically examine, with your teacher's help, a variety of texts chosen from the following selection : **film, television programme, drama production, graphic novel, radio programme or oral presentation.**

During the examination you will be required to **answer ONE essay question only**. 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, to **explain** its significance and **discuss** the use of aspects of visual or oral language.

You may choose to answer on a combination of the above text forms (inter-textual studies). If you chose to write on more than one text your answer will need to be well balanced in order to obtain the full range of grades. 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 listening / reading / viewing** : involves *identifying and considering significant aspects* of the visual or oral text(s). These aspects can include, the *purpose* of the writer / director / creative person in writing, directing or performing the text, who is the *audience*, what *ideas* are used (e.g. character, theme, setting), what *visual / oral text features* are used (e.g. lighting, sound, layout), what *structures* are used (e.g. drama, comedy, television hour, feature length film) and *text genre conventions* (e.g. use of music, use of voice / body language, structure)
- ☐ **Showing Understanding** : involves *making statements about the significant aspects* listed above that *explain* the meanings and effects the writer / director / creative person creates by using these aspects.
- ☐ **Showing Convincing Understanding** : involves *explaining how the significant aspects* listed above *work together* to create the meaning the writer / director / creative person wishes to communicate.
- ☐ **Showing Perceptive Understanding** : involves *explaining how the significant aspects* listed above work together to communicate the writer / director / creative person'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.

Describe at least ONE character or individual who played an important role in the text(s).

Explain how and why the character(s) or individuals(s) helped you understand an idea in the text(s).

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.

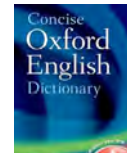
The key words from the standard are 'Show understanding' and 'using supporting evidence'.

The key words in the questions are 'Describe at least ONE character or individual . . .' and 'Explain how and why . . .'

You need to answer both parts of the question in order to pass the external examination.

Exam Rules

equipment
allowed in the
exam room for
AS 1.1 exam



2 Training for English AS 1.2

Determining Your Grade - Levels of Thinking - continued

Achievement Level Thinking

First you need to *show* that you *understand* the meaning of the terms, **character** or **individual**. Then you need to *identify* the important role that the person played in your studied visual/oral text. Next you need to provide a *specific example* of the way in which the character or individual behaved in the visual or oral (spoken) text which helped you to *understand* a **key idea**. Finally, you need to show that you understand the term, **discuss**, by writing paragraphed, structured answers in which you respond to **both parts** of the question and provide at least one **quote** or **relevant example** 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 and why the character(s) or individual(s) helped you 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/director/creative person'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 visual/oral text. You must 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 visual/oral text based on **analysis** of the specific form of the text(s) and the way the writer, director or creative person has manipulated the language of their specific genre. You will need to provide a **balanced answer** where you not only *describe* the significance of the character or individual's role in the text, but equally develop the *explanation* about how the character/individual enabled you to *understand* a **key idea** and support your reasoning by *discussing specific aspects* of visual/oral language used in the text.

You need to engage with the text at a **personal level**, understanding that '*Explain why*' questions require a comment about the writer/director or creative person's **craft**. Your writing must be **fluent** and **coherent** and show that you understand the connection between the writer/director or creative person's **craft**, **purpose** and **audience**. You demonstrate that you have been reading '*beyond the lines*' in your reading, viewing and listening to the text.

Understanding Standard AS 1.2

Introduction

For this standard you need to study **one or more visual or oral texts**, which means one film, television programme, drama production, radio programme, graphic novel, oral performance or a combination of these forms (*inter-textual studies*). In the exam you will be given a choice of questions covering different aspects of the text. For example you may have a question that invites you to write about **character development** and the techniques used for character development. Your answer will be an **essay** of at least **200 words**.

AS.1.2 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 1.1** (Close reading of studied written texts), **AS 1.3** (Close reading of unfamiliar written texts), **AS 1.8** (Making connections across texts) and **AS 1.11** (Close reading of visual and oral texts).

Things you need to know

This standard is all about **techniques** and how the creator used different techniques to affect your **response** to the text. There is a huge range of possible techniques; some will be important for your text, others won't be. For **AS 1.2** you need to know about a small number of the possible techniques. These techniques or features are divided into **visual** and **oral** groups. Visual language features are the ways the creator of the text has controlled what you **see**. Oral features are the ways the creator of the text has controlled what you **hear** including speech, sound effects and music.

Visual Language Features

If your text includes film, television or online media you need to be able to discuss **film shots** and **camera angles** - strictly speaking two different features, but every frame of a film has both a kind of shot and a camera angle so they are usually described together. First you need an overview, then you can move on to record what is important in your own text.

Develop Viewing and Listening Experience

The key to achieving this standard is to view or listen to a variety of New Zealand and World visual or oral texts, not only the ones supplied to you by your classroom teacher. You need to feel comfortable with texts from all sections of the library, but especially in the **film and video** and **graphic novel** sections. In addition, you could view New Zealand TV programmes or films screened on free to air television such as *Māori Television* or listen to *Radio New Zealand* programmes, including dramas and documentaries suitable for your age bracket. You could also watch plays being performed by members of the school community or visiting school shows or attend organised school visits to professional theatre productions or view newly released New Zealand films at your local movie theatre.

You should check with your school librarian or class teacher about the appropriateness of the text you select to study for this standard.

12 Setting

Key Components of Visual/Oral Texts

All visual/oral texts have these things in common; regardless of whether they are real or imagined the texts will be about :

- ❑ **People** (*characters or individuals*)
- ❑ **Places** people live (*setting*)
- ❑ **Things that happen** to them (*plot and conflict*)

Some visual/oral texts have more **depth** than others. The texts with depth will be well produced and acted or written. They will contain recognisable **themes** and **ideas** that highlight what people and life are like. In order to pass the standard you need to be able to explain what the text made you personally **think** or **feel** and identify the **purpose** of the writing and the probable **audience** for the work as well. The exercises in this booklet will enable you to write your own notes for all these common aspects.

Unpacking the Treasure Chest



There are **5 major components** of visual and oral texts that you need to be able to discuss (write about) in answering a question set for AS 1.2 :

- ❑ **Setting** (the **place** where the action takes place, the **time frame** within which the action takes place and the **social context** to the action taking place including such things as *race, social status, wealth, gender and age*),
- ❑ **Conflict** (the main driver of action in films, television programmes, and drama productions),
- ❑ **Theme** (the key idea(s) the director and/or writer promotes e.g. *that racial prejudice is bad for society*),
- ❑ **Characters** (major and minor, heroes and anti-heroes or individuals as they are referred to in non-fiction texts)
- ❑ **Language features** (ways of making the text interesting and memorable e.g. use of body language, editing, lighting, acting).

The Setting - 'Beyond the Edge'

Definition of Setting

Setting is really three things : a **place**, a **time** and a **social context** to the story. These concepts are intertwined. Here is an example of a setting description for *Leanne Pooley's* film, *Beyond the Edge*. The **setting** of the film *Beyond the Edge* is in Nepal in the **region of Mount Everest** in **May and June 1953**.

In terms of the **social context** of the film, at this time both New Zealand and Britain were recovering from many years of the Great Depression of the 1930's and World War II (1939 -1945) which caused great hardship to both countries. Leading up to the 1953 expedition led by British military man, *John Hunt*, there had been many unsuccessful attempts made to climb Everest with a number of resulting deaths. The expedition was costly and the risk of failure was a huge worry for John Hunt.

Compared to the British members of the expedition the New Zealanders, *Edmund Hillary* and *George Lowe*, were seen as 'colonials' in a **lower social class**, partly because they were educated in ordinary New Zealand state schools rather than in public (i.e. private) schools. Nor did the Nepalese Sherpa on the expedition have the same status as the British climbers. *Hillary* and *Tenzing* teamed up because they admired one another's climbing skills but they were not the first choice of John Hunt to climb Everest.

The dangerous nature of the **physical setting**, i.e. the mountainous region surrounding Everest, is thoroughly documented in the film and the **time frame** covered is from the beginning of the ascent to the final moments when *Hillary* and *Tenzing* reach the summit and safely descend to meet John Hunt's welcoming party. Flashbacks told through the use of photographs and narration, fill out other details about *Edmund Hillary's social background*.



13 Setting - continued

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	

18 Plot

What Plot and Subplot Mean

Plot is a word normally used when writing about creative or fictional texts such as dramatic films, e.g. romance, action, adventure, comedy, thriller, mystery) television drama programmes, drama productions, graphic novels, and radio plays. Most documentary films and television programme texts contain stories so the ideas that follow apply to them as well. **Plot** or **story outline** includes the idea but it means more than that. The plot of a film or play is not just about what is told but also how it is arranged to create interest.

Example A : Play - Macbeth Playwright *William Shakespeare*.

The **story** of *Macbeth* was in a history book called *Holinshed's Chronicles* when Shakespeare discovered it and used the **plot** for his stage play. Shakespeare deliberately focussed on a period when the real King Macbeth of Scotland was a 'bad' ruler and ignored Macbeth's 12 years peaceful reign. The playwright invented the witches to highlight the idea that Macbeth under the influence of witchcraft changed from being a good man to a corrupt and desperate king. The reason why the witches were included in the plot relates to King James I of England (formerly James VI of Scotland) who was Shakespeare's patron (sponsor). James I believed in witchcraft and its power to corrupt people to commit terrible crimes such as regicide (killing a king). For the playwright, Shakespeare, the court of King James I represented a **purpose** for writing as well as an intended **audience** for the play. The play, *Macbeth*, therefore has a plot that is more than a story.

Example B : Film - Bridge of the River Kwai From the novel 'Le Pont de la Rivière Kwai' by *Pierre Boulle*

Many works of literature that have stood the test of time contain a subplot that makes the work more interesting. A **subplot** consists of two or more storylines going on **at the same time**. Television soaps such as New Zealand's long running television programme, *Shortland Street*, do this all of the time. Multiple plots increase the tension and eventually intersect.

The 1950's novel, *Le Pont de la Rivière Kwai*, was successfully made into a film called *The Bridge on the River Kwai*. Set in Burma during the Second World War, the **main plot** strand tells the story of the starving British prisoners of war being forced by the Imperial Japanese Army to build a railway bridge over the River Kwai. To begin with the prisoners deliberately build an unsafe bridge to try to foil the Japanese. Later the British show their superiority to the Japanese by constructing a quality bridge.

The **subplot strand** involves a story of commandos being dropped behind enemy lines into the jungle to destroy the bridge. The plot brings the two strands together on the day the bridge is finished and the first of a my train is due to cross it. Over-night the commandos attach explosives to the bridge ... The alternating plot lines 'merge like a zip' to develop a dramatic climax to the story.

Tension rises as **plot** and **subplot** come together at the end of a story.



29 Character

Major Character Development

What is the key difference between Personality and Character?

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 <i>persona</i> 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, outgoing, 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 <i>personality</i> belongs in real life but not in describing people captured in fiction or non-fiction.	The word <i>character</i> belongs in real life as a description of a person's behaviour. But a <i>character</i> is also a person captured in a fictional context by a writer in films, plays, graphic novels and radio plays.

Here are the key **methods** writers use to develop their characters in a work of literature (text). The scriptwriter of a film, television programme, stage play, or radio play focussing on a central person (e.g. drama documentary) 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 20 Character Clues from the Text

- 1 Read these pieces of character creation for *Macbeth*, the central character in the play '*Macbeth*' by *William Shakespeare*. In each box write the number from the list above and show what **method** the playwright is using.

- a) *Glamis thou art, and Cawdor; and shalt be
What thou art promis'd. Yet I do fear thy nature;
It is too full of the milk of human kindness
To catch the nearest way.* (Lady Macbeth to Macbeth)

- b) *This tyrant, whose sole name blisters our tongues,
was once thought honest.* (Malcolm to MacDuff)

- c) *Then 'tis most like the sovereignty will fall upon Macbeth.* (Ross)
He is already nam'd and gone to Scone to be invested. (Macduff)

- d) *I'll fight till from my bones my flesh be hacked.* (Macbeth)

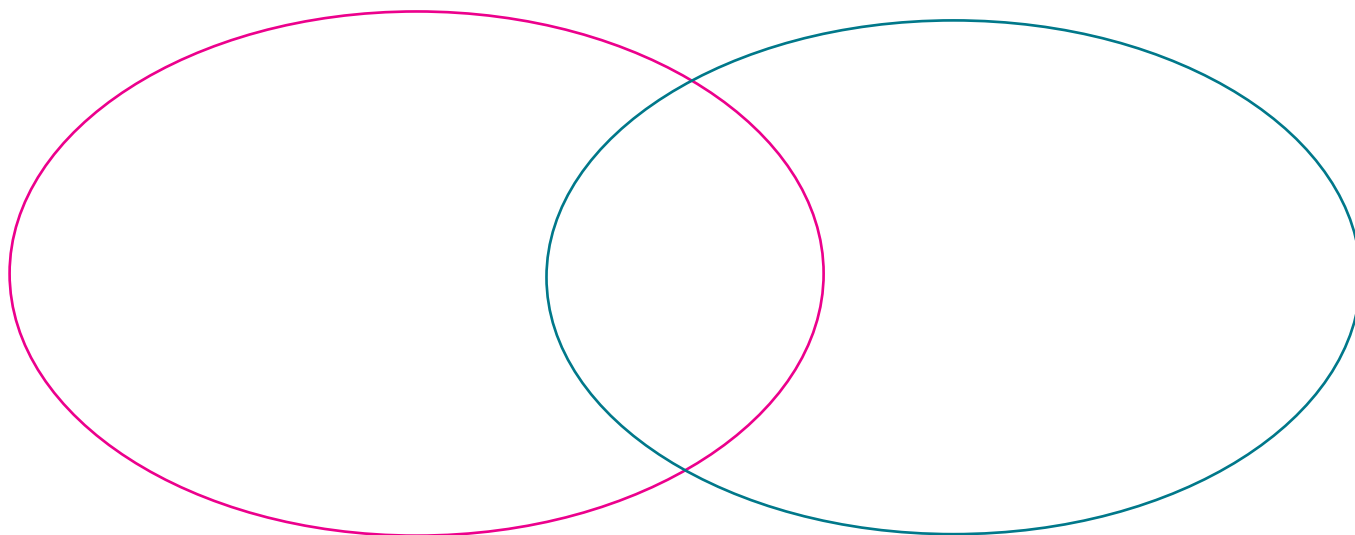
- e) *If it were done when 'tis done,
then 'twere well it were done quickly.*
(Macbeth - alone on stage plotting to kill King Duncan)



42 Theme - continued

Task 27 Your Text - Theme and the Major Character - continued

c) Complete the Venn Diagram on your studied film, television programme, stage play or radio play.



Task 28 Your Text - Theme and the Mouthpiece Characters

1a) Read though the example and the response.

Example

Mouthpiece Characters : In the film, *The Boy in the Striped Pyjamas*, Bruno's twelve year old sister, Gretel, is a **mouthpiece character** whose role is to explain the attitudes of the day during the Second World War towards the members of the German Third Reich who actively persecuted the Jews as part of Germany's determination to conquer the world. Gretel actively derides her younger brother's naivety about the ways of the world as being 'stupid' and is critical of his mispronunciation of words such as *Auschwitz* which he pronounces 'Out-With'. She voices the propaganda of the day deriding Jews but in response to Bruno's questions can only describe their own status 'non-Jews'.

Gretel, who is as lonely as her brother in the isolated, carefully guarded house at Auschwitz, shows the way in which women were impressed by young men in uniform during the war as she flirts with a teenaged soldier, Lieutenant Kotler. Gretel removes her dolls from her bedroom in a sign that she is 'growing up' and begins to document Germany's progress during the war by reading the newspaper and moving pins around a map. At this point Gretel sees the war more as a game rather than a real event. In the film she is seen to change her appearance and begin wearing the uniform of the Hitler Youth movement. Gretel becomes suspicious of Bruno who talks about his Jewish friend, Shmuel. As a result Bruno is forced to lie to his own sister. Although Gretel is apparently disinterested in her brother and his childish ways, after his disappearance she shows compassion towards her distraught mother.

Response

In terms of the **themes** related to changes to the major characters in the film, *The Boy in the Striped Pyjamas*, the screenwriter and director, Mark Herman develops ideas related to **innocence**, the **tragedy of war**, the way **patriotism** can become a propaganda weapon, and the destructive nature of **religious prejudice** on human relationships. Herman's **purpose** is to show us that the real tragedy of war only becomes apparent when it becomes personal.

The **audience** sees Bruno's sister, Gretel, ridicule her younger brother, Bruno, making sarcastic remarks about his **innocence** and lack of understanding about the war. She criticises Bruno for being unable to pronounce words such as *Auschwitz*, which he naively refers to as "Out-With". Gretel shows how little understanding Bruno has of Germany's role in the Second World War and its use of the Auschwitz Concentration Camps run by their father, as a place to imprison the Jewish population. At the same time it is clear that the patriotic Gretel has swallowed the **propaganda** of the war believing totally in the racial/religious prejudice of the day that Jews are 'filthy' and 'non German'. For example in an **ironic** scene where Gretel explains to Bruno that the Jews in the work camp are 'evil', she is seen with her hair loose in her cosy pyjamas and dressing gown in a **mid shot** with her arm around Bruno as if she is telling him a nice comforting story.

Like her brother, Gretel is loyal to her father and proud of his role as Commandant at the camp. But for all her knowledge and worldliness Gretel too is innocent of the true purpose of the camp - to exterminate Jews. The awful **tragedy of war** for Gretel and its **irony** is revealed in the film when she finally shows **compassion** as she comforts her mother who falls on her knees in grief when she discovers her son's clothing left in a pile beside the Auschwitz Concentration Camp fence. A **crane shot zooms out** from the scene on Gretel who stands helplessly in her rain-soaked Hitler Youth uniform beside her drenched mother. As her mother screams out and sinks into the mud Gretel comforts her by putting her arm around her. At this moment the **tragedy of war** has finally become personal for Gretel.

Combined Techniques - continued

Task 34 Combined Techniques - Guided Notemaking - continued

- 2 Now it's your turn. Choose an action sequence of about 30 seconds from your studied film or television programme. You do not need to record every detail of the action (some shots were omitted from the example). Describe several visual and verbal techniques. Write your ideas and feelings in the Response column. If you get stuck, go to the checklist on page 52 for another technique.

Text Title :

Writer/Director :

Visual Features

Oral Features

Response

62 The Graphic Novel - continued

Task 39 Graphic Novel - Analysing Essay Structure

- 1 Read and reread the following sample essay and look at the sample page from *The Homeland Directive* below as you read. Use a highlighter to show the words and phrases that indicate the **setting** of the novel (i.e. **place, time, social context**). You could further analyse the essay by using other colours to indicate the **prompts** in the essay that show **theme(s)** and **plot**.

Title of Graphic Novel : *The Homeland Directive*

Author : Robert Venditti ; Illustrator : Mike Huddleston

The plot or story of this graphic novel begins when the research partner of a leading researcher at the Center for Disease Control and Prevention (the CDC), Dr. Laura Regan finds herself being blamed for a murder. Aided by three rogue federal agents who believe the government is behind the frame-up, Laura must evade law enforcement, mercenaries, and a team of cyber-detectives who know more about her life than she does - all while trying to expose a sinister plot that will impact on the lives of every American.

The main problem or central conflict of this graphic novel is that Laura is accused of a crime she did not commit and finds herself at the heart of a vast and deadly conspiracy. A virus being spread using contaminated money is supposed to be a terrorist attack, so the government can take away more freedom in the name of security. The graphic novel is set in the U.S.A., in the present day.

The social context of this period of time as described in the graphic novel is that, the U.S.A. government has developed sophisticated systems to spy on its own people. The reasons for the security relate to the so-called 'War on Terror' which has been going on since the attack on the Twin Towers of the World Trade Centre in the New York of on Sept. 11 2001. Many honest people have been caught up in this homeland surveillance programme carried out by the Federal Bureau of Investigation (FBI) and have found themselves accused of crimes they did not commit. The surveillance operations are carried out in the name of Homeland Security.

The central character of my chosen graphic novel is a leading researcher at the Center for Disease Control and Prevention, called Dr. Laura Regan. Laura is one of the world's foremost authorities on viral and bacteriological study. Having dedicated her career to halting the spread of infectious disease, she has always considered herself one of the good guys.

The main theme or central idea of the graphic novel is that it is virtually impossible for personal privacy and national security to coexist in this day and age. The writer's purpose in creating this graphic novel is to draw attention to the problem of increased surveillance that is going on in the lives of people in the U.S.A. who are normally seen as being 'good citizens'. The target audience for the graphic novel is most likely young adults with an interest in thriller genre writing and political ideas to do with personal freedoms and surveillance.

The theme would appeal to this group because young people are concerned about privacy and are aware of the power of social media to benefit people by supporting friendships but on the other hand its destructive power in the wrong hands. For example young people can see CCTV cameras in their city or town and often wonder who is watching the screens and what happens to that footage. Although they interact on a daily basis with social media they wonder how safe it is.

The style of this graphic novel is bold and colourful with strong colour contrasts which are attractive to the eye. The fine pen and ink drawing with a colour wash gives a feeling of sophistication. The facial expression of the spy is drawn as if it is chiselled from rock. It is stern and the only colour in the face is the red nose. The speech bubbles convey in a few sentences the seriousness of the situation being described; that a young boy's life is at risk. It is clear that the conversation is between two medical colleagues.

The graphic novel would belong to a particular type or genre of writing called dystopian literature where society is frightening and unpredictable for people. The writing is also political in content as it questions major institutions such as the role of the government of the United States in its citizen's lives.

(continued on next page)



66 Oral Language - Scripts - continued

Task 42 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 :

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