

Sigma English Workbook

NCEA Achievement Standard 1.11 Understanding Visual and Oral Texts

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1 Understanding the Standard

Achievement Standard 1.11 - Understanding of Visual and/or Oral Texts AS90856

Title : Show understanding of visual and/or oral text(s), through close viewing and/or listening, using supporting evidence

Assessment : Internal **Credits :** 3 **Subfield :** English **Domain :** English Visual Language

Achievement	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none"> Show understanding of visual and/or oral text(s), through close viewing and/or listening, using supporting evidence. 	<ul style="list-style-type: none"> Show convincing understanding of visual and/or oral text(s) through close viewing and/or listening, using supporting evidence. 	<ul style="list-style-type: none"> Show perceptive understanding of visual and/or oral text(s) through close viewing and/or listening, using supporting evidence.

To achieve this Standard you will be required to **present a detailed response to one or more visual or oral texts** (close reading, viewing and listening) which has **not been specifically discussed** in class. In preparing for the internal assessment you will study, view and critically examine, a variety of texts chosen by your teacher from the following selection; **Visual Texts** which include : **film, television production, documentary, music video, drama production, multimedia text, graphic novel** and **Oral texts** which include : **oratory, radio production, interview, or song performance**.

During the preparation for the actual assessment, you will be required to **view or listen to one or more visual or oral texts**, with the input of your teacher, and to **demonstrate your understanding of them** in an appropriate oral, visual and /or written form. Close viewing and/or listening involves a **detailed exploration of text aspects**.

The Internal Assessment

For the actual assessment, which will take place **under test conditions**, you are required to **discuss in writing or speak about** a piece of visual or oral text supplied by your teacher or Head of Department. The assessment text(s) for close viewing and/or listening may be an entire short visual and/or oral text, or an extract from an extended text that you have viewed as a class. The specific segment(s) selected by your teacher for close viewing and/or listening **must not have been previously studied** in terms of the meanings and effects of their ideas and text conventions. For example, following a class viewing of a full length film, you may discuss the opening sequence together as a class, noting the way in which the character relationships and ideas are established and film techniques are used. For the actual assessment you would be required to comment on **another sequence** selected by the teacher.

Your teacher will advise you on this selection and the actual date for viewing / listening. You will be assessed on the **perceptiveness of your understanding** and your **selection of supporting evidence**.

You are required to describe **at least four aspects** of the work(s) selected by your teacher, explain their **significance** and discuss the **use of visual or oral features**. Each aspect needs to be described with its own explanation, supported by its own details without repetition. Being well prepared will enable you to apply what you have learnt to the visual /oral work selected for the assessment.

Skills Required for Success in this Achievement Standard

- ☐ **Close listening / 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. notable or major themes, attitudes, beliefs, experiences, feelings, insights, meanings, opinions, thoughts and understandings within the text), 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, part text, whole text, narrative) and *text genre conventions* (e.g. use of music, use of voice / body language, spelling, punctuation, grammar).
- ☐ **Show Understanding :** involves *making statements about the significant aspects* listed above that *explain* aspects of the visual and/or oral texts in terms of the meanings and effects created by the writer / director / creative person involved.
- ☐ **Show Convincing Understanding :** involves *explaining how the significant aspects* listed above *work together* to create the meaning the writer / director / creative person wishes to communicate.
- ☐ **Show Perceptive Understanding :** involves *explaining how aspects* of visual and/or oral text(s) *communicate ideas* about the text in relation to the writer's purpose as well as wider contexts, such as human experience, society and the wider world.
- ☐ **Using 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 assessment task :

*Demonstrate your **understanding** of the selected excerpt from the feature film, **Whale Rider**, by conducting a close viewing of the film excerpt, listening carefully to the sound track and **analysing the excerpt** in terms of **character, setting, theme, plot, and use of film techniques**. Select **FOUR** or more aspects of the work to write about.*

This assessment task can be completed showing a simple understanding or a deep understanding. For task 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 '**analysing the excerpt**'.

Understanding the Standard continues on next page

2 Understanding the Standard

Determining Your Grade - Levels of Thinking - continued

Achievement Level Thinking

First you need to show that you **understand** the meaning of the terms character, setting, theme, plot, and use of film techniques. Then you need to **identify** the important role that those elements played in your studied visual / oral text. Finally you need to show that you understand the meaning of the term *analyse* by writing about the role that characters, setting, theme, plot, and use of film techniques played in making the film successful. Your writing shows that you have understood your studied visual / oral text and the task being set.

You refer to FOUR different aspects of the work and demonstrate that you have been reading '**on the lines**' in terms of viewing and listening.

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. You need to select FOUR 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 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, for example, to provide a **balanced answer** where you not only describe the significance of the character role in the text, but equally develop the explanation about why the character was important in the text as a whole, and support your reasoning by discussing **specific examples** of visual / oral text features. You need to engage with the text at a **personal level**, understanding that '*demonstrate understanding*' tasks 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.

Training for English AS 1.1.1

AS 1.11 is an achievement 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 written texts and AS 1.2 Close reading of studied visual or oral texts.

Develop Viewing and Listening Experience

The key to achieving this standard is to read, view and listen to a variety of New Zealand and World visual and oral 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 film and video and graphic novel sections. In addition, you could view New Zealand video programmes and films screened on free to air television such as One, TV Two, TV Three, Four, and Māori Television or NZ On Screen, including dramas and documentaries suitable for your age bracket. You could watch plays being performed by members of the school community or visiting school shows, attend organised school visits to professional play productions or newly released New Zealand films in your region and listen to New Zealand radio dramas such as those performed regularly on Radio New Zealand by professionals.

Writing the Answers

- **Answer everything** - The most common reason for not passing this Standard is not answering all the questions. You may not be confident about being right but answer anyway.
- **Answer formally** - Be clear by avoiding slang, text language and incomplete sentences.
- **Answer directly** - Starting your answer with key words from the question keeps your answer clear and relevant. Remember, if they ask for an example, find one in the text, don't use the one in your checklist!
- **Answer fully** - Fill up the space given for the answer - it is there for a reason. Answer about what is in the text rather than what is not there. Provide more than one example and think hard about your final sentence as it could be the difference between an Achieved and an Excellence grade.
- **Answer about 'the big picture'** - In the long answers there is a chance to show that you understand the whole picture : not just the point being asked about but what the writer was trying to do in the whole text, and how the writer has made choices to get through to the particular *audience* the text is aimed at.
- **Use description** - If you recognise a feature in the text but can't remember the proper name for it, give a description of the feature. For example if you cannot remember the name of the director of a film you could say that '*the director has chosen to set the film only on Everest*'.

3 A Viewing / Listening Log

Task 1 Keep a Viewing / Listening Log

- 1 In order to become **literate** as a viewer / listener, you need to consciously set yourself a goal to **view** or **listen to appropriate texts as often as possible**, in or outside of the classroom. Do it in a concentrated manner and preferably in a quiet environment without distraction. By regularly viewing / listening to a **wide variety of types** of visual and oral texts you will gain the confidence to address new ideas and language. You never know what type of film, visual or oral task you will be presented with in the exam.

It is a good idea to keep a **viewing / listening log** of the texts you have independently viewed, read or listened to identifying the author / director of the work its title and type.



Viewing / Listening Log		
Text Type	Comments Describe the work in one sentence. Explain the purpose of the work (e.g. to inform, entertain, provoke a sense of wonder, describe an event in the present or the past). Explain who the intended audience is (e.g. Young Women YW, Young Men YM, Young Adult YA).	Begun / Completed
Film Title : Writer / Director :		Date Begun Completed
Film Title : Writer / Director :		Date Begun Completed
Television Drama Title : Writer / Director :		Date Begun Completed
Documentary Title : Writer / Director :		Date Begun Completed

Task 1 continues on next page

13 Visual Techniques

Task 6 Your Text - Conveying Ideas

- Choose two visual language features from the list on the left and draw lines from each of them to one or two of the effects on the right which describe how the technique conveyed an idea in your studied text.



- Gives me information about the setting (time, place, kind of people).
- Gives me feelings about the setting (pleasure, fear, anticipation etc.).
- Gives me information about the plot (past, present, future action).
- Gives me feelings about the action (tense, fast, spectacular etc.).
- Gives me information about the characters (outsides reveal insides).
- Develops my feelings about the characters (love, hate etc.).
- Shows me an idea (developed one of the writer's themes).
- Combines with another aspect of the text to increase its impact.
- Improves the illusion that the film / play is real as I watch.

- Record in the **Response Template** below the name of one **visual feature** and three detailed **examples** from the text you have studied (e.g. film, television programme, stage play). State how the feature is used and in the grey boxes record a clear explanation of one idea that is **developed**. Include in one or more responses an explanation of the **impact** of the technique on you as an **audience** and explain what the director's **purpose** might be.

Example :

Visual Technique **Costume**

Details of example 1 **The Capulets wear black costumes and the Montagues wear red costumes.**

As I watched the play Romeo and Juliet I could see that the idea the director had was that she would represent the Capulets as being 'negative' characters by costuming them in black and the Montagues who represent the 'good' characters were costumed in red.

Visual Technique

Details of example 1

Details of example 2

Details of example 3

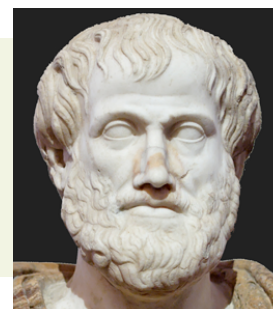
22 Plot

Plot Structure

Plot structure was first described by the ancient Greeks. The philosopher Aristotle thought good plots had these **elements** and in this **order** :

- Exposition** The characters and the situation are introduced.
- Complication** The main character struggles with a conflict or problem.
- Climax or Turning Point** The main character finally wins or loses in a decisive event.
- Resolution** The final outcome for the main characters is told.

Exam questions often explore these ideas (although they may not use the same words).



Task 14 Plot Exposition

- The setting, ideas, characters and action are **introduced (exposed)** to the reader. In viewing longer texts such as films and plays, the audience wants to **discover** what gives the characters interest and what motivates them to change their behaviour. Choose a longer visual or oral text to focus on in answering this question :

Name of text :

Name of writer/director :

Central character :

- View the first 20 minutes of a chosen film, TV programme or stage play. This is where you will find the **Exposition** of the story.
- Compare aspects of the **plot** and the **central character** in your chosen film, TV programme, radio play or play by completing the table below.

Plot	Where is the text set ?	What time period is the text set in?
	What is the social context of the setting?	

Character Traits	Describe the character's physical appearance : (ethnicity, age, gender, size, shape, clothes)	Describe the character's physical qualities : (strength, fitness, grace, beauty)
	Describe the character's personality : (out-going, shy, cheeky, sunny)	Describe the character's mind : (intelligent, creative, quick, resourceful, sensitive)
	Describe the character's self image : (proud, confident, low)	Describe the character's values : (religious, self-reliant, honest, dishonest, just, corrupt)
	Describe the character's interests :	

Task 14 continues on next page

25 Plot

Task 16 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

- 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.)



32 Character

Compare and Contrast Characters

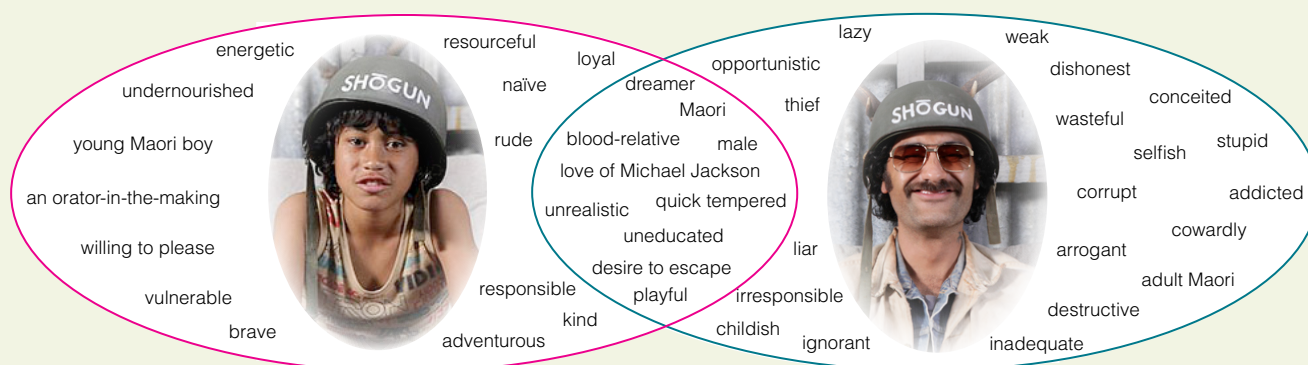
The concept of putting things side by side so that you can notice the points they have in common and how they differ from one another is known as **Compare** and **Contrast**. A writer's purpose in making use of this common tool is to highlight specific character traits in their chosen characters. The intended audience for the chosen film, television programme, stage play, or radio play is more likely to remember the work if they discover what the characters had in common and how they contrasted with one another. One way is using a Venn diagram. The circles partly overlap, and what they have in common i.e. the **points of comparison** are written in the overlapping circle e.g. males. The things written on the outside of the overlap represent **the contrasts** between them e.g. adult/child.

Example :

Taika Waititi, writer /director of the 2010 New Zealand comedy feature film, *Boy*, makes use of this technique. The film is set in 1984 in the small East Coast Maori Community of Raukokore by the beautiful Waihou Bay. The locals belong to Te Whanua-a-Apanui tribe. At the beginning of the film, one of the three **main characters**, 'Boy' (James Rolleston), whose real name is Alamein, makes a speech to his eleven-year-old classmates about who he is and who are the most important people and animals in his life.

Boy most admires two people: firstly Michael Jackson as the person who is according to him the greatest singer/ dancer in the world and secondly his absent father, Alamein (Taika Waititi). Boy describes his father as a master carver, deep sea diver, captain of the local rugby team, war hero and close relative of Michael Jackson who is "overseas on pretty important business". Although Boy lives in a world of fantasy he is forced by circumstances to look after the children in his family and take care of his Nan's house.

Boy's father, Alamein, avoids taking responsibility for his children whose mother died in childbirth and he steals for a living. Alamein's main ambition on being released from prison is to find the stolen money he has stashed in the next door paddock at Raukokore. He makes empty promises to Boy and his brother, Rocky, telling them he will make them rich and take them to the city to see Michael Jackson. Eventually Alamein is beaten up in a fight by the gang members who own the marijuana patch that Boy has been exploiting on his behalf.



Task 22 Your Text - Character Venn Diagram

- 1 Use this technique to prepare and revise for the internal assessment, AS 1.11. 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 e.g. one who is in conflict with him or her, or with a minor character who has an impact on the central character's life.

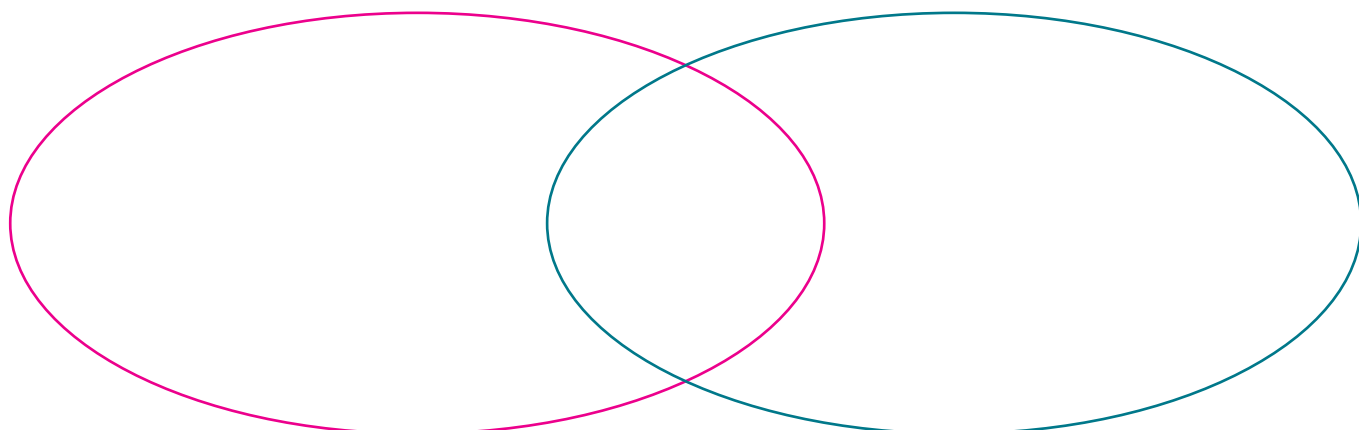
Name of your studied text :

Writer/Director :

Text type :

Character A :

Character B :



38 Theme

Task 24 Your Text - Connecting the Theme and Plot - continued

The final ***mise-en-scene*** scenes are gruelling to watch. The film ***cuts***, in what feels like ***real time*** between; a gas masked soldier on the roof of the gas chamber who locks the now empty Zyklon B pellet containers away as the camera ***pans sideways*** to reveal Ralf running towards the gas chamber in the rain. The film uses a sequence of ***tilt shots*** to look down on a Ralf as the ***rain pours down*** and the ***sky darkens***. The ***effect*** is to make the Commandant who stands mouth open, appear powerless to stop the well organised killing machine he has created. He realises that his son is dead.

At the same time, a ***crane shot*** pulls away from Gretel and Bruno's mother who, in her soaked red dress, sinks down into the mud by the fence clutching Bruno's shirt to her chest as she howls her misery to the sky. Elsa and Gretel appear increasingly ***small*** and ***vulnerable*** in the camera frame. An erratic, ***hand held camera mid shot*** captures Ralf as he stands, helpless on the Auschwitz parade ground, desperately calling out his son's name. For Ralf this is the ***ironic*** moment when the inhumanity of his 'important work' finally becomes apparent as it becomes personal to him.

The film ends by emphasising the awful truth of the purpose of the gas chamber as the camera in ***wide shot*** ***tracks back*** from the closed steel door, revealing the empty changing room and the prisoners' abandoned clothes which hang forlornly from pegs or lie discarded on the floor. For the viewer the ***poignant*** moment not only reinforces the death of two innocent boys, Bruno and Shmuel, but also the loss of thousands of lives in the Auschwitz gas chamber, thus revealing the ***true tragedy of war***.

- b) Explain how ONE **theme** in your studied film, TV programme, stage play or radio play connects with the **plot** in the work. Include an oral/visual example of the technique used and convincing details in your answer.

Title :

Writer/Director :

A **theme** or Big Idea contained in my text is :

How this **theme** connects with the **plot** is :

- c) TWO **techniques** the writer / director used to connect the **theme** with the **plot** are :

Example 1 :

Example 2 :

49 Combined Techniques

Task 30 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, reread the checklist on page 48.

Text Title :

Writer/Director :

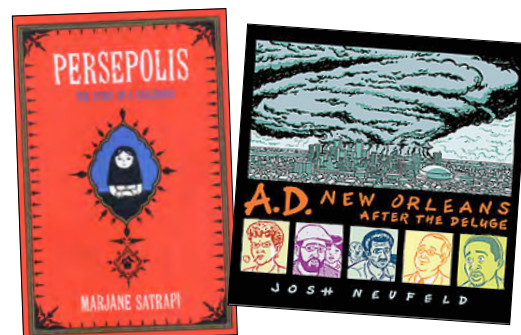
Visual Features	Oral Features	Response

Task 30 continues on next page

59 The Graphic Novel

Task 35 Your Graphic Novel - Summary Notes - continued

- c) Name and describe the **central character** in depth (age, ethnicity, gender, appearance, behaviour, attitudes).



Name and describe a **minor character** who is contrasted in behaviour in e.g. age, ethnicity, gender, appearance, behaviour, and/or attitudes with the major character.

The **main theme** or big idea of the graphic novel is that :

The **writer's intention** in creating this graphic novel is to :

The **target audience** for the graphic novel is most likely (e.g. boys, girls, young adults) :

The theme would **appeal** to this group because :

An **example** of written text from my chosen novel that adds to my understanding of the **theme** would be :

This graphic novel would belong to a particular **type or genre** of writing (e.g. Science Fiction) :

How this graphic novel **connects** with the world today is that :

My **opinion** of this graphic novel is (use words from the **Glossary of Visual Language Features** on pages 7-8 as part of your answer) :

Quality of Drawing

Quality of Storytelling

67 Oral Language Features

Task 39 Oral Performance - Oratory - continued

- b) i) Highlight the word 'we' throughout the speech. How many times does 'We' appear in this speech : 5, 15, 25, 35?
- ii) What is the effect of Mandela's frequent use of the **first person pronouns** 'we and 'us' in this speech?
- c) What is the main purpose of this speech? (tick one)
- ☐ To promote unity among all of the people of South Africa
- ☐ To provoke people to take action against one section of society
- ☐ To promote peace
- ☐ To let people know that Mandela is in charge
- d) Mandela identified himself as a communist - what word in his greetings in the opening paragraph identifies Mandela as a communist?
- e) An **analogy** explains a **new** idea by comparing it to something more **familiar**. Explain two sentences the point of comparison that Mandela makes in paragraphs 6, 7, 8 and 9. What is the **familiar idea** and what is the **new idea**?

The familiar idea is that

The new idea is that

- f) Who is the particular **intended audience** for the sections of the speech in paragraphs 6, 7, 8 and 9?
- g) Who is the particular **intended audience** for the sections of the speech in paragraphs 10, 11 and 12?
- h) Mandela uses several oral language techniques identified in the Oral Language Glossary on page 14 e.g. **parallel structure**, **pause** and **peroration**. Fill in the gaps.

There are many examples of the techniques of oratory in this speech. An example of the use of a **parallel structure** and **repetition** in this speech is found in the paragraphs 28, 29, 30 and 32 beginning with the word, I

and ending with the word a . The use of a **pause** for effect in the speech is signified by the

s between the paragraphs. The use of an e mark in paragraphs 33 and 34 signifies that Mandela will **stress** those sentences in his speech. There are many examples of **emotive language** used in the speech, which at times give the speech a negative **tone** but there are also many positive words such as 'joy' and 'freedom' in the speech which give it a positive **tone**. In paragraph 3 Mandela talks about an e

h d which lasted "too long" and then in paragraph 9 he says that South

Africa was s , o and i "by the peoples of the world".

Task 39 continues on next page

75 Oral Language Features

Task 42 Oral / Visual - Games - continued

- e) The main **purpose** of the game for the player (audience) is to :
- f) The target **audience** for the game is (e.g. young males, adults, people interested in war) :
- g) Key locations or **settings** in the game are :
- h) Key **characters** in the game are :



Character : Sergeant Avery Johnson - Game : 'Halo'

Task 42 continues on next page