

**BBA PRACTICE EXAMINATION
2008**

ENGLISH
Level Two

TEACHER SUGGESTED ANSWERS

90380

Read unfamiliar texts and analyse the ideas and language features.

Credits: Three

Suggested time: 1 hour

(90377, 90378, 90379)

TEXT A: Breaking the Silence (magazine editorial)

Suggested answers:

Question	Achievement	Merit	Excellence
<p>1. (a) Explain TWO meanings of the pun in the expression 'tall poppies' (line 1).</p> <p>(b) Analyse how the idea of 'tall poppies' is developed by the writer in the last 2 paragraphs (lines 34-39).</p>	<p>(a) Explains the literal meaning of the Anzac Day memorial flower symbol AND the figurative meaning of a well-known and successful public figure, in own words.</p> <p>NB: Need not have part (b) correct to score 'Achieved'.</p> <p>(b) Analyses how:</p> <ul style="list-style-type: none"> The writer concludes that NZ troops, especially those at Gallipoli, are the 'true tall poppies' Quotation ('I know you will never forget') reinforces the idea that we wear poppies to show we haven't forgotten Statistics and specific examples, developed from the generalizations of paragraph one Verb tenses ('will shape'/'will never forget') used to show how 'tall poppies' will be seen in the future Personal pronoun ('you') and possessive adjective ('our') relate ideas to all New Zealanders 	<p>As for Achieved, plus explains how the term 'tall poppies' is developed in the final 2 paragraphs, with the effect(s) of a feature.</p> <p>Eg:</p> <p>(a) 'Tall poppies' can mean very successful sportsmen and women but it also means the red paper poppies we wear on Anzac Days.'</p> <p>(b) 'Pamela gives more specific examples in the last paragraphs with statistics ('70,000'), places and date ('1915'), to explain precisely who these 'tall poppies' are. The effect of this is to make it easier for the reader to relate to than just the general idea of 'sacrifice' she mentions earlier.'</p>	<p>As for Merit, plus convincing/insightful/in-depth analysis of how the term 'tall poppies' is developed in the final 2 paragraphs, with the effect(s) of at least two features.</p> <p>Eg:</p> <p>(a) 'There is a pun on 'tall poppies' as in long flowers but the metaphorical meaning is 'people who succeed to a high level and stand out from the crowd'.</p> <p>(b) 'The writer uses a metaphor to explain how we can still 'hear' the 'voices' of the real 'tall poppies' from the soldier's letters, as they still 'resonate' and 'echo' through time, and this links back to the first paragraph where she says we are 'hungry' to learn more about their experiences. She says that these will 'forever shape' us, because, ironically, we are not going to 'lop' these particular 'tall poppies', but honour and remember them always.'</p>
<p>2. Analyse how the idea of 'the great New Zealand silence' is developed in paragraphs 2-3 (lines 5-22).</p>	<p>Explains the idea in a straightforward way:</p> <ul style="list-style-type: none"> soldiers did not like talking about their war experiences because lots of their mates died so many New Zealand families lost someone in war that they suppressed their feelings and kept silent because it was hard to bear parents held back from telling their sons bad news from home because they thought it would upset them even more <p>Plus at least one example identified (need not have exact term).</p> <p>Eg:</p> <ul style="list-style-type: none"> Metaphor/Imagery ('silence'/'anaesthetised'/'heartbreak'/'resonates') all help the reader more deeply understand the idea Synonymy ('reluctance to highlight'/'silence'/'modesty'/'reticence'/'suppress emotions'/'not to tell him') all expand our understanding of various shades of 'silence' Anecdote ('My own family...') which records a personal example of the 'silence' Structure/tricolon ('Charles Upham'=an individual's silence; 'Invercargill'= a community's silence; 'New Zealand'= a nation's silence) Quotation of reliable sources ('Jock Phillips'/'dear Mum and Dad') which gives both subjective and objective examples of the reasons for the 'silence' Historical References ('a greater number of Victoria Crosses'/'every 50 yards') which lend integrity to her arguments Emotive Language ('bravery'/'deep'/'awed'/'horrific'/'paralysed'/'risky'/'worst possible') <p style="text-align: right;">Continued on pg 3</p>	<p>Explains how the idea is developed and explains the effect(s) of at least one feature (must have correct term).</p> <p>Eg:</p> <p>'Pamela starts off by describing general examples 'every 50 yards' then develops the idea of 'the great New Zealand silence' by using an anecdote which has the effect of giving a more personal feeling to the idea that there were so many serving men dying that people in New Zealand closed their ears.'</p>	<p>As for Merit plus convincing/insightful/in-depth analysis of how the idea is developed by explaining several ways the silence manifested itself, and the effect(s) of at least two features.</p> <p>Eg:</p> <p>'The writer shows that the 'silence' is shown by a range of social groups. She mentions soldiers, mums and dads, and whole towns of people in 1914-1918, 1939-45 to emphasise how widespread the 'silence' was. She says modern New Zealanders are now more keen to speak out, to 'retell its stories' and acknowledge the 'greater number' (comparative, showing how bad our casualties were) of kiwi war heroes whereas before we were too personally involved and it was too painful to discuss so people 'anaesthetised' (metaphor, giving the idea they were numb) themselves to the hurt by not discussing the many deaths.'</p>

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	<p>Continued from page 2...</p> <p>which appeal emotionally to the reader to better understand why their was 'silence'</p> <ul style="list-style-type: none"> • <u>Listing</u> ('the great uncle... another so paralysed that... my father as a young fighter pilot) emphasizes how many were affected by war which resulted in 'silence' about its tragedies • <u>Irony</u> ('the great NZ silence that resonates') shows that the silence 'echoes' through the years • <u>Verb tenses</u> ('has'/'suffered'/'was'/'anaesthetised'/'came'/'had been' = past; 'persist'/'is'/'tells'/'resonates'/'talks' = present: to reinforce the notion that past silences have relevance to present-day New Zealanders. 		
<p>3. Analyse how the writer suggests that Anzac Day may be a better National day than Waitangi Day, in paragraph 4 (lines 23-33).</p>	<p>Analyses the idea in a straightforward way eg:</p> <ul style="list-style-type: none"> • kiwi soldiers and Turkish soldiers are buried together • Anzac Day is a more 'spiritual' day than Waitangi Day • young New Zealanders want to visit places like Gallipoli (more than they visit Waitangi) • Anzac Day is a chance for all of us (ie Maori and Pakeha) to honour our war dead. <p>Plus at least one example identified (need not have exact term) eg:</p> <ul style="list-style-type: none"> • <u>Alliteration</u> ('most sacred site'/'sense of shared occasion') helps link the words by sounds=Anzac Day is more vividly described than Waitangi Day • <u>Personal pronoun</u> ('none of us'/'we are emerging'/'we now understand') used to imply New Zealanders as a whole are united in a new awareness of the special spiritual significance of Anzac Day • <u>Generalizations</u>: the editorial presents subjective opinions as objective facts ('we are now emerging'/'we now understand'/'so clearly missing'/'the chosen day' etc) • <u>Adjectives</u> ('our universal pride'/'our most sacred site') are used to suggest Anzac Day is the collective national preference • <u>Emotive vocabulary/positive connotations</u> ('honour'/'special'/'loyalties'/'universal pride'/'pilgrimage'/'sacred'/'spiritual'/'free') are used to describe aspects of Anzac Day but Waitangi Day merits no such epithets • <u>Metaphor</u> ('lifting the silence'/'pilgrimage'/'touchstone') give a figurative meaning and depth to Anzac Day remembrance not accorded to Waitangi Day • <u>Triple/construction/tricolon</u> ('our shared affections... our universal pride... our heartfelt sense..') heightens impact of the apparent benefits of Anzac Day over Waitangi Day • <u>Repetition</u> ('silence'/'shared'/'our'/'we'/'none') used for emphasis of benefits of Anzac Day • <u>Superlative</u> ('most concentrated'/'most sacred') is used rather than comparatives, to positively 'load' the arguments in favour of Anzac Day. 	<p>Explains the attributes of Anzac Day over Waitangi Day and explains the effect(s) of at least one feature (must have correct term)</p> <p>Eg:</p> <p>'The writer uses listing to show there are many special places we can think of on Anzac Day ('Gallipoli, Crete, Cassino'), but there is only one Waitangi so that reduces the appeal of it. She also writes as if Anzac Day being more 'sacred' and 'special' is an agreed fact, and even Maori people can enjoy it equally with pakeha ('Maori Battalion').'</p>	<p>As for Merit plus convincing/insightful/in-depth analysis of how the writer makes clear that in her opinion Anzac Day is a better National Day than Waitangi Day, and the effect(s) of at least two features</p> <p>Eg:</p> <p>'The writer uses the possessive adjective 'our'(x 6) and the personal pronouns 'we' and 'us' to describe Anzac Day but not for Waitangi Day, which implies Anzac Day is more accepted by everybody than 'our' present National day. Irony is also used, when the writer alludes to the many land claims and land wars that resulted from the Treaty of Waitangi. She explains that no kiwi has ever 'owned' land at Gallipoli, but despite that it's more 'sacred'. There are also several examples of positive abstract nouns such as 'honour' and 'loyalty' and 'pride' which all suggest Waitangi day doesn't have the emotional or spiritual sides to it and should be swapped for Anzac Day as a National day.'</p>

Text B: 'In the Wintry Gloom' (poem)

Suggested answers:

Question	Achievement	Merit	Excellence
<p>4. Explain the mood of lines 1-8. Analyse how the poet creates this mood.</p>	<p>Explains the mood in a straightforward way (must use 'own words') eg:</p> <ul style="list-style-type: none"> dark/depressing/depressed/somber/bad-tempered/aggressive/unfriendly/angry/impersonal/hard/dull/harsh <p>Plus at least one example identified (need not have exact term) eg:</p> <ul style="list-style-type: none"> <u>Negative connotations</u> ('wintry'/'twisted and tangled'/'angry'/'bully'/'struggles) such vocabulary choices combine to evoke a harsh and cold mood <u>Verbs</u> [which convey vigorous action] ('pouring'/'bully'/'cut'/'race'/'struggles') all evoke an aggressive mood <u>Personification</u> ('trees stand naked'/'they watch'/'angry buses'/'cars 'cut' and 'race'/red light struggles') makes the reader think each object is cold and unfriendly, contributing to the mood <u>Simile</u> ('like Medusa's hair') compares the tree branches to the snake-haired, evil Gorgon, making the trees' appearance sinister and darkening the mood at the start <u>Metaphor</u> ('waves of noise'/'cars cut...'/lights cut'/'pouring') direct comparisons which reinforce the rushed, aggressive feeling of the two stanzas <p>Note: If asked for, each example in 90380 answers must clearly specify where the feature occurs (eg: by underlining, circling etc) eg: 'They race to catch the light cutting deep' is a metaphor' would score N/A as it does not clearly identify the metaphor eg: 'They race to catch the light <u>cutting deep</u>' is a metaphor' would score A as it clearly identifies the metaphor.</p>	<p>As for Achieved, plus explains the effect(s) of at least one feature.</p> <p>Eg: 'The poet creates a depressed and cold mood, as it would be on a wet winter's night in Queen Street in Auckland maybe. He uses personification to describe the trees as 'naked' giving the effect of having no foliage and this helps create the cold mood as it must be after the trees have dropped their leaves. The cars also 'cut' (personification) through the night, showing their fast speed.'</p>	<p>As for Merit plus convincing/insightful/in-depth analysis of how the mood is created noting the effect(s) of TWO features.</p> <p>Eg: 'The mood of these lines is quite sinister and threatening. The poet does this by describing both natural and inanimate objects negatively. For nature, the trees have branches 'twisted and tangled like' (simile) the witch Medusa who had snakes growing out of her head which is very negative. The rain is 'greasy'. Inanimate objects are described negatively-the buses 'bully' and the cars (not the drivers) 'cut' and 'race' each other (personification). The light is 'red', the symbol of danger. It is no wonder that the residents are only 'temporary' and can't wait to escape the mood of the scene, as they start 'pouring' out (metaphor).'</p>
<p>5. Analyse how the poet helps the reader imagine the scene in stanza 3 (lines 9-12).</p>	<p>Identifies and explains at least one method in a straightforward way: (need not use precise feature)</p> <ul style="list-style-type: none"> <u>Personification</u> ('wind and rain arrive, turning umbrellas and collars upward') <u>Shows</u> rather than tells (eg the wind must be strong if umbrellas and collars are 'turned up'). <u>Connotative</u> or emotive words 'inadequate' etc <u>Non-specific</u> references (eg 'those'/'inadequate shelter') encourage us to use our imagination <u>Description</u> of precise concrete details (eg 'eyes do not meet'/'raised hands') allow us to imagine the people's feelings <u>Visual</u> details are offered ('some stand in the rain'/'full buses'/'raised hands') <u>Alliteration</u> ('some stand'/'fall.. frustration') link words helping the reader picture the sights <u>Syntax</u> is prosaic and each of the 4 lines describes another separate image which makes it easy to understand. 	<p>As for Achievement plus clearly explains how the mood is created and explains the effect(s) of at least one feature (must have correct term).</p> <p>Eg: 'I can imagine the scene at the city bus-shelter on a busy wet night. Each line in the stanza has a cold and negative tone, and this effect is achieved by words with negative connotations, such as 'inadequate'/'uncomfortable'/'frustration'.The poet describes the atrocious weather, not directly, but indirectly, by showing its results. So I can more easily imagine the scene by the umbrellas being 'blown out' and the people lifting their collars, than I could from the poet saying something like 'the rain and wind were very heavy'.</p>	<p>As for Merit, plus convincing/insightful/in-depth analysis of the effect(s) of at least two features.</p> <p>Eg: 'The poet doesn't use the sometimes confusing technique of 'enjambment', so lines 9-12 can be read as separate, easily understood sentences, each with a subject and a verb(eg 'eyes...do not meet'/'wind and rain.... arrive'). The poet helps us imagine the effect of the bad weather by use if the modifier 'forced'. The 'intimacy' it causes among the commuters is only a physical closeness-they don't want any real communication, even with their eyes. The poet's use of sibilance ('some stand') links the sound and the sense of the words describing how the bus passengers would rather get soaked than chat or relate to each other in any way.</p>

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<p>6. Analyse how the poet changes the mood of the poem in lines 13-16.</p>	<p>Explains how the mood changes in a straightforward way eg:</p> <ul style="list-style-type: none"> it becomes more gentle/quieter/less busy/more relaxed/more sleepy/settled <p>Plus at least one example identified (need not have exact term) eg:</p> <ul style="list-style-type: none"> <u>Metaphor</u> ('haloed'/'membranes'/'settle in') convey a gentle mood <u>Contrast</u> [with stanzas 1 and 2] ('noise recedes' compared to 'waves of noise'/'traffic recedes' compared to 'buses that bully their way through the (heavy) traffic'/'leaves with membranes' compared to 'naked trees'/'permanent residents' compared to 'temporary residents'/'dark' compared to 'gloom') <u>Simile</u> ('membranes like cobwebs') evokes a gentle mood by their delicate nature', compared to the bulk and strength of 'branches twisted and tangled' in line 2. <u>Personification</u> ('traffic lights signal to nobody') suggest a less frantic pace and more peaceful mood, when compared to when their signal triggered 'waves of noise' as the cars took off, in line 5. <u>Repetition</u> ('cemetery') the 'great' 'naked' trees with gnarled branches dominate in stanza 1 but now the cemetery's residents are the dead, 'settling in for another night's (peaceful) sleep'. The repetition makes us compare the 2 scenes in our mind, and realize the latter has a more contented feel about it. 	<p>As for Achievement plus clearly explains how the mood is changed and explains the effect(s) of at least one feature (must have correct term)</p> <p>Eg: 'By starting with the word 'later' the poet shows the mood changes. In contrast to the harsh words of less earlier, lines 13-16 have words with negative annotations, such as 'dark' replacing 'gloom', and 'settle in' instead of 'struggles to keep up'. This gives the effect of a more relaxed mood, with the 'words of noise' from line 5 now being 'the noise of people and traffic recedes'. The personification of the dead 'sleeping' in the cemetery also helps create a peaceful mood.'</p>	<p>As for Merit plus <u>convincing/insightful/in-depth analysis</u> of how the poet changes the mood, [<u>noting specific contrast with stanzas 1 and 2</u>] and the effects of TWO features.</p> <p>Eg: 'The poet changes the mood in the final stanza by using contrasts. Using antonyms, the 'temporary' commuters can't wait to escape the city stresses, but the 'permanent' residents are quite happy to stay there-with the positive connotations of 'settle in'. This creates a peaceful mood. The only things now in the streets are soft 'leaves with membranes like cobwebs (simile) compared to noisy, racing cars earlier in the poem. Also the gerund 'haloed' creates a softer gentle image, whereas before the lights were 'shining brightly'. All these features contribute to the poet changing the mood to a more peaceful one.'</p>

Text C: 'Kiwi Conservation' (poster)

Suggested answers:

Question	Achievement	Merit	Excellence
<p>7. Explain how TWO photographs in the poster are used as symbols.</p>	<p>Identifies and briefly explains any ONE of:</p> <ul style="list-style-type: none"> • <u>kiwi</u> (used as symbol of all kiwis/national bird) • <u>dog, cat, stoat</u> (used as symbols of all predators/used to symbolise viciousness from snarls) • <u>dollar</u> (used to symbolize all money/used to symbolize the interdependence of cash-kiwi because of the kiwi image in the coin's photo) • <u>kiwi crossing [beware] road sign</u> (used to symbolize how we should watch out for them) • <u>road</u> (used to symbolize the road 'to extinction') • <u>stop sign</u> (used to symbolize how we should act to stop the decline in kiwi numbers) <p>NB A symbol must represent <u>something else</u>. Eg: 'the road symbolizes the type of bush road kiwis may cross' = x</p>	<p>Identifies TWO photographs used as symbols, plus clearly explains the effect(s) of at least one feature.</p> <p>Eg: 'The photograph of the three animals in the 'speech bubble' of the kiwi symbolizes the aggression of many predators of the kiwi. The artist has used snarling, glaring animals to symbolize all predators and this contrasts with the photograph of the gentle-looking little kiwi, which in turn symbolizes the gentleness of all kiwis and how vulnerable they are to exotic predators.'</p>	<p>As for Merit, plus convincing/insightful/in-depth analysis of the effect(s) of at least TWO features.</p> <p>Eg: 'The photograph of the characteristic kiwi octagonal 'Stop' sign not only suits the road scene but symbolizes what has to happen to the dramatic decrease in kiwi numbers to avoid its extinction. The photograph is cleverly placed being superimposed on the road but the post is also close to the words 'stop the drop'. The second photograph is of the dollar coin (bottom right), and not only does this symbolize the donations requested in the poster but the image of the kiwi surrounded by equally iconic fern leaves symbolizes how central the bird is to our 'kiwi' culture.'</p>
<p>8. (a) Identify any TWO visual features used to catch the eye of the viewer.</p> <p>(b) Analyse how EACH feature is designed to catch the eye of the viewer.</p>	<p>Identifies any TWO visual features (need not have exact term)and gives an example of each eg:</p> <ul style="list-style-type: none"> • <u>Dominant feature</u> (photograph of kiwi) catches the eye because of its size and left/centre placement) • <u>Cropping</u> (kiwi/road and sign) by cropping images the viewer is drawn to the main subject • <u>Thought bubble</u> ('Save us from...') visually arresting because of central positioning; use of clear bold, right justified font; vertically and horizontally arranged predator images which match their names • <u>Typographical features</u>: variety of fonts and sizes, getting smaller from top to bottom/reverse screen/upper and lower cases are more eye-catching than a uniform size and shape • <u>Contrast</u>: variety of grey-scale in each section of layout/white 'thought bubble' contrasts with dark background/aggressive snarling predators contrast with gentle looking kiwi images which increases visual appeal • <u>Logos</u>: ('Save the kiwi'/'DOC'/'Forest and Bird'/'BNZ logos): would catch the eye of many viewers already familiar with them • <u>Superimpositions</u> ('Stop' sign/2008 Kiwi Calendar/coin/'Ex-tinction') all overlap to give 2-dimensional effect, which is eye-catching • <u>Layout</u> (3 clearly defined elements enhance balance: headline/dominant image/body copy) giving more eye appeal • <u>Perspective</u> (out-of-focus ferns in kiwi background and road and tree line) adds visual impact as it focuses viewers • <u>Bullet points</u> (see 'Contact' list) is a more eye-catching way of listing than using one solid paragraph • <u>Use of angles</u> (eg: text-wrap (used to eye-catchingly 'bend' text around the coin /oblique angle of calendar, lower centre) which make these elements more eye-catching. 	<p>As for Achievement plus clearly explains how the idea is developed and explains the effect(s) of at least one feature (must have correct term)</p> <p>Eg: 'The typography of the poster has a great deal of contrast. There is a big variety of fonts such as bold ('Contribute cash') and unbold ('12 million') and upper case ('COLLECT') and low case ('go down'). There is also reverse screened words ('the road to extinction' / 'Save us from') which make the words stand out better than type of the same shade as the background.'</p>	<p>As for Merit plus convincing/insightful/in-depth analysis of how TWO features are designed to catch the eye of the viewer.</p> <p>Eg: ' The graphic artist has cropped the images of the kiwi and the road sign and by doing so the viewer's eye is attracted straight to the kiwis and not the surrounding bush. The artist has also used balance because the kiwi image is cropped to almost exactly the same angle as the 'Watch-out-kiwis crossing' road sign. This really catches my eye because for the cropping results in the balanced images looking very similar. That eye-appeal makes the viewer think that the kiwi in the main photo is threatened with being run over, too.'</p>

Question	Achievement	Merit	Excellence
<p>9. (a) Identify any TWO verbal features used to appeal to New Zealanders to take action to help save the kiwi.</p> <p>(b) Analyse how EACH feature is used to appeal to New Zealanders to take action to help save the kiwi.</p>	<p>Identifies any TWO verbal features and gives an example of each: eg:</p> <ul style="list-style-type: none"> • Emotive vocabulary ('dangerous'/'cunning'/'sly'/'slashed'/'alarming'/'shy, quirky little'/'extinction') to tug at readers' heart-strings to motivate them to act • Imperatives ('Collect'/'contribute'/'save'/'contact'/'stop') command the reader to act • Pun ('the road to extinction' phrase) on the 'kiwi crossing road' photograph implies we may not see such road signs in future if we don't act. • Alliteration ('dangerous dogs'/'cunning cats'/'sly stoats'/'contribute cash'/'collect coins for kiwis') makes the concepts more memorable for readers and would help them remember to do so, for a longer time • Assonance ('stop the drop') is a phrase with aural impact which would remain with the reader, and encourage them to do so by contributing money • Rhetorical question ('Do you, as a New Zealander... Aotearoa?') makes readers engage in the emotional issue of the possible disappearance of our national bird, and act patriotically to help save the national icon • Listing ('rats, pigs, dogs, cats, weasels, stoats') emphasizes the number of predators a kiwi faces which helps persuade readers that the bird needs our help and can't help themselves without our assistance • Jargon ('predator-free environments'/'exotic'/'introduction') which environmentally-minded readers would relate to and a rapport would be established, to encourage action • Metaphor ('The road to extinction?') is a literal and figurative use of 'road', which would encourage readers to think if we keep going down the same 'road', there will be no kiwis left. 	<p>As for Achievement plus clearly explains how the examples appeal and explains the effect(s) of at least one of the TWO features (must have correct term)</p> <p>Eg: 'Alliteration ('dangerous dogs, cunning cats') and assonance ('stop the drop') links the sound and the sense and makes the words link together in our minds making us think of their big number of vicious enemies, and also pleading with us to 'halt the fall-off in kiwi numbers'.</p>	<p>As for Merit plus convincing/in-depth/insightful analysis of how each of the TWO features is used to appeal to New Zealanders to take action to help save the kiwi.</p> <p>Eg: 'The road to extinction? is a metaphor for the path to oblivion that kiwis are on without our help. Because it is also a question (interrogative) it forces New Zealanders who read the poster to think of an answer. What can we do to make the road sign just a warning to drivers, and not a signpost to another native bird species wiped out. The 'Stop' sign links to the interrogative because readers have to ask themselves 'how can I stop it being a road 'to extinction'? and what can I do?'</p>

Text D: 'Climate crisis' (speech)

Suggested answers:

Question	Achievement	Merit	Excellence
<p>10. Analyse TWO different ways the speaker appeals to the emotions of his audience in paragraph one (lines 1-5).</p>	<p>Identifies and makes a brief explanation of ONE way the speaker appeals to emotions from any of the following:</p> <ul style="list-style-type: none"> • <u>Emotive vocabulary/loaded/negative/pejorative expressions</u> ('dumped'/'global warming'/'thin shell'/'open sewer'/'fever') appeal because they are emotional words to tug at the audience heart-strings • <u>Personal pronouns</u> ('we dumped'/'we will dump') relate the 'dumping' to the audience collectively, making listeners feel responsible • <u>Possessive adjective</u> ('our') as above • <u>Verb tenses</u> (present 'trapping' 'rising'/future 'we will dump'/immediate past 'today we dumped') stress the constant, real-time nature of the problem which the audience can't emotionally turn off from • <u>Personification</u> ('the earth has a fever') which encourages the audience to identify with the planet in an emotional, personal way • <u>Statistics</u> ('70 million tons...tomorrow a slightly larger amount') which are designed to emotionally shock, not merely to record data • <u>Minor sentences/colloquial style</u> ('So'/'And tomorrow...'/ 'And the fever') are used to better relate on a personal, more emotional level. The register is more that of an impassioned preacher, than a formal political speech • <u>Repetition</u> ('more and more'/'fever... fever') engages the audience emotionally • <u>Simile</u> ('as if it were an open sewer') used to appeal to audience emotions by its comparison 	<p>Identifies at least TWO different ways the speaker appeals to emotions plus explains the effect(s) of at least one feature.</p> <p>Eg: 'The speaker uses the plural personal pronoun 'we' twice, both times linked to the negative connotations of the word 'dumped'. The effect of using this collective pronoun is to appeal to the audience by stating that they are the ones who are causing global warming and pollution. The emotive term 'dumping' has much more emotion behind it than milder expressions like 'emitting car fumes' or 'burning coal.'</p>	<p>As for Merit, plus convincing/insightful/in-depth analysis of the effect(s) of at least two different features.</p> <p>Eg: 'Al Gore uses the metaphor 'thin shell' to describe the earth's atmosphere and so appeals to his audience's emotions by making them feel sorry and sad about the earth's fragility. The statistic of '70 million tons' makes the earth seem even more vulnerable, like a big weight pressing on an egg. He also use the comparative 'more' to appeal to the audience feelings of environmental concerns by saying the pollution level is rising daily. The use of verb tenses ('we dumped'-past, and 'we will dump'-future) also tugs at the listener's feelings because it reinforces the idea that it's a long-established but ongoing problem.'</p>
<p>11. Analyse how the expressions 'we have begun to wage war on the earth itself' (line 15) and 'It is time to make peace with the planet' (lines 15-16) BOTH support the main message of the speech.</p>	<p>Simple explanation eg:</p> <ul style="list-style-type: none"> • 'humans are using up the planet's resources as if in a war zone and we must stop' • 'we are killing off the earth we depend on and we need to start to heal it' <p>Plus at least one example identified (need not have exact term) eg:</p> <ul style="list-style-type: none"> • <u>Alliteration</u> ('we..wage war'/'peace... planet') links sound and sense and supports the idea of mankind attacking the earth by pollution and coming to its rescue • <u>Metaphor/imagery/figurative language</u> ('wage war'/'make peace') supports the point that we must stop polluting and start caring about the environment • <u>Parallelism/balance/contrast/antithesis/antonyms</u> ('wage war- make peace') as above • <u>Personal pronouns</u> ('we') supports the idea of collective responsibility which is a strong message in the speech • <u>Personification</u> ('wage war on the earth itself'/'make peace with the planet') supports the message that our earth is a living being with whom we interact • <u>Declarative sentences</u> (both statements are declarative), a style which suits the transmission of a 'message' which is the main point of the speech • <u>Verb tenses</u> ('we have' past/'it is time' present) supports the main message that past damage to the planet now has to be repaired. 	<p>As for Achievement plus clearly explains how the expressions support the main message and explains the effect(s) of at least one feature (must have correct term)</p> <p>Eg: 'The expressions ('wage war' and 'peace-planet'), both contain alliteration and both come from short bold sentences. Both these features are designed to make these ideas stick in our minds, so we can easily think of them and so we stop and think before we pollute next time.'</p>	<p>As for Merit plus convincing/in-depth/insightful analysis of how at least TWO features are designed to support the main message of the speech.</p> <p>Eg: 'Al Gore is using an extended metaphor or motif to support his message of showing how we are 'killing' our planet when really we should care for and be inter-dependent on it as in the Gaia hypothesis. ('War' and 'peace' are antonyms) He personifies the earth as modern man's victim, supporting the motif with words like 'mobilize', 'courage', 'threat', which all have war connotations.'</p>

Question	Achievement	Merit	Excellence
<p>12. Analyse how the speaker develops the idea of a 'journey' in lines 25-32... ('There is an African proverb... in that path').</p>	<p>Explains the idea in a straightforward way eg:</p> <ul style="list-style-type: none"> • 'the journey we all have to make will be hard' • 'there is a long way from start to finish to fix global warming' <p>Plus at least one example identified (need not have exact term) eg:</p> <ul style="list-style-type: none"> • <u>Quotations</u> (African/Spanish) bookend the paragraph and are proverbial axioms appropriate to the speech message, both about journeys. • <u>Simple, short sentences</u> ('We need... quickly'/'The way... difficult') convey the simple important facts about the journey the speaker wants to understand • <u>Metaphors/images/figurative language</u> ('we need to go far'/'the way ahead is difficult'/'outer boundary'/'unknown'/'boundaries'/'path'/'fork') all combine to support and deepen the idea of a 'journey' • <u>Alliteration</u> ('fateful fork') develops the idea of a cross-road in the journey which must be turned down to solve the climate crisis • <u>Personal pronouns</u> ('We need to go far'/'we currently believe'/'we must'/'we are standing') are repeated 5 times to support the idea of the journey being a shared one. The journey will be so long and challenging that it has to be shared, linking back to the first line 'If you want to go far, go together.' • <u>Abstract concepts</u> ('go far, quickly'/'outer boundary of what we believe'/'the unknown'/'here and there'/'expand the boundaries') are used with no concrete specifics of what the 'journey' is, from where or to where. 	<p>As for Achievement plus clearly explains how the idea of a 'journey' is developed and explains the effect(s) of at least one feature (must have correct term)</p> <p>Eg:</p> <p>'The speaker uses plural pronouns 'we'/'you' to show that the journey is a shared one. He uses the African quote to develop this idea. ('go together'). He has explained how climate change has caused untold problems and so the Spanish quote explains to fix these huge problems will need totally new ideas ('there is no path').'</p>	<p>As for Merit plus convincing/in-depth/insightful analysis of how the idea of a journey is 'developed', and how at least TWO features are designed to develop this idea.</p> <p>Eg:</p> <p>'Al Gore develops the 'journey' image from the idea of an arduous ('difficult') even dangerous ('unknown shadow'-metaphor) trip we have to share by using a quote "If you want to go far, go together." He then develops the idea by using the idiom 'here and there' to show that we can't even envisage its distance ('what we believe is feasible falls far short'). Finally we have to create our own new 'journey', a new direction, ('You must make the path').'</p>

BBA PRACTICE EXAMINATION - ENGLISH LEVEL TWO 2008

Teacher's Guide for Marking Level Two Practice Exam 2008

Practice Questions:-

90377

90378

90379

Achievement Standard	Achievement	Merit	Excellence
90377 Analyse extended written text(s).	Analyse specified aspect(s) of extended written texts, using supporting evidence.	Analyse specified aspect(s) of extended written texts convincingly, using supporting evidence.	Analyse specified aspect(s) of extended written texts convincingly and with insight, using supporting evidence.
90378 Analyse short written text(s).	Analyse specified aspect(s) of at least two short written texts, using supporting evidence.	Analyse specified aspect(s) of at least two short written texts convincingly, using supporting evidence.	Analyse specified aspect(s) of at least two short written texts convincingly and with insight, using supporting evidence.
90379 Analyse a visual or oral text.	Analyse specified aspect(s) of a visual or oral text, using supporting evidence.	Analyse specified aspect(s) of a visual or oral text convincingly, using supporting evidence.	Analyse specified aspect(s) of a visual or oral text convincingly and with insight, using supporting evidence.

SOME SUGGESTIONS FOR JUDGEMENT CRITERIA

No Achievement	Achievement	Achievement with Merit	Achievement with Excellence
<p><i>Disproportionate plot summary.</i></p> <p><i>Lacking reference or detail.</i></p> <p><i>Insufficiently linked to question.</i></p> <p><i>Short (< 300 words).</i></p> <p><i>Simplistic.</i></p> <p><i>Rote-learned responses.</i></p>	<p>Some specific references linked to text(s).</p> <p>Answers the question but without perception or insight.</p> <p>Analysis = showing an engagement with the text at a reader level and offering a discussion of various elements of the text(s) with supporting reference and some detail.</p>	<p>Answers the question fully and with detail from the text.</p> <p>Quotation and detail is used to reinforce points made (and not merely because the quote has been learned).</p> <p>Uses terminology with ease, accuracy and fluency.</p> <p>Shows appreciation of and insight into theme and author's craft and purpose, as well as the specifics of the question.</p> <p>Presents inferences based on personal understanding.</p> <p>Maturity of thinking and expression; answer reads as a planned answer.</p> <p>Convincing and insightful analysis will offer conclusions and draw inferences about writer's purpose and reader's positioning, and possibly go beyond the text(s) in doing so.</p>	<p>As for 'Merit' plus:</p> <p>Presents insightful analysis.</p> <p>Offers conclusions and draws inferences about the author's purpose.</p> <p>Gives his/her own position as a reader of the text.</p> <p>In the course of the evaluation, may move beyond the text.</p>