

No part of the candidate evidence in this exemplar material may be presented in an external assessment for the purpose of gaining credits towards an NCEA qualification.

3

91472



914720



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

SUPERVISOR'S USE ONLY

Level 3 English, 2015

91472 Respond critically to specified aspect(s) of studied written text(s), supported by evidence

2.00 p.m. Thursday 12 November 2015
Credits: Four

| Achievement | Achievement with Merit | Achievement with Excellence |
|--|---|---|
| Respond critically to specified aspect(s) of studied written text(s), supported by evidence. | Respond critically and convincingly to specified aspect(s) of studied written text(s), supported by evidence. | Respond critically and perceptively to specified aspect(s) of studied written text(s), supported by evidence. |

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Write ONE essay in this booklet.

Check that this booklet has pages 2–12 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Low Achievement

TOTAL

3

ASSESSOR'S USE ONLY

Your essay should be AT LEAST conventions.

In your essay, discuss the extent critically to the statement by mak

Begin your written text(s) essay he

Statement number: 6

~~Some would define something as being rewarding when we gain enjoyment from it. Others would define something as being rewarding if we learn something from it. My definition of rewarding is really a mixture of those two ideas, because for me, learning something makes things more enjoyable which is why I would~~

Some would define the word 'rewarding' as learning something from an experience. For me, it is the parts in the novel ~~that that~~ where ^{George} Orwell is more imaginative in his writing that I learn the most, which is why I would disagree that the most rewarding reading experience is one in which the language is plain or direct. ^{paired} In saying this, I also believe that it is the plain and direct parts, ~~compared~~ with more imaginative parts that really help us gain deeper understandings.

Orwell's writing style is known for its minimal flourish, straightforward language and lack of adjectives and language features such as metaphors or similes, and this is mostly true for 1984. However as part of his story telling, Orwell breaks this style in certain scenes and it is here which I really learn what Orwell is trying to get across. If we take for example the scene where Winston describes the notebook he got from the second hand store. "Red ~~back~~, marbled back, clean pages, slightly yellowed with age. There was something peculiarly beautiful about it." This is the first time we see Winston describe anything with such

detail and it is also the first time I really learn something from the novel. The way the notebook is described is different to how anything else had previously been described. Rather than ~~is~~ stating in very simple terms what the notebook was, i.e. a red, empty notebook, ~~Winston~~ ~~visioned~~ Orwell is much more detailed in his explanation, and because of this we as an audience learn that Winston is visioning it with much more imagination and passion, something which The Party and Big Brother have tried to prevent. Because of Orwell's use of imagination in his own writing, I learn that this is a turning point for Winston, ^{because it is} ~~and the~~ where he first begins to fight back at The Party's restriction of freedom of thought, and to resurface his own imagination.

~~The next~~ Another time which we really see Orwell's writing style change to be more imaginative is in the room above the shop when he is looking at the paper weight. This comes after previous descriptions of it which were no more than straightforward visuals. However in this scene Orwell describes the paperweight as being rounded, with rain coloured glass, and an anemone which represented "his and Julia's life." This to me showed a real character development because Winston, at this stage, had beaten The Party's efforts to dull his imagination, when at the beginning, he was very much like the rest of Oceania. And it is here that I learn that Winston really sees Julia as an important part of his life, rather than just a pawn in his plan to defy Big Brother.

As I stated previously, I think it is ~~the~~ the more imaginative parts of an authors writing paired with the parts in which the language is plain or direct, that I learn the most ~~from~~ ~~therefore~~ which makes the text rewarding for me. Without the comparisons we are unable to see Winstons growth as a character and as a person, as we must see the dull parts to appreciate his change into a more emotional character, and to gain a deeper understanding of why imaginative freedom is so important. The lacking parts of Orwells writing where he sticks to his usual style in comparison with the change that takes place within his writing brings home just how much difference ~~the~~ freedom of thought can make in our lives.

This novel proves that the more imaginative the writing, the more rewarding because the more we ourselves are able to use our imagination which helps us to further understand key ideas and therefore making it a rewarding experience for us.

| | | | | |
|--|--------------------|--|--------------------|----------|
| Low Achievement exemplar for 91098 2015 | | | Total score | 3 |
| Q | Grade score | Annotation | | |
| 6 | A3 | It answers the question in a very straightforward critical response. It isn't focused in any depth and does not provide enough specific evidence. It has some understanding of the way that Orwell writes but it does not get on top of the demands of the statement. The candidate states that a section is effective but it is lacking a discussion of 'how' it is more effective. The candidate tackled 'rewarding' and set up a reasonable thesis but lacked an analysis with depth. | | |

91472



914720



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

3

SUPERVISOR'S USE ONLY

Level 3 English, 2015

91472 Respond critically to specified aspect(s) of studied written text(s), supported by evidence

2.00 p.m. Thursday 12 November 2015
Credits: Four

| Achievement | Achievement with Merit | Achievement with Excellence |
|--|---|---|
| Respond critically to specified aspect(s) of studied written text(s), supported by evidence. | Respond critically and convincingly to specified aspect(s) of studied written text(s), supported by evidence. | Respond critically and perceptively to specified aspect(s) of studied written text(s), supported by evidence. |

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Write ONE essay in this booklet.

Check that this booklet has pages 2–12 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

High Achievement

TOTAL

4

ASSESSOR'S USE ONLY

Your essay should be AT LEAST 4 conventions.

In your essay, discuss the extent to which you agree or disagree with the statement by making your argument.

Begin your written text(s) essay here

Statement number:

1

The characters we respond to most sympathetically are those who experience both suffering and triumph. The Book Thief written by Markus Zusak is a story about a young girl called Liesel Meminger who grows up in Germany during the reign of the Nazi party. We respond sympathetically to her because of her suffering from losing her family and the suffering she experiences because she cannot read or write. As the story progresses Liesel triumphs over ~~her~~ ~~her suffering~~ her grief for her family and she also learns to become a master of words and language, thus triumphing over her struggle with words. Also, the character of Max Vandenburg suffers terribly after losing his family and being demonized by the words of Hitler. He suffers physically as well after arriving on Himmel Street and nearly dying from his condition. Liesel and Max are both examples of characters which experience both suffering and triumph. It is this contrast of having suffered and triumphed that makes us respond most sympathetically.

Liesel shows the reader suffering ~~from~~ because of the loss of her family. In the story Liesel

suffers ~~the~~ grief because her brother Werner dies and her Mother has to abandon her to avoid the Nazi party. Liesel's suffering is shown to the reader through her nightmares of seeing her dead brother's face every night when she sleeps. Her nightmares cause her suffering because she is constantly reminded of her dead brother, which also reminds her ~~of~~ that her mother is no longer with her. Liesel's mental suffering is something that many people can ~~symp~~ sympathise with. In life, everyone will experience loss at some stage but what is different about Liesel is that she is so young (9 years old). She lacks the emotional maturity to know how to cope with grieving and because of this we feel very sympathetic towards her. The reader is forced into an emotional connection with Liesel in the beginning of the book by showing us her suffering and making us connect to how she feels. By doing this, Zusak envelopes the reader into the protagonist which is Liesel and makes us want to listen and follow her story.

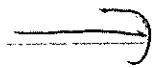
Later in the story Liesel achieves a level of triumph over her grief when she has her first night without having a nightmare of Werner specifically. Liesel becomes friends with Max who takes refuge in the Hubermans' basement. ~~Max becomes very ill one night and as~~ ~~Liesel~~ a quote which reflects this is from the book *The Standover man* where Max writes; "I think we are friends now. This girl and me. On her birthday it was she who gave a gift to me." Max becomes very ill one night and while sleeping next to him Liesel has

her usual dream. She is on the train. She sees her brother. Except this time; "She lifts his head up from his chin, and there, staring back at her, is the wide-eyed Max Vandenburg." This is an extremely important event in the book because it is the first time Liesel doesn't dream of Werner. All be it small, this is a moment of triumph for Liesel. She is finally ~~free~~ given some sign of healing after grieving for her dead brother for so long. The reader feels happy for Liesel as she ~~has finally~~ is finally having some progress after experiencing suffering. As well as showing ~~suffering~~ triumph this moment also shows the reader the power of friendship between Max and Liesel. By Zusak showing ~~as~~ the reader a contrast of both suffering and triumph the reader has their emotions invoked into the characters by feeling ~~sympathetic~~ sympathetic for her ~~dead~~ loss of her family but also ~~triumph~~ triumph when she slowly starts to overcome her loss.

In The Book Thief we are also shown Liesel's suffering from a lack of words and language. In the beginning of the book Liesel, "Cannot speak very well or even read, as she had rarely frequented school." Her lack of words and language causes her suffering because she cannot express her self or communicate her emotions. We see her suffering and embarrassment when she stands in front of her class and attempts to read.

~~"The words on the page turned to a mess~~
~~Most of a western~~ living in a third world country

and ~~in this~~ ~~century~~ growing up in an age where education is imperative, I cannot imagine what it would be like to not ~~too~~ be able to read or communicate using words. Literature and speech is such a huge part of my life and something I take for granted. However, all around the world ~~there~~ there are children who cannot read or write like Liesel. Zusak uses Liesel's suffering of lack of literature to make the audience feel sympathetic to her struggle and to highlight the importance of words and language. ~~Zusak's building of words~~ Later in the novel Liesel experiences triumph over words and language as she becomes skilled in reading and writing. A key excerpt which shows Liesel's triumph over words is when she reads to the people in the bomb shelter. "For at least twenty minutes she handed out the words. The youngest of the children were soothed by her voice, everyone else saw visions of the whistler running from the crime scene." "This was Liesel's accordion." Liesel is able to read confidently to a small community of people who are terrified for their life. Her triumph over words makes us feel happy that she has been able to overcome something that once caused her suffering. Now, she is able to express herself and help others using language. As the reader we respond sympathetically to this because we like to see that she is able to



Through the character of Liesel Meminger, Markus Zusak is convincingly able to connect the readers emotions to this young ~~char~~ character and make us feel both happy and sad. We are empathetic to Liesel when she loses her brother and mother, but subsequently Liesel is able to ~~bring~~ triumph over her grief and this makes us feel happy. We feel sorry for Liesel when she lacks language and words but once she ~~is~~ learns to use them we see how powerful those tools can be.

| High Achievement exemplar for 91098 2015 | | | Total score | 4 |
|---|--------------------|--|--------------------|----------|
| Q | Grade score | Annotation | | |
| 1 | A4 | <p>The candidate supports their discussion with some appropriate evidence but the scope of the answer remains firmly in a description of suffering and triumph rather than in a strong critical response. The candidate tells us that Liesel struggles and goes on to show how she struggles. The same focus is on the second part of the statement. The candidate states that the character triumphs and provides some description of how she triumphs but with no real critical discussion of Zusak's craft. They just give evidence of the character and not necessarily the way our response to the character is determined by it.</p> | | |