Assessment Schedule – 2014

English: Show understanding of significant aspects of unfamiliar written text(s) through close reading, using supporting evidence (90851)

Guidelines for applying the Assessment Schedule

- This Achievement Standard assesses the candidate's ability to show understanding of ideas / style / language by reading for literal meaning (**Achievement – "on the lines"**), and to infer ideas in the immediate context (**Merit – "between the lines"**) and in the context of the whole text or writer's purpose (**Excellence – "beyond the lines"**).

  - "Shows understanding": identifies / selects / describes, and shows understanding of, a single idea or feature that is in the text – "on the lines" – with a brief comment on that feature.

  - "Shows convincing understanding": makes a statement that <u>explains</u> the idea or feature, with considerable further detail to justify it; gives reasons, showing ability to read "between the lines". Will make several comments in relation to at least one point; may use a range of examples to illustrate a point; may include multiple points to show they are making connections.

  - "Shows perceptive understanding": <u>appreciates</u> how significant aspects of the text communicate the writer's purpose "beyond the lines". Synthesises points from across the text; explores a theme with examples from throughout the text; shows understanding of the writer's craft; and may also relate this to the wider context of society and human experience.

- Each question must be marked holistically. The scaffolding (by splitting each question into three parts) is designed to help the candidate to progress from Achievement to Merit and Excellence, but **A**, **M**, or **E** may be awarded for evidence shown in any part of the response to a question. **Read all parts of the response as a single answer and award one overall score of 0–8 for each question.**

- Individual, factual errors (eg an incorrect language feature) may not prevent a candidate gaining Achievement, or better. The candidate may provide the technical term (eg "metaphor") or a description / definition of the technique (eg "comparison between"). However, a description must show clear understanding of how the technique is working.

- The answer spaces provided for each question are NOT an indication of the word-count required. The candidate may exceed the lines provided, or respond succinctly using fewer lines. For Merit / Excellence, however, the candidate needs to "explain" their ideas considerably beyond a brief statement.

- The evidence detailed in this Assessment Schedule is not an exhaustive list of all possible answers but a guide as to the most likely answers.

Evidence Statement

QUESTION ONE: FICTION (Text A: "A Misunderstanding with Mr Taylor"

N1	N2	A3	A4	M5	M6	E7	E8
Identifies ONE relationship in the text, OR gives an example of a relationship without describing it in the candidate's own words.	Identifies ONE relationship in the text and gives an appropriate example.	**Identifies and describes** ONE relationship in the text, and gives an appropriate example.	**Identifies and describes** ONE relationship in the text, and gives an appropriate example.				
	Attempts to show understanding of the relationship but is vague, brief, or inaccurate.	Shows **some understanding** of the relationship.	Shows **a clear understanding** of the relationship, through an appropriate comment or supporting statement.	Presents **some explanation** of how the writer develops one or more relationships in the text, supported by at least one appropriate example.	Presents **a thorough explanation** of how the writer develops one or more relationships in the text, supported by appropriate examples.	Shows **some appreciation** of how the writer develops one or more relationships in the text.	Shows **a clear appreciation** of how the writer develops one or more relationships in the text.
						Shows **some appreciation** of the writer's purpose (eg to help us to understand the complex nature of relationships).	Shows **a clear appreciation** of the writer's purpose (eg to help us to understand the complex nature of relationships).
						Shows **an awareness** of the writer's craft by examining the language choices used to create meaning and tone.	Shows **strong understanding** of the writer's craft by examining the language choices used to create meaning and tone.
						Shows **some understanding** of the text in relation to wider contexts (eg human / personal experience of forming / developing relationships).	Shows **perceptive understanding** of the text in relation to wider contexts (eg human / personal experience of forming / developing relationships).
				May begin to combine examples.	Combines examples.	Gives appropriate examples.	Gives a range of appropriate examples.

N0 = No response; no relevant evidence.

Sample evidence for Question One

*Note: Evidence of "appreciation" is highlighted in **bold***.

Achievement	Achievement with Merit / Excellence
Archie and Colin: good friends, good enough to have a joke with each other, eg: • "my good mate" (line 6) • "'You're such a pal. He'll hate me forever now'" (line 18).	Colin and Archie's relationship is a typical friendship between teenage boys. They like to have a laugh, and think it funny to get the other into trouble. The repetition in "my mate – my good mate" emphasises this, the second "good" being intended sarcastically. Archie's thoughts / internal monologue in italics ("*Thanks, Colin*" – line 8) continues his sarcastic tone, but there is no sense of real anger or unhappiness. Colin is highly amused by getting Archie into trouble, shown by the hyperbole "grinning his face in half" (line 12) and the use of the verb "spitting" ("spitting with laughter" – line 16). Simple sentences – "'You're such a pal. He'll hate me forever now. You too.'" (line 18) – state the facts plainly, and show they are both "in it" together. **Even though Colin gets him in trouble, Archie values his friendship – he ignores Mr Taylor's advice and "sat next to Colin" (line 35). This kind of pranking / humour is typical of some teenage friendships.**
Mr Taylor and Archie: a teacher–student relationship, eg: • at first Mr Taylor is suspicious of Archie, and thinks he is going to be a troublemaker – "'That's the seat reserved for anti-social louts'" (lines 10–11) • Mr Taylor realises he has been wrong about Archie, and apologises by making kart engines the subject of the lesson – "'it's like other people jumping to the wrong conclusion based on insufficient evidence'" (lines 31–32).	Mr Taylor is Archie's new teacher. Archie sums up the way their relationship does not begin well with the metaphor "I stalled on the starting grid" (lines 1–2), the racing car comparison being particularly apt for him. Mr Taylor's first impression of Archie is wrong. He misjudges him because of his bandaged arm, the verb / metaphor "barked" (line 5) conveying his negative and grumpy tone, and he has been misled by Colin deliberately calling Archie a "boy racer" (line 7). However he is surprised by Archie's model behaviour during the first class, displaying "a look of complete bafflement" (line 14). The repetition of "I was being such a good anti-social lout" (lines 14–15, repeating Mr Taylor in line 11) shows Archie takes this unfair treatment good-naturedly. Colin uses the simile "mad as a wasp" (line 16) to describe how he believes Mr Taylor will respond with great anger when he finds out the boys have fooled him. But Mr Taylor reacts quite differently. The metaphor "blasted off" (line 21) shows he begins the lesson with enthusiasm, like the launch of a rocket-ship. He surprises the class with his choice of topic, "the internal combustion engine" (line 23). Archie's thoughts / internal monologue reflect this — "Interesting. Very interesting" (line 24). This is Mr Taylor's way of apologising to Archie. The idiom / metaphor "Mr T didn't crack even the glimmer of a smile" (line 29) shows that the boys haven't quite got his measure yet either. He can play the game too, with a straight face. **Mr Taylor pays an indirect tribute to Archie: "It takes a great deal of skill to drive these things" (lines 30–31), and indirectly admits he was guilty of "jumping to the wrong conclusion" (line 32) and allows him to move seats.** Archie is pleased by this – "I gave him a grin" (line 35) but chooses to ignore his advice and sits next to Colin. **Their relationship illustrates that first impressions can be wrong. New situations such as the first day of school put people under pressure, and hasty judgements can be made. These judgements are often based on appearances, like Archie's bandaged arm, or quick comments, like the "boy racer" label (line 7). It is worth exploring beyond a first impression.**
Mr Taylor and Colin: a teacher–student relationship, eg: • Mr Taylor takes Colin at face value initially and believes his description of Archie – "'our very own boy racer'" (line 7) – and moves Archie accordingly, "to a desk set by itself" (line 10) • Mr Taylor realises Colin is the one causing trouble – "'I'd advise you not to sit next to Colin'" (line 33–34)	**Colin takes advantage of the situation of a new teacher and class for his own amusement.** He leads Mr Taylor to believe that Archie is a boy racer, a fact Mr Taylor interprets as meaning Archie is an "anti-social lout" (line 11). Archie comments conversationally on how easily Mr Taylor is swayed – "Well, that did it for Mr T" (line 9). Mr Taylor soon realises Colin, not Archie, is the mischief-maker. **His statement about "people jumping to the wrong conclusion" (line 32) can equally apply to his first impression of Colin.**

QUESTION TWO: POETRY (Text B: "Fire!")

N1	N2	A3	A4	M5	M6	E7	E8
Identifies ONE feature in the text but gives an inappropriate example, OR gives an appropriate example without identifying a feature.	Identifies ONE feature in the text (may describe the feature rather than labelling it accurately), and gives an appropriate example.	**Identifies** ONE feature in the text (may describe the feature rather than labelling it accurately), and gives an appropriate example.	**Identifies** ONE feature in the text and gives an appropriate example that clearly supports this choice.				
	Attempts to show understanding of why the writer uses the feature but is vague, brief, or inaccurate.	Shows **some understanding** of the way the chosen feature helps the writer describe experiences at the estuary.	Shows **a clear understanding** of the way the chosen feature helps the writer describe experiences at the estuary, through an appropriate comment or supporting statement.	Presents **some explanation** of how the writer helps us understand the experiences at the estuary, supported by at least one appropriate example.	Presents **a thorough explanation** of how the writer helps us understand the experiences at the estuary, supported by appropriate examples.	Shows **some appreciation** of how the writer helps us understand the experiences at the estuary.	Shows **a clear appreciation** of how the writer helps us understand the experiences at the estuary.
						Shows **an awareness** of the writer's craft by examining the language choices used to create meaning and tone.	Shows **strong understanding** of the writer's craft by examining the language choices used to create meaning and tone.
						Shows **some understanding** of the text in relation to wider contexts (eg human / personal experience of nature being something other than what it seemed).	Shows **perceptive understanding** of the text in relation to wider contexts (eg human / personal experience of nature being something other than what it seemed).
				May begin to combine examples.	Combines examples.	Gives appropriate examples.	Gives a range of appropriate examples.

N0 = No response; no relevant evidence.

Sample evidence for Question Two

*Note: Evidence of "appreciation" is highlighted in **bold***.

Achievement	Achievement with Merit / Excellence
Metaphor • "daffodils, / leggy ballerinas" – shows how the estuary had been beautiful in the daytime, with graceful flowers like dancers in the wind • "sticks / of pōhutukawa" – the trees appear to be the walking sticks supporting the elderly Moon in her journey across the sky • "snipping the air with bony scissors" – evokes the movement, look and sound of the crabs' claws, in a non-threatening way • "Crabs, / in their white evening jackets" – shows how the crabs look in the moonlight, dressed for an evening performance of their "music"	*The writer conveys how a familiar place can seem different and more sinister at night, through a mysterious noise that frightens her.* **The poem begins** *in medias res* **("in the midst of things") with the opening adjective, "Scared", which immediately takes us into the writer's fear about the "deafening" noise that has driven them from their beds.** She recalls the "innocent" daytime scene of daffodils, and wonders at how quickly such a lovely scene can change to become so "ominous". Three rhetorical questions are asked, reflecting the writer's growing anxiety. Each question builds upon an image of a fire being the source of the sound, and personification increasingly makes the fire seem like a sinister creature – "that fed on darkness" – stalking through the vegetation. The night sky and the moon are also personified to seem ancient and knowing, but unwilling to reveal the secret of the noise. **The poem's tone and mood shifts in the final stanza once the mysterious source of the frightening sound is revealed.** The writer's shock / relief at discovering the source of the noise is clear in the minor sentence / exclamation "Crabs!" Onomatopoeia, alliteration and consonance evoke the sounds the writer hears, as the crabs open and close their claws, "clack-clacking". **Now the writer can appreciate the wonder of the sight and sound. The imagery (metaphor / personification) becomes positive and admiring. The crabs in the moonlight appear to be dressed in "white dinner jackets" as though for a performance. Their actions are now seen as a friendly overture – "courting the world" – and the noise that was previously alarming now described as "such loud kisses!"** These human attributes make the crabs seem charming, not sinister at all.
Personification • "leggy ballerinas / had shivered in the wind" – the long-stalked daffodils are compared to delicate ballerinas, while the wind makes them move as though they are trembling • "a fire without flames / creeping through the toetoe? / A fire that fed on darkness?" – makes whatever it is seem sinister and threatening, like a monster, adding to the writer's fears • "The night was tight-lipped, / the moon … shuffled / across the mudflats" makes the moon also seem secretive, ancient and solemn • "Crabs … / courting the world / with such loud kisses!" shows the writer sees the crabs as interacting positively, flirting even, with the world.	
Alliteration / consonance / onomatopoeia • "Crabs! / It was crabs up from their caverns, / clack-clacking their claws" – the harsh, repetitive, hard "c" sounds recreate the noise of the crabs' claws • "deafened by this crackling" – evokes the actual sounds of the crabs' claws, but links to the idea of it sounding like flames or fire.	
Minor sentence / exclamation • "Crabs!" – emphasises the writer's relief and surprise at the source of the noise.	
Verbs • "ran", "scanning" – strong verbs indicate the urgency of determining what is happening • "deafened" – emphasises how overwhelming the noise is	
Rhetorical questions • "how had we travelled so fast / from innocent to ominous … ?"; "Was it a fire without flames / creeping through the toetoe?"; "A fire that fed on darkness?" – these questions show growing uncertainty and anxiety – the writer imagines the worst, and seeks reassurance.	

QUESTION THREE: NON-FICTION (Text C: "Don't be an Egg! Three Golden Rules of Online Safety")

N1	N2	A3	A4	M5	M6	E7	E8
Identifies ONE feature in the text but gives an inappropriate example, OR gives an appropriate example without identifying a feature.	Identifies ONE feature in the text (may describe the feature rather than labelling it accurately), and gives an appropriate example.	**Identifies** ONE feature in the text (may describe the feature rather than labelling it accurately), and gives an appropriate example.	**Identifies** ONE feature in the text and gives an appropriate example that clearly supports this choice.				
		Shows **some understanding** of the way the chosen feature helps us understand the writer's ideas about being safe on the Internet.	Shows **a clear understanding** of the way the chosen feature helps us understand the writer's ideas about being safe on the Internet, through an appropriate comment or supporting statement.	Presents **some explanation** of how the writer helps us understand his ideas about being safe on the Internet, supported by at least one appropriate example.	Presents **a thorough explanation** of how the writer helps us understand his ideas about being safe on the Internet, supported by appropriate examples.	Shows **some appreciation** of how the writer helps us understand his ideas about being safe on the Internet.	Shows **a clear appreciation** of how the writer helps us understand his ideas about being safe on the Internet.
						Shows **an awareness** of the writer's craft by examining the language choices used to create meaning and tone.	Shows **strong understanding** of the writer's craft by examining the language choices used to create meaning and tone.
						Shows **some understanding** of the text in relation to wider contexts (eg the effects of the online world on today's society; how society has changed or stayed the same; personal experience with safety or danger online).	Shows **perceptive understanding** of the text in relation to wider contexts (eg the effects of the online world on today's society; how society has changed or stayed the same; personal experience with safety or danger online).
				May begin to combine examples.	Combines examples.	Gives appropriate examples.	Gives a range of appropriate examples.

N0 = No response; no relevant evidence.

Sample evidence for Question Three

*Note: Evidence of "appreciation" is highlighted in **bold***.

Achievement	Achievement with Merit / Excellence
Imperatives • "Don't be an egg!", "do NOT send 'inappropriate' selfies to anyone" (lines 31–32) This is an informative / persuasive piece that gives advice, and by following these instructions / commands the reader will learn how to be safe.	**The purpose of the piece is to inform young people of the sometimes hidden dangers of the online world, and to convince them to avoid doing certain things in order to keep themselves safe.** The writer is clearly trying to appeal to his target audience of teenagers through the use of slang, colloquial language, and jargon associated with Internet use. **Some of the jargon / slang is quite exclusive to young people and those "in the know" online.**
Metaphor • "behind its cuddly kitten.gif exterior lies a shady pack of wolves" (lines 1–2) suggests that while someone can appear to be harmless / innocent on the Internet, the reality can be more sinister • "cloaked in the shroud of anonymity" (line 3) suggests how the Internet allows a person to hide their identity as though beneath cloth (a shroud can be used to cover or protect).	The piece uses inclusive pronouns, imperatives, and direct address to target the reader and make them feel the piece is personally directed at them. **The writer tries to strike a balance between information and advice, without developing a didactic / "preachy" tone. He avoids making judgements, except in the case of describing cyber bullying as "uncool." Instead he endeavours to present himself as being just one of the teenagers he is addressing by sharing his own stories in first person – "I've met some really amazing, smart and lovely people over the Internet" (line 27); "I understand that as teenagers we have raging hormones" (line 31). If the piece sounded too moralistic, it could turn off some readers.**
Slang • "egg", "doofus" (line 8), "dude" (line 11), "creeps" (line 28), etc. Colloquial language • "oh I dunno" (line 17), "duh" (line 23), "this person … just totally gets you" (lines 29–30), etc. The writer uses language that would appeal to teens so that his message is more readily received, and it ensures the tone of the piece is conversational and light.	Appropriate humour, such as the example of "the famous Nigerian email scam" (line 16) is used to keep the tone light and the topic entertaining. The piece is structured clearly, through the use of three subheadings (the "three golden rules" of the title) to break the information down into manageable sections and ensure that it is more easily digested. The writer wants us to understand that while the Internet is an inevitable part of life, it is a place with hidden dangers. **However he is at pains not to be a "fear-monger" (line 1). He doesn't want to panic or frighten teenagers, and he does not imply that not using the Internet would be a realistic option.**
Jargon • "kitten.gif" (line 2), "Twitter troll" (line 6), "live-tweeted" (line 10), "Reddit or 4chan" (line 28) Specialist terms related to the online world target this piece at those who use and understand such terms, namely Internet-savvy teens.	
Rhetorical question • "are you 100% certain that they will be forever?" (line 35) invites the reader to consider the reliability of their "friends" and to think about the longer term consequences of sending inappropriate photos.	
Anecdote • "This doofus decided to repeatedly taunt the professional boxer Curtis Woodhouse" (line 8) A real-life story with consequences adds validity to the writer's point about not saying anything online you wouldn't say in real life.	
Subheadings • "*1. Don't say anything online that you wouldn't in real life*" (line 4) The use of subheadings breaks the information down into manageable chunks for a teen reader, and summarises the writer's main points.	

Inclusive pronouns • "We've all seen them" (line 5) Second person pronouns / direct address • "the first time you meet" (line 30) The article is clearly directed to the reader, and feels personal. The writer's use of inclusive pronouns adds to the friendly tone, making his advice seem less "preachy".	
Minor / short sentences • "No, really" (line 1) adds emphasis to the writer's point about the Internet being "a scary place"; also adds to the conversational, humorous tone.	
Listing • "ready to bully, steal and deceive" (line 2) – builds up a picture of the many ways the Internet can be harmful • "amazing, smart and lovely people" (line 27) – emphasises there are also many people with great qualities online.	
Negative adjectives • "venomous" (line 5), "uncool" (line 6) reinforce the writer's opinion that cyber bullying is not an admirable activity to be involved in.	
Negative verbs • "spewing" (line 5), with its strongly negative connotations, shows that the writer thinks cyber bullying is very unpleasant.	
Humour • "Nigeria does not have a prince, and even if it did, he wouldn't email a teenager for money" (line 15) makes fun of people's gullibility. Humour keeps the tone light and entertaining.	

Cut Scores

	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	0 – 6	7 – 12	13 – 18	19 – 24