National Certificate of Educational Achievement

Sigma English Workbook

NCEA Achievement Standard 1.8
Connections Across Texts

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ISBN 978-1-877567-48-3

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1 Understanding the Standard

Achievement Standard 1.8 - Connections Across Texts AS90852

Title : Explain significant connection(s) across texts, using supporting evidence

Assessment : Internal Credits : 4 Subfield : English Domain : English Written Language

Achievement	Achievement with Merit	Achievement with Excellence
• Explain significant connection(s) across texts, using supporting evidence.	• Convincingly explain significant connections(s) across texts, using supporting evidence.	• Perceptively explain significant connection(s) across texts, using supporting evidence.

In order to pass this internally assessed Achievement Standard you need to present your ideas about **significant connections** that exist across at least **four selected texts**. The internal assessment will ask you to identify significant connection(s) across at least four texts (written, oral and/or visual, short and/or extended texts must be included). The texts need to be at or above Level 6 of the *New Zealand Curriculum*. You need to plan and develop **a report or presentation** that explains these connection(s).

You are required to read, view or listen closely to texts, collect information, and develop ideas for the assessment activity which will occur both in and out of class time. You must **independently** choose and read at least one of your texts (i.e. without the support of your teacher). You will be assessed on how well you develop and support your ideas, and on the originality of your thinking, insights, or interpretation. You will have the opportunity to receive feedback from your teacher, to edit, revise, and polish your work before assessment judgements are made. Your teacher will expect to see your work at various **designated checkpoints** during the planning stages.

Presentation possibilities include, **a written report**, **an oral report** or **speech**, **a poster**, **a podcast**, **a computer-aided presentation**. In your presentation, you will be expected to identify and explain a significant connection or connections across all of your texts. You will make clear points that develop understandings which show your insight or originality in thought or interpretation. You will need to **refer to specific**, **relevant details** from each text that explain the connection(s) you are making. Your work needs to be of some substance. For example, in presenting a report for assessment you need to write **at least 350 words** in order to meet the required standard.

You need to choose carefully and select texts that have **sufficient depth and relevance** to your topic. This resource will guide you. At an early stage you need to **identify possible connections** across your chosen texts related to such things as **theme**, **author**, **language features** or **narrative perspective** (viewpoint). You will have the opportunity to choose an aspect of the writing that interests you and which you want to explore. During your reading, viewing and listening activities you are expected to independently take accurate and relevant notes of each text that you can use in your presentation or report.

Making Connections :

The types of connections that you could look for during the reading / viewing / listening phase include :

- a similar **subject or theme**; e.g. friendship, World War II, slavery
- a similar **storyline, plot or synopsis**; e.g. unexpected significant change creating an event or action
- similar **characters**; e.g. an innocent victim, villain, or hero
- a similar **time setting**; e.g. texts set in the future, past, or present
- a similar **place setting**; e.g. texts set in New Zealand or the Pacific or an imagined world
- a similar **narrative perspective**; e.g. an innocent narrator, an omniscient perspective
- the same **genre**; e.g. novels, biography, plays, poetry, short stories
- the same **field of interest**; e.g. online blogs

Following this period of exploration you will read through your notes, highlighting significant material in order to be able to explain the connection(s) between the texts in your own words. You need to **identify the similarities** between the texts as well as **their points of difference**. In this way you will come up with new ideas together with the evidence you have collected that will form the basis of your response in an oral, written and/or visual form.

Skills Required for Success in this Achievement Standard

- ❏ **Explaining significant connection(s)** : involves identifying and considering significant aspects of each of the texts. *Significant* means *important*. These connections can include, the purpose of the author in writing the text, who is the audience, what knowledge, experience and ideas are used (e.g. character, theme, setting), what language features are used (e.g. vocabulary, style, symbolism), and what structures are used (e.g. narrative, part text, whole text).
- ❏ **Using supporting evidence** : involves providing one or more relevant examples and/or quotations that demonstrate the significant connections listed above.
- ❏ **Convincingly explaining significant connection(s)** : involves explaining accurately and in some detail how the significant connection(s) you have identified above is interpreted by you, the reader, listener or viewer, using supporting evidence such as one or more relevant examples and/or quotations to support your viewpoint.
- ❏ **Perceptively explaining significant connection(s)** : involves explaining accurately, in detail and with insight how the significant connections you have identified above relate to society and the wider world and presenting these ideas in a convincing manner using supporting evidence such as one or more relevant examples and/or quotations to support your viewpoint, effectively drawing findings together to make new understandings.

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6 Viewpoint - Poetry

Task 3 Using an Omniscient Viewpoint

1 Read the following poem aloud and the example of writing in response that follows.

Anthem for Doomed Youth

by Wilfred Owen

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries now for them; no prayers nor bells,
Nor any voice of mourning save the choirs,-
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of patient minds,
And each slow dusk a drawing-down of blinds.

Source: The Complete Poems and Fragments of Wilfred Owen (1984)

Vocabulary note :

passing bells - bells which are rung in a local parish church at the time of a death of a parishioner (church member)

orisons - prayers

drawing-down of blinds - refers to a custom of shutting the blinds in the house as a mark of respect for the dead.

pallor - paleness

pall - a covering over a coffin; traditionally a national flag for a soldier

Example of Writing in Response to Viewpoint

In writing the poem 'Anthem for Doomed Youth' in 1917 about the psychological effect of battle on soldiers in World War I, Wilfred Owen's ***purpose*** *was to describe the true horrors of war, at a time when the truth about war was suppressed in the newspapers of the day.*

The poet's intended ***audience*** *was the people of England whom he felt needed to agitate to stop the war. He set his poem 'Anthem for Doomed Youth' on a battlefield in France where many young men lay dying in the mud, without access to a Christian burial service.*

His ***idea*** *or* ***theme*** *was that the young men deserved better treatment and that war was not the glorious experience they had been promised.*

In terms of ***language features****, Owen used alliteration and onomatopoeia. He wrote : "the stuttering rifles' rapid rattle". In the words stuttering and rattle, the effect of the repetition of the letter 't', combined with a word that sounds like the noise it makes gave us a picture of the gunfire in a battle. This is also an example of* ***personification*** *as the rifles become 'humans' with a speech impediment.*

In terms of ***text conventions****, Owen used the* ***rhyming*** *and* ***rhythmical*** *pattern of a* ***Shakespearean sonnet*** *to draw attention to his theme of the contrast between the reality of the war at the front line and the behaviour of loved ones on hearing the news of another dead youth. The ABABCDCD EFFEGG rhyme scheme and the iambic pentameter rhythmical pattern (Da dum, Da dum, Da dum, Da Dum Da Dum) drive the poem, giving it an interesting and effective shape.*

The ***viewpoint*** *in this poem is* ***omniscient****, which explains how the poet shifts from describing the scene on the battlefield in France in the first stanza to the likely reaction of the sweethearts and sisters of the soldiers at home in England on hearing the news of the death of their friend, fiancé or brother in the second stanza.*

Task 3 continues on next page

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12 Setting

Task 5 Locating the Story

1 Use details from a text you have studied/chosen to complete your own **Details of the Setting** table. Consider these points :

- ❏ **Place** - Real or imagined? Rural or urban (or both)? Safe or dangerous? Big or small?
- ❏ **Time** - Past, present or future? Peace or war? Summer or winter?
- ❏ **Social Context** - Rich or poor? Young or old? Competing or co-operating? Good or bad?
- ❏ **Atmosphere** - Scary or pleasant? Welcoming or hostile?

Title of Text : Author :

Place	
Time	
Social Context	
Atmosphere	

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21 Plot and Character

Task 13 Plot Exposition

The setting, ideas, characters and action are introduced (exposed) to the reader during the exposition element of the plot. When reading or viewing longer texts such as short stories, novels, films and plays the **exposition** allows the reader to discover what makes these characters *interesting* and what motivates them to *change* the way they behave.

1 Select a longer text to focus on in answering this question.

Title of Text

Author

a) Read the first 20 to 30 pages of your text or view the first 20 minutes of your full length feature film. This is where you will find the *Exposition* of the story or plot.

b) Compare aspects of the plot and the central characters in your studied/chosen novel / film / short story / play by filling in this table. Describe the character's physical appearance : (e.g. age, clothes), physical qualities : (e.g. strength, beauty), personality : (e.g shy, cheeky), character's mind : (intelligent, resourceful), self-image : (e.g confident), values : (religious, dishonest) . . .

Summary of Exposition - What Happens	Character Traits (exposed)	Setting (exposed)
On pages / minutes 1-3		*Where is the text set?*
On pages / minutes 4-7		
On pages / minutes 8-11		*What time period is the text set in?*
On pages / minutes 12-15		
On pages / minutes 16-19		*What is the social context to the setting?*
On pages / minutes 20-23		
On pages / minutes 24-30		

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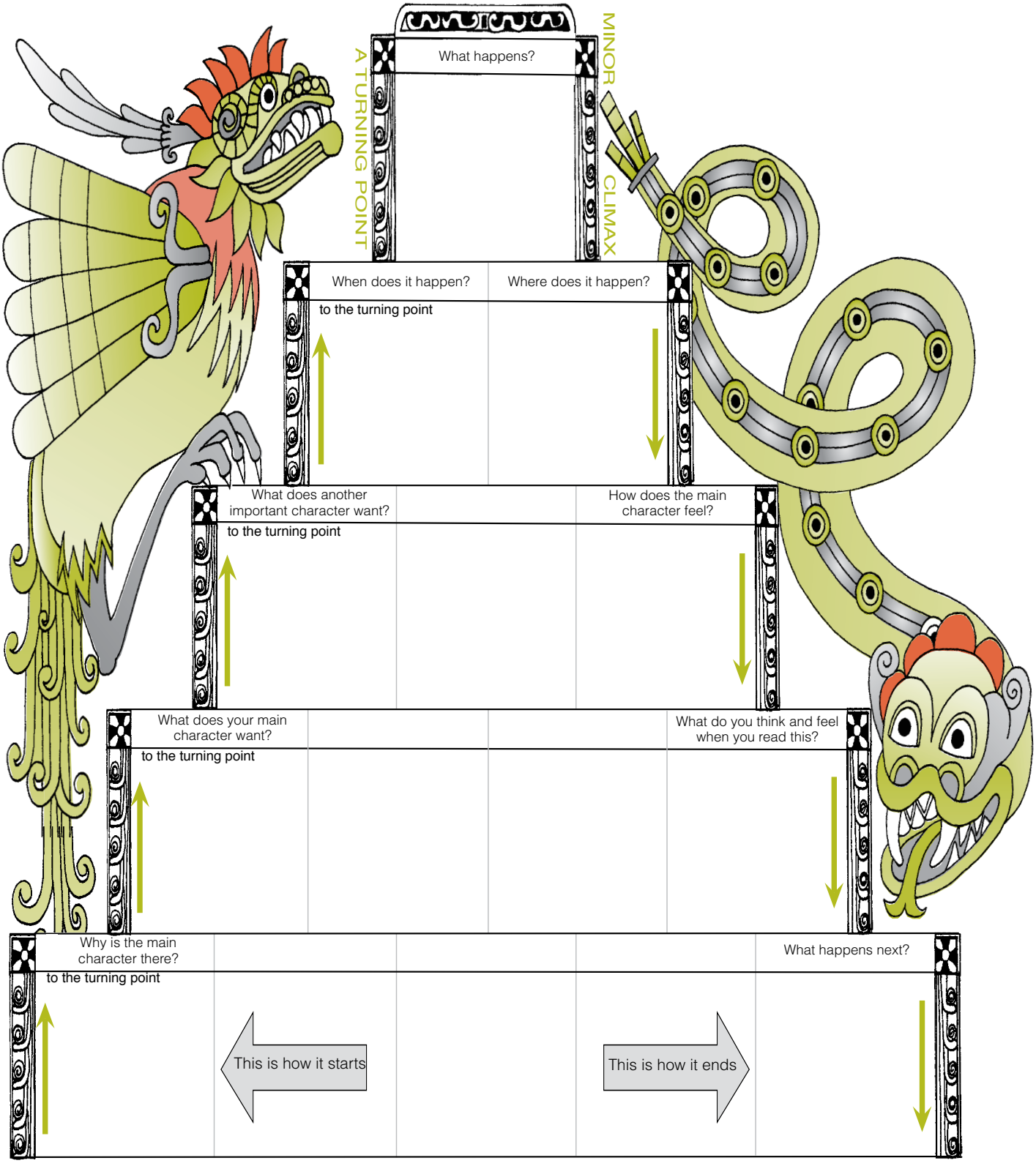
28 Plot

Task 18 Your Text - A Minor Turning Point Pyramid

1 Choose one **minor turning point** from your studied/chosen text (A) and complete this Turning Point Pyramid.

The ways of identifying the turning points are listed on the previous page and the *Romeo and Juliet* pyramid example on the same page should help you with this task.



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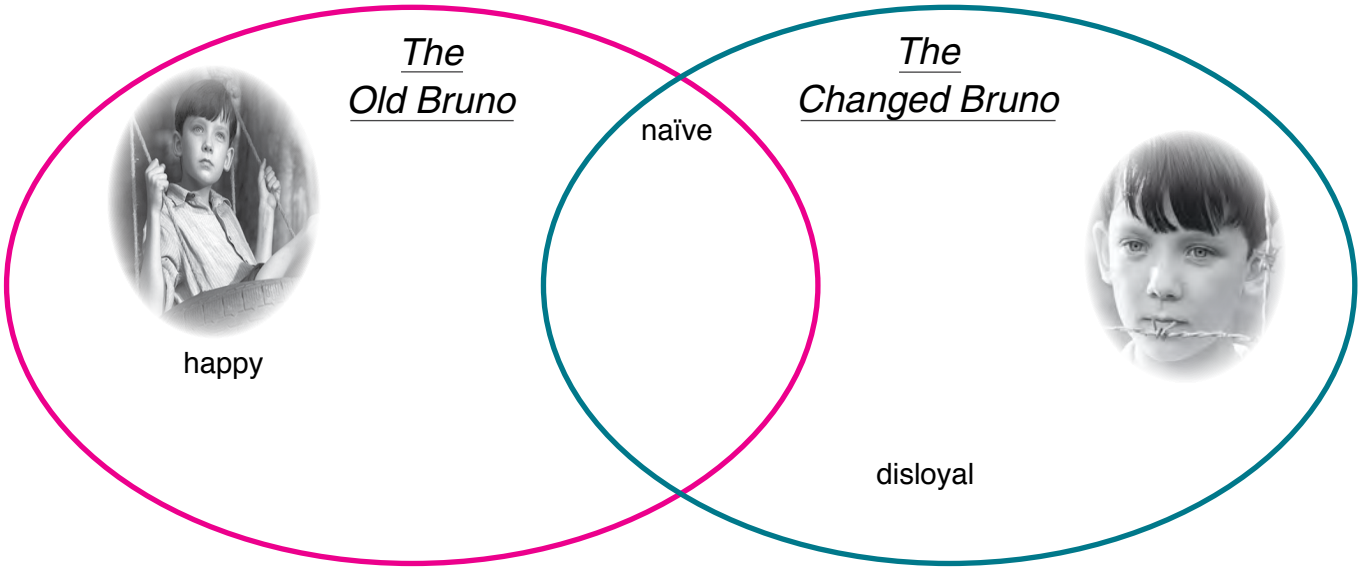
42 Theme and the Major Character

Task 28 Changes to a Major Character - A Venn Diagram

1a) A Venn diagram is a good method to summarise the ways in which the central character of your studied/chosen text book changes over time. Create a Venn diagram using the character of *Bruno* in the novel, *The Boy in the Striped Pyjamas*.

The 'Old Bruno' has the character traits of Bruno when he was in Berlin before moving to Auschwitz. The 'Changed Bruno' displays the character traits he has been forced to develop as a result of his experiences. The themes in this story have acted on Bruno's character and changed him, but not all is changed, the central area of the diagram shows those things he has retained throughout. We have started the process for you. Work in pencil as some traits may need to be relocated.

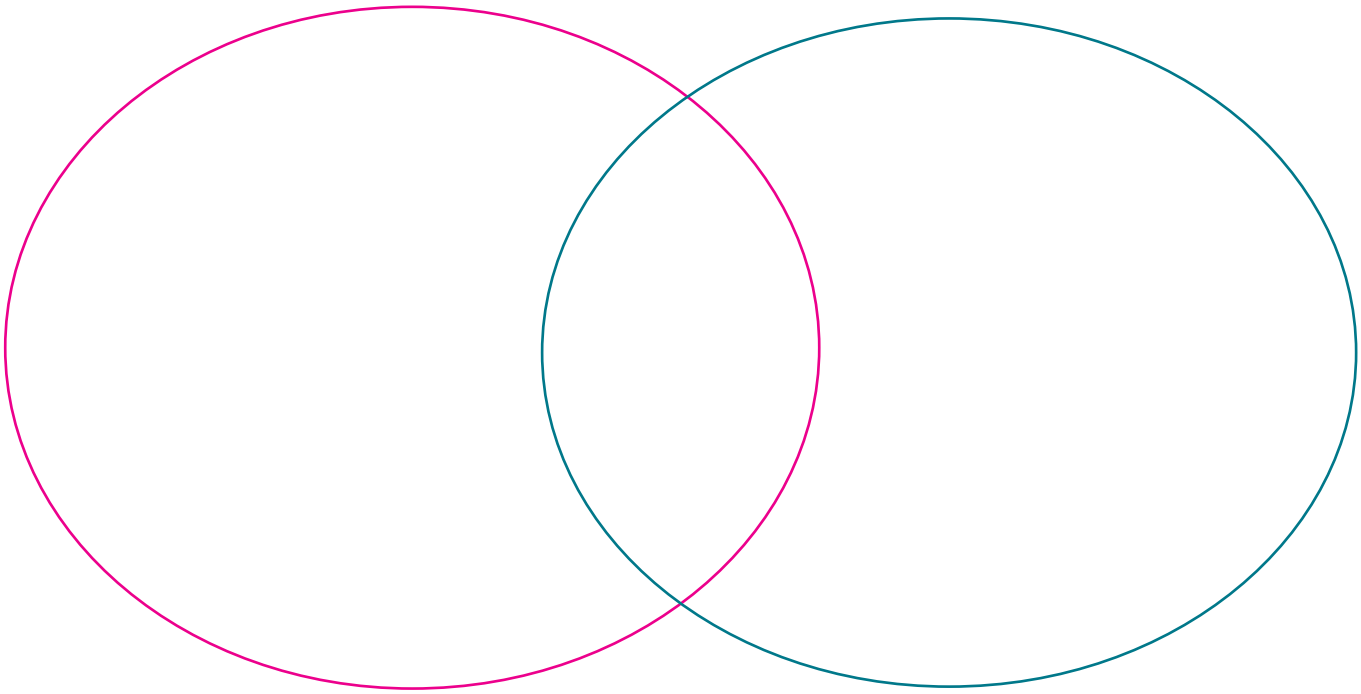


b) Select a major character from one of your studied/chosen texts and develop a Venn diagram which shows the link between the big theme or idea and the change or development in the character.

Text A Title :

Text A Author / Director : Text Type :

Name of major character : .



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52 Short Story Example

'The Doll's House' - Katherine Mansfield

This story, written in 1922 by one of New Zealand's most famous writers, Katherine Mansfield, is called *The Doll's House*. It has been translated into many languages and has been read throughout the world. It is renowned because of the writer's attention to detail and her use of symbols. The story is written in the **third person** from an **omniscient point of view**. It focuses on what happens when the youngest daughter in the wealthy Burnell family, *Kezia*, goes against her mother's wishes by inviting two working class children into their house to see the new doll's house. Read Mansfield's short story reproduced below.

The Doll's House

by Katherine Mansfield

When dear old Mrs. Hay went back to town after staying with the Burnells she sent the children a doll's house. It was so big that the carter and Pat carried it into the courtyard, and there it stayed, propped up on two wooden boxes beside the feed-room door. No harm could come of it; it was summer. And perhaps the smell of paint would have gone off by the time it had to be taken in. For, really, the smell of paint coming from that doll's house ("Sweet of old Mrs. Hay, of course; most sweet and generous!") - but the smell of paint was quite enough to make any one seriously ill, in Aunt Beryl's opinion. Even before the sacking was taken off. And when it was . . .

There stood the doll's house, a dark, oily, spinach green, picked out with bright yellow. Its two solid little chimneys, glued on to the roof, were painted red and white, and the door, gleaming with yellow varnish, was like a little slab of toffee. Four windows, real windows, were divided into panes by a broad streak of green. There was actually a tiny porch, too, painted yellow, with big lumps of congealed paint hanging along the edge.

But perfect, perfect little house! Who could possibly mind the smell? It was part of the joy, part of the newness.

"Open it quickly, some one!"

The hook at the side was stuck fast. Pat pried it open with his pen- knife, and the whole house-front swung back, and - there you were, gazing at one and the same moment into the drawing-room and dining-room, the kitchen and two bedrooms. That is the way for a house to open! Why don't all houses open like that? How much more exciting than peering through the slit of a door into a mean little hall with a hat-stand and two umbrellas! That is - isn't it? - what you long to know about a house when you put your hand on the knocker. Perhaps it is the way God opens houses at dead of night when He is taking a quiet turn with an angel. . . .

"O-oh!" The Burnell children sounded as though they were in despair. It was too marvellous; it was too much for them. They had never seen anything like it in their lives. All the rooms were papered. There were pictures on the walls, painted on the paper, with gold frames complete. Red carpet covered all the floors except the kitchen; red plush chairs in the drawing-room, green in the dining-room; tables, beds with real bedclothes, a cradle, a stove, a dresser with tiny plates and one big jug. But what Kezia liked more than anything, what she liked frightfully, was the lamp. It stood in the middle of the dining-room table, an exquisite little amber lamp with a white globe. It was even filled all ready for lighting, though, of course, you couldn't light it. But there was something inside that looked like oil, and that moved when you shook it.

The father and mother dolls, who sprawled very stiff as though they had fainted in the drawing-room, and their two little children asleep upstairs, were really too big for the doll's house. They didn't look as though they belonged. But the lamp was perfect. It seemed to smile to Kezia, to say, "I live here." The lamp was real.

The Burnell children could hardly walk to school fast enough the next morning. They burned to tell everybody, to describe, to - well - to boast about their doll's house before the school-bell rang.

"I'm to tell," said Isabel, "because I'm the eldest. And you two can join in after. But I'm to tell first."

'The Doll's House' continues on next page

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64 Poetry

Task 40 Purpose and Audience

1 When writers begin to write a novel, non-fiction book, play, poem or film they always consider the potential purpose of the work and the audience they have in mind for the written, visual or oral text.

The **purpose** of writing a text can be :	to entertain, to inform, to express feelings, to persuade, to affect the reader's/viewers feelings to pass on a message, to make contact, to explore an idea.
The type of **audience** can be :	children, teenagers, adult, men, women, sports people, or people with an interest in a specific to a genre (type) of writing e.g. science fiction, fantasy, fishing, cooking, gardening, gaming, sport, history, romance, crime, craft, biography, or theatre, film/TV.

a) Choose **ONE** text to focus on (Text A) and explain in a paragraph what you think is the most likely reason (purpose) that the writer had for choosing to write about that topic and with the themes that they chose. Use quotations to support your answer.

b) Choose **ANOTHER** text to focus on (Text B) and explain in a paragraph what you think is the most likely audience that the writer had in mind in choosing to write about that topic and with the themes that they chose. Use quotations to support your answer.

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Task 44 Recording the Evidence - continued

Third Text Title :

Character / Subject	Quotation / Fact : What's Happening :

Character / Subject	Quotation / Fact : What's Happening :

Fourth Text Title :

Character / Subject	Quotation / Fact : What's Happening :

Character / Subject	Quotation / Fact : What's Happening :

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