

THREE LESSONS WORK PRACTISING FOR READING UNFAMILIAR TEXTS

Using the following resource, the students should follow the following steps

1. A) Read the sample paper and resource - Copy all of it and save it into a new google doc of your own.
B) Read the Markers Report Below describing what
2. Attempt to answer the questions - students should do this into their on-line assessment portfolios (Spare NETBOOKS in cupboard if any don't have computers).
3. Students should then use the assessment schedules and exemplars to mark each answer they have provided - and add the marks to their google doc.
4. Beneath each answer, they should then revise their original, attempting to bring it to a higher level, using their understanding of the schedule and the exemplar.

90057

ACHIEVEMENT

Candidates who were awarded Achievement for this standard demonstrated the required skills and knowledge. They typically:

- read the instructions carefully and followed them
- used their own words where required
- provided an example from the text where required
- identified language features and provided relevant examples
- did not repeat material for questions using the same text

NOT ACHIEVED

Candidates who were assessed as Not Achieved for this standard lacked some or all of the skills and knowledge required for the award of Achievement. They typically:

- attempted a limited number of questions
- went beyond the text and made claims that were not present in the text, or summarised the text
- could not identify language features
- did not understand the requirements of the question
- did not use their own words as required.

ACHIEVEMENT WITH MERIT

In addition to the skills and knowledge required for the award of Achievement, candidates who were awarded Achievement with Merit typically:

- identified and explained the effect of specific language features and examples
- used relevant quotations or examples to support points made
- elaborated on their ideas; writing more than one statement of explanation.

ACHIEVEMENT WITH EXCELLENCE

In addition to the skills and knowledge required for the award of Achievement with Merit, candidates who were awarded Achievement with Excellence typically:

- appreciated the purpose of the writer or designer across the text as a whole
- answered in some length and depth, showing insight and perception
- demonstrated a detailed knowledge of the text based on analysis of the language features,

identifying several features and detailing how they were used including examples

- showed engagement with the text
- understood that “how” questions required a comment on the writer/designer’s techniques and intentions
- wrote fluently and coherently.

Read and show understanding of unfamiliar texts

SAMPLE resource

1



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Level 1 English

90851 (1.3): Show understanding of significant aspects of unfamiliar written text(s) through close reading, using supporting evidence

Credits: Four

RESOURCE BOOKLET

Refer to this booklet when answering the questions for English 90851 (1.3).

Check that this booklet has pages 2–3 in the correct order and that none of these pages is blank.

YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.

TEXT A: *The Twilight Tales of Oamaru* (written text – prose)

Read Text A, then answer Questions One and Two.

from The Twilight Tales of Oamaru (travel writing website, *Four Corners*)

	<p>In the concrete darkness of Smith’s Grain Store three candles flicker. The shadow of Annette Knowler’s tiny frame morphs* into a wavering monster as she passes them. Outside, wind crashes against the limestone walls and rain scratches on the ancient windows.</p>
<p>5</p> <p>10</p>	<p>The weather is perfect for setting an eerie scene, but not so for the Oamaru Twilight Tales Tour my friend and I have booked in for. “I can’t promise you a walking tour, because of the weather,” says our host and professional storyteller, Annette, dressed in a black woollen hat, scarf and gloves with sprightly rainbow trim. “But I can promise you some great stories.” She bundles us up in blankets and we perch on the room’s only chairs in baited anticipation.</p>
<p>15</p>	<p>Annette starts with the tale of Eloise. A tale that, like her others, is set in Victorian-era Oamaru and is based - “to some degree” - on fact. Through Annette’s vivid vocal imagery we learn of the exploits of Eloise - a mischievous young woman who attended a ball on the top floor of this very building and fell to her death on the staircase behind us. “She’s still here,” says Annette, matter-of-factly. Dancing orange shadows illuminate one side of her petite face. We grip our blankets tighter.</p>
<p>20</p>	<p>In the vast shadowy emptiness of this century-old building, Annette continually morphs before our eyes: one moment she’s ‘Word Weaver’, master storyteller, whose intensely dark eyes dart between our fright-stricken faces as she resurrects history with her unique recipe of fact and fiction. Then, she becomes Annette Knowler, chatty, gentle, practical retiree, and fount of local knowledge.</p>
<p>25</p>	<p>Sometimes the two merge: “Where are you staying tonight?” asks Annette, between tales. “The Criterion Hotel,” I reply.</p> <p>Her eyes widen enthusiastically: “There are a lot of good stories about that place!”</p> <p>We beg her not to tell us. She agrees but wants to know which room we’re in. “16,” we peep in unison, expecting the worst.</p> <p>“Ah, good. As long as you’re not in room 22. There’s a cold patch in there... But I won’t tell you about that.”</p>

Glossed word

*morphs: changes

Source: Amelia Norman, *The Twilight Tales of Oamaru*
<http://www.amelianorman.co.nz/Twilight-Tales-of/> © Amelia Norman

TEXT B: *The Pot Plant Tree* (written text – poetry)

This poem explores the idea of friendship between two individuals.

Read Text B, then answer Questions Three.

	The Pot Plant* Tree
	I haven't seen you in a while, I heard you'd cut all your hair off. Tonight I remembered how we, While we were walking home 5 On a dark, real, Grey Lynn night, Stole three pot plants from down the road. For some reason I kept two – Called one Henry and the other one Loosenut. I swapped the names later on. 10 And you called yours Theodore. I'm sorry I didn't ask you about the matter, You know the one I mean. It's too bad. We used to make sure We both watered those plants.
15	When you moved out, Theodore died. He was never really my responsibility And I disregarded** Loosenut eventually. Now Henry sits in my new lounge room With a red stake in his soil.
20	It's been ages since I last saw you. I hardly remember to water Henry. I probably won't even now I'm Writing about how I haven't. Sometimes I just forget my priorities.
25	Mind you – he's a hardy*** plant, old Henry.

Glossed words:

* pot plant: a household plant, growing in a pot

** disregarded: ignored, didn't look after

*** hardy: live even without being looked after

Source (text used with the permission of the author): Gareth Simpson, "The Pot Plant Tree", from *With Love, Tira: Journal of Secondary Students' Writing 1992* (Wellington: Learning Media), p. 5

1

SAMPLE PAPER

NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Level 1 English

90851 (1.3): Show understanding of significant aspects of unfamiliar written text(s) through close reading, using supporting evidence

Credits: Four

Check that you have been supplied with the resource booklet for English 90851 (1.3).

You should answer ALL parts of ALL questions in this booklet.

If you need more space for any answer, use the page(s) provided at the back of this booklet and clearly number the question.

Check that this booklet has pages 2–9 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO YOUR TEACHER AT THE END OF THE ALLOTTED TIME.

<i>For Assessor's use only</i>	Achievement Criteria	
Achievement	Achievement with Merit	Achievement with Excellence
Show understanding of significant aspects of unfamiliar written text(s) through close reading, using supporting evidence.	Show convincing understanding of significant aspects of unfamiliar written text(s) through close reading, using supporting evidence.	Show perceptive understanding of significant aspects of unfamiliar written text(s) through close reading, using supporting evidence.
Overall Level of Performance		

You are advised to spend 60 minutes answering the questions in this booklet.

QUESTION ONE: written text – prose

Refer to Text A, *The Twilight Tales of Oamaru*, in the resource booklet to answer Question One.

Read lines 1-10 (“In the concrete darkness ... in baited anticipation.”).

1. In your own words, describe ONE aspect of setting that the writer uses to suggest that the *Oamaru Twilight Tales Tour* will be exciting and give an example.
 1. Aspect of setting:
 1. Example:
 1. Explain how the aspect of setting that you described in (a) helps the writer show that the tour will be exciting. Support your answer with examples from the text.

1. Explain how this aspect of setting links with other aspects, such as character or style, in lines 1-10 to show that the tour will be exciting. Support your answer with examples from the text.

Read lines 1-10 (“In the concrete darkness ... in baited anticipation.”).

1. In your own words, describe ONE interesting aspect of the character of Annette, the tour guide, and give an example.
1. Aspect of character:
1. Example:
1. Explain why the aspect that you described in (a) helps you understand what Annette is like. Support your answer with examples from the text.

Read lines 11-29 (“Annette starts with ... tell you about that.”).

1. Explain how the writer develops this aspect of Annette’s character in the rest of the text. Support your answer with examples from the text.

- 1.
2. Look at Text A as a whole.

Explain how the writer shows you that Annette has an important role in the *Oamaru Twilight Tales Tour*. Support your answer with examples from the text. In your answer, you could cover some of the following aspects:

- ideas
- style / imagery
- structure
- narrative point-of-view
- text conventions of travel writing.

SAMPLE ASSESSMENT SCHEDULE

English 90851 (1.3): Show understanding of significant aspects of unfamiliar written text(s) through close reading, using supporting evidence

Evidence Statement

Question One	Achievement	Merit	Excellence
<p>Note: Question (a) is designed to scaffold candidates towards Achievement. Candidates must explain at (b), (c) or (d), to gain Achievement.</p> <p>The points in bold describe what is expected to meet the criterion at each level. The additional details unpack ways in which the quality of the understanding may be 'stepped</p>	<p>A response that shows understanding will explain why an aspect of setting is used by the writer suggest that the tour will be exciting, and have appropriate supporting evidence.</p> <p>Note: An answer showing understanding will make a statement and explain it in terms of the effect/ meaning created.</p>	<p>A response that shows convincing understanding will explain how an aspect of setting links to other details lines 1-10 to suggest that the tour will be exciting, and have supporting evidence.</p> <p>Note: A convincing answer will explain how significant aspects of the text work together to create meaning.</p>	<p>A response that shows perceptive understanding will explain how the writer shows that the tour is an exciting tourist attraction, and include appropriate supporting evidence.</p> <p>Note: A perceptive answer will explain ideas in terms of the context of the whole text and/ or its relationship to wider society/ human experience.</p>

up' from Achieved, to Merit, to Excellence.			
	<p>1. Night / darkness / little light (e.g. "concrete darkness", "candle s flicker", shadow.</p> <p>2. Adds to the sense of the tour being suitably scary; creates an atmosphere of eerie, ghostly horror, which is appropriate for 'Twilight Tales'. It will be thrilling.</p>	<p>Lines 1-10 introduce the idea of a <i>Twilight Tour of Tales</i> and the writer aims to build up a sense of excitement about the ghostly tales, at the start of this tour.</p> <p><i>Candidates might discuss one or more of the following points:</i> suggesting the idea of ghosts and monsters (metaphor of "wavering monster" in the shadow)</p> <ul style="list-style-type: none"> ● the "eerie" scene (vocab connotes horror / ghosts) ● creating a scene that reminds us of horror movies – stormy weather, long shadows, chilly air (connotative vocab) ● the excitement of the narrator herself ("baited anticipation" – first person narrative) ● the ghosts / "great tales" may be true; it is a historical place / town ● the symbolism of the three flickering candles; 'three' is often in magical / ghostly stories (eg Macbeth). 	<p>An excellence response will show perceptive understanding of the purpose of the text as entertaining / compelling travel writing; the writer is aiming to place the reader in this thrilling historical tour experience with her.</p> <p><i>Candidates might discuss one or more of the following points:</i></p> <ul style="list-style-type: none"> ● repeated references to symbols and motifs associated with horror / ghosts ● first person narrative: explains feeling of excitement, thrill, and nervousness. The tone reflects their enjoyment of the fear ● references to history, the tales of Oamaru to build a sense of place and reality to the tales ● richly connotative vocabulary and imagery to describe the feelings of excitement and fear during the tour ● dialogue / direct speech, often in present tense to suggest that ghosts still exist. ● structure: from anticipation to the excitement of the stories to a satisfying conclusion that promises even greater thrills.
	(i) Stormy weather		

	<p>(“wind crashes”, “rain scratches”).</p> <p>1. Adds to the sense of the tour being suitably scary; creates an atmosphere of eerie, ghostly horror. It will be thrilling.</p>		
	<p>1. Old grainstore (e.g. “limestone walls”, “ancient windows”).</p> <p>1. Supports the idea of the stories being historical, based on the events of the past. Suggests the idea of ghosts. Thrilling / exciting ideas.</p>		
	<p>1. Cold / chilly (“bundles us up in blankets”, “Hat, scarf, gloves”).</p> <p>1. Adds to the sense of the tour being suitably scary; creates an atmosphere of eerie, ghostly horror, which is appropriate for ‘Twilight Tales’. It will be thrilling.</p>		

Points cited above as evidence are indicative and not exclusive.

Question Two	Achievement	Merit	Excellence
<p>Note: Question (a) is designed to scaffold candidates towards Achievement. Candidates must explain at (b), (c) or (d), to gain Achievement.</p> <p>The points</p>	<p>A response that shows <i>understanding</i> will explain why the detail in lines 1 – 10 helps them understand what the character of Annette is like, and have appropriate supporting evidence.</p> <p>Note: An answer showing understanding will make a statement and explain it in terms of the effect / meaning created.</p>	<p>A response that shows <i>convincing understanding</i> will explain how the writer develops this aspect of Annette’s character in the rest of the text, and have supporting evidence.</p> <p>Note: A convincing answer will explain how significant aspects of the text work together to create meaning.</p>	<p>A response that shows <i>convincing understanding</i> will explain how the writer shows them that Annette has an important role in the <i>Twilight Tales Tour</i>, and have supporting evidence.</p> <p>Note: A perceptive answer will explain ideas in terms of the context of the whole text and</p>

<p>in bold describe what is expected to meet the criterion at each level.</p> <p>The additional details unpack ways in which the quality of the understanding may be 'stepped up' from Achievement, to Merit, to Excellence.</p>			<p>/ or its relationship to wider society / human experience.</p>
	<p>1. Small / petite ("tiny frame").</p> <p>1. Suggests that she is rather charming, elderly and that her stories may be harmless, not too scary.</p>	<p><i>Candidates might discuss one or more of the following points:</i></p> <p>Annette as caring, friendly:</p> <ul style="list-style-type: none"> ● she is "chatty, "gentle"; elderly ● she looks after her guests on the tour ● a local who loved sharing history ● she won't scare them about their room. <p>AND/OR</p> <p>Annette as master of ghostly storytelling:</p> <ul style="list-style-type: none"> ● references (rich vocab / imagery) to her shadow, her eyes, dancing shadows on her face ("monster", "intense, dark eyes") ● she is highly skilled ("professional", "word weaver") ● she enhances the truth with her own thrilling detail ("to some extent") <p>AND/OR</p>	<p>An excellence response will show perceptive understanding of the character of Annette as the key to the success of the tour.</p> <p><i>Candidates might discuss one or more of the following points:</i></p> <ul style="list-style-type: none"> ● the writer's use of contrasting details / juxtaposition to describe her so she herself seems as unpredictable as her stories ● the writer being unsure o / / intrigued by Annette and this adds to the thrill of the tour, which is its key selling point ● Annette transforming the stories ("recipe of fact and fiction") just as she seems to transform ● Annette's historical knowledge

		Annette as character of contrasts: <ul style="list-style-type: none"> ● she keeps changing (repetition of “morphs”) ● she seems sweet and gentle but clearly enjoys scaring them (last line). 	and skill (both as host and as storyteller) creating a successful experience.
	(i) Professional storyteller (“host and ...storyteller”, “I can promise you some great stories.”). <ol style="list-style-type: none"> 1. She is talented and knowledgeable. 		
	<ol style="list-style-type: none"> 1. Looks after the people on the tour (won’t take them out in bad weather, “bundles us up”). 1. She is a warm, friendly person who won’t let them come to harm. Caring. 		
	<ol style="list-style-type: none"> 1. Contrasting clothes (“black hat ... sprightly rainbow trim”). 1. She is a mixture of the eerie-ness of her ghost stories and the warmth of her character. She is someone who is not easily categorized. 		
	<ol style="list-style-type: none"> 1. Enthusiastic / cheerful (“I can promise you some great stories.”). 1. She is a warm, friendly person who loves what she does. 		

Points cited above as evidence are indicative and not exclusive.

Question Three	Achievement	Merit	Excellence
<p>Note: Question (a) is designed to scaffold candidates towards Achievement. Candidates must explain at (b), (c) or (d), to gain Achievement.</p> <p>The points in bold describe what is expected to meet the criterion at each level. The additional details unpack ways in which the quality of the understanding may be 'stepped up' from Achievement, to Merit, to Excellence.</p>	<p>A response that shows <i>understanding</i> will explain why the detail about the pot plants helps you understand the friendship between the two individuals in lines 1-14, with appropriate supporting evidence.</p> <p>Note: An answer showing understanding will make a statement and explain it in terms of the effect / meaning created</p>	<p>A response that shows <i>convincing understanding</i> will explain how the poet develops the symbol of the pot plants through lines 1-14, with appropriate supporting evidence.</p> <p>Note: A convincing answer will explain how significant aspects of the text work together to create meaning.</p>	<p>A response that shows <i>convincing understanding</i> will explain how the poet's feelings about the friendship in the poem as a whole, with appropriate supporting evidence.</p> <p>Note: A perceptive answer will explain ideas in terms of the context of the whole text and / or its relationship to wider society / human experience.</p>
	<p>1. They were stolen ("Stole three pot plants...").</p> <p>1. The friendship was on in which they shared secrets, had adventures, fun together. Did things they shouldn't.</p>	<p>The pot plants reflect the idea of an extended metaphor/ comparison that shows their friendship as positive.</p> <p><i>Candidates might discuss one or more of the following points:</i></p> <ul style="list-style-type: none"> ● they way the two of them acquire the plants and then care for them shows that they are united, together; a strong, "real" bond that seemed 	<p>An excellence response will show perceptive understanding of the poet's feelings. These could be seen as ambiguous.</p> <p>Feelings have changed/ softened now time has passed.</p> <p><i>Candidates might discuss one or more of the following points:</i></p> <ul style="list-style-type: none"> ● the final line ends the poem with a note of hope; as Henry lives on, he will always have a memory of

		<p>important to both of them (“made sure to water them”)</p> <ul style="list-style-type: none"> ● plants were growing, living, something to be cared for or they will die, like the friendship. <p>AND/OR Their friendship in danger by:</p> <ul style="list-style-type: none"> ● the unequal split of the plants adds a warning tone / foreshadowing to the poem; the friendship itself is unbalanced ● the poet was selfish, focused on himself, perhaps; doesn't ask his friend about “the matter”; regret creeps in to the poem (the apology: “I'm sorry...); changes the names so perhaps not very committed? 	<p>the warmth they shared</p> <ul style="list-style-type: none"> ● the poem is a reflection on a sad experience, including expressions of sadness and regret ● repetition of time passing (“It's been ages”, “I haven't seen you..”) – the friendship is growing cold ● the title of the poem reflects his single status – and he will survive. <p>AND/OR The poet's attitude as having hardened / become stronger now time has passed, by:</p> <ul style="list-style-type: none"> ● the final line reads like a note of triumph; the poet will survive no matter how much he has been hurt ● the expressions of sadness contrast with a matter-of-fact tone to suggest he no longer cares (or is pretending not to care) ● he is trying to “forget” ● repetition of time passing (“It's been ages”, “I haven't seen you..”) – the friendship is growing cold ● the title of the poem reflects his single status – and he will survive <p>AND/OR</p> <ul style="list-style-type: none"> ● the ambiguity of the poet's feelings
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			reflects the way we all feel; some regret but also wanting to keep going.
	<ol style="list-style-type: none"> 1. They were named (“Called one Henry ...”) 1. They enjoyed each others’ company, did silly, funny things. Naming the plants shows affection – the friends liked each other and the plants reflected this. 		
	<ol style="list-style-type: none"> 1. The poet kept two, the friend kept the third (“For some reason...”) 1. They each had a plant; it was a friendship they both shared – but the relationship was not equal. The poet was selfish, focused on himself, perhaps. Doesn’t ask his friend about “the matter”. 		
	<ol style="list-style-type: none"> 1. They both watered the plants (“We used to make sure...”). 1. They both looked after each other and did made sure they looked out for each other which kept the friendship alive; feeding the friendship was important: they made “sure” they looked after each 		

	other.		
	<p>1. The plants' names were changed around ("I swapped the names...").</p> <p>1. The poet seems less loyal, less dedicated. The identity of the plants doesn't bother him; is he more focused on himself?</p>		
	<i>Note: the identity of the person to whom the poem is addressed does not matter. Allow friend, girlfriend, boyfriend, sister, brother etc.</i>		

Points cited above as evidence are indicative and not exclusive.

The points in bold describe what is expected to meet the criterion at each level. The additional details unpack ways in which the quality of the understanding may be 'stepped up' from Achievement, to Merit, to Excellence.

Judgement Statement

Achievement	Achievement with Merit	Achievement with Excellence
Minimum of: 2A	Minimum of: 2M	Minimum of: 2E

1

SAMPLE PAPER



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 MANA TOHU MĀTAURANGA O AOTEAROA

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Credits: Four

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You should answer ALL parts of ALL questions in this booklet.

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YOU MUST HAND THIS BOOKLET TO YOUR TEACHER AT THE END OF THE ALLOTTED TIME.

<i>For Assessor's use only</i>	Achievement Criteria	
Achievement	Achievement with Merit	Achievement with Excellence
Show understanding of significant aspects of unfamiliar written text(s) through close reading, using supporting evidence.	Show convincing understanding of significant aspects of unfamiliar written text(s) through close reading, using	Show perceptive understanding of significant aspects of unfamiliar written text(s) through close reading, using

	supporting evidence.	supporting evidence.
Overall Level of Performance		

You are advised to spend 60 minutes answering the questions in this booklet.

QUESTION ONE: written text – prose

Refer to Text A, *The Twilight Tales of Oamaru*, in the resource booklet to answer Question One.

Read lines 1-10 (“In the concrete darkness ... in baited anticipation.”).

1. In your own words, describe ONE aspect of setting that the writer uses to suggest that the *Oamaru Twilight Tales Tour* will be exciting and give an example.
 1. Aspect of setting:
 1. Example:
 1. Explain how the aspect of setting that you described in (a) helps the writer show that the tour will be exciting. Support your answer with examples from the text.

1. Explain how this aspect of setting links with other aspects, such as character or style, in lines 1-10 to show that the tour will be exciting. Support your answer with examples from the text.

1. (d) Look at Text A as a whole.

Explain how the writer shows you that the *Oamaru Twilight Tales Tour* is an exciting tourist attraction. Support your answer with examples from the text. In your answer, you could cover some of the following aspects:

- ideas

QUESTION THREE: written text – Poetry

Refer to Text B, *The Pot Plant Tree*, in the resource booklet to answer Question Three.

Read lines 1-14 (“I haven’t seen you ... watered those plants.”).

1. In your own words, describe ONE detail you are told about the pot plants that helps you to understand the friendship and give an example.
 1. Detail:
 1. Example:
 1. Explain why the detail that you described in (a) helps you to understand the friendship between the two individuals. Support your answer with examples from the text.

1. Explain how the poet uses symbolism in lines 1-14 to develop the idea of friendship. Support your answer with examples from the text.

- 1.
2. Look at Text B as a whole.

Explain how the poet’s feelings about the friendship are developed. Support your answer with examples from the text. In your answer, you could cover some of the following aspects:

- ideas
- imagery
- style
- structure
- narrative point-of-view.
