ENGLISH

EN2001
MY PLACE: AN INTRODUCTION TO LEVEL 2 ENGLISH
NCEA LEVEL 2
ENGLISH

NCEA LEVEL 2

Expected time to complete work
This work will take you about 20 hours to complete.

In this booklet you can work towards the following standards:

<table>
<thead>
<tr>
<th>Standard Code</th>
<th>Standard Title</th>
<th>Level</th>
<th>Type</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>AS91098 2.1</td>
<td>Analyse specified aspect(s) of studied written text(s), supported by evidence</td>
<td>Level 2, External</td>
<td>4 credits</td>
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<tr>
<td>AS91099 2.2</td>
<td>Analyse specified aspect(s) of studied visual or oral text(s), supported by evidence</td>
<td>Level 2, External</td>
<td>4 credits</td>
<td></td>
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<tr>
<td>AS91100 2.3</td>
<td>Analyse significant aspects of unfamiliar written text(s), through close reading, supported by evidence</td>
<td>Level 2, External</td>
<td>4 credits</td>
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<tr>
<td>AS91101 2.4</td>
<td>Produce a selection of crafted and controlled writing</td>
<td>Level 2, Internal</td>
<td>6 credits</td>
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<tr>
<td>AS91102 2.5</td>
<td>Construct and deliver a crafted and controlled oral text</td>
<td>Level 2, Internal</td>
<td>3 credits</td>
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<tr>
<td>AS91103 2.6</td>
<td>Create a crafted and controlled visual and verbal text</td>
<td>Level 2, Internal</td>
<td>3 credits</td>
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<td>(Not offered by Te Kura in 2012)</td>
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<tr>
<td>AS91104 2.7</td>
<td>Analyse significant connections across texts, supported by evidence</td>
<td>Level 2, Internal</td>
<td>4 credits</td>
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<td>AS91105 2.8</td>
<td>Use information literacy skills to form developed conclusion(s)</td>
<td>Level 2, Internal</td>
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<td>AS91106 2.9</td>
<td>Form developed personal responses to independently read texts, supported by evidence</td>
<td>Level 2, Internal</td>
<td>4 credits</td>
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<tr>
<td>AS91107 2.10</td>
<td>Analyse aspects of visual and/or oral text(s) through close viewing and/or listening, supported by evidence</td>
<td>Level 2, Internal</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Not offered by Te Kura in 2012)</td>
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In this booklet you will focus on these learning outcomes:

- making connections by analysing ideas within and between texts from a range of contexts
- identifying particular points of view within texts and understanding that texts can position a reader
- integrating sources of information and prior knowledge purposefully, confidently, and precisely to make sense of increasingly varied and complex texts
- identifying a range of increasingly sophisticated oral, written, and visual language features and understands their effects
- constructing a range of texts that demonstrate an understanding and appreciation of purpose and audience through deliberate choice of content, language, and text form.

Before you start, talk to your teacher and plan what standards you will focus on as you work through this module.

The activities in this booklet will help you to develop the critical thinking and the English skills required by the English Achievement Standards. These include tasks where you could:

- think critically about a theme
- read widely
- write creatively and formally
- understand characters and themes
- make personal responses
- view visual texts
- create a visual text
- write a speech
- make connections across texts
- demonstrate information literacy skills.

You may choose to use some of your work towards some assessment standards, but the main purpose of this module is to let the teacher know your strengths in English and to make you think about your English programme this year.
CONTENTS

1 Welcome to my place
2 Tusiata Avia's place
3 Our place
4 Your place
5 Assessment options
6 Answer guide
HOW TO DO THE WORK

When you see:

1A Complete the activity.

Check your answers.

Your teacher will assess this work.

Contact your teacher.

You will need:
- this booklet
- EN2000M (CD-ROM)
- EN2000CA (Course and assessment guide)
- your own pens and paper.

Resource overview
In this module, you will practise reading, writing, listening and viewing skills. By the end, you should have planned your English learning programme for at least the next term.

You may work through the tasks in the module in any order. If you have already done similar tasks at another school during the year, you may attach them.

There are no final (summative) assessments in this module.

Please contact your teacher (email or telephone are best) when you are in any doubt. You will need to discuss the booklets/assessments that you will want to continue with after this theme booklet.
**My strengths**

Before you begin the work in the booklet, take a moment to consider your successes in English and where you think you need to do more work. Think about your efforts in Level 1 English. In the spaces below, advise your teacher of where you feel you are at as an English student. Be honest. Answers could include the writing of essays, creative writing, research, examinations, reading, reading unfamiliar texts, film studies, static images ...

- The areas of English which I feel good about:

- The areas of English which I can find difficult:

> Your teacher will be interested in reading your answers.
LEARNING OUTCOME
Integrate sources of information and prior knowledge purposefully, confidently, and precisely to make sense of increasingly varied and complex texts.

LEARNING INTENTION
In this lesson you will learn how to:
• analyse a visual text for meaning.

INTRODUCTION
E rere kau mai te awa nui nei The river flows
Mai i te kāhui maunga ki Tangaroa From the mountain to the sea
Ko au te awa I am the river
Ko te awa ko au The river is me

(Pepeha from the Whanganui)

Welcome to Te Aho O Te Kura Pounamu English. We are pleased to be a part of your learning journey and wish to help you navigate your course. An important part of any journey is ‘setting sail’ – setting a direction and making sure you stay on course. Good planning is crucial if you are to make your destination. Think about:
• Where am I now? (What is important to me now? What do I like and dislike?)
• Where am I heading? (What are my plans? What do I want to achieve in the future?)
• How am I going to get there? (What do I need to have or to do if I am to get to my destination?)

Your teacher can help you plan your learning journey. The following activities are designed for you to share information about your place, your turangawaewae. Your teacher will be interested in learning about who you are, your interests and beliefs and your dreams and plans for the future. You can use the following tasks or some other way of communicating your answers. Attach your own work to this page.
MY PLACE

We have all come from elsewhere. Although there is some debate over when exactly the first Māori arrived, these great explorers and pioneers would have landed their waka on a Land of Birds. No people!

Since then Māori have been followed by the English, Scots, Irish, French, Chinese, Dutch, Italian, Scandinavians, Croats, Samoans and other Pasifika peoples. More recently, new New Zealanders have come from Korea, The Philippines and South Africa and as refugees fleeing from troubled nations in the Middle East and Africa, such as Iran, Iraq, Afghanistan and Somalia.

We live in a country of over four million people, where most of us are proud to call New Zealand ‘home’ and ourselves Kiwis, but you only have to go back a few generations to discover that your own ancestors would have packed their bags, kissed their families and their land goodbye before setting sail (or jumping on a plane!) for a couple of small, windswept islands in the middle of the Southern Ocean, in the hope of building a better life for themselves and their families. Imagine what that would have been like? In this booklet, you won’t have to imagine ... you will find out!

This booklet introduces you to NCEA Level 2 English, and you will learn about the different communities that come together to make New Zealand ‘My place’ (oh, and yours ...).

FROM WHENCE WE CAME

![World map showing percentages of different ethnic groups in New Zealand](image)

All statistics from 2006 NZ Census, Statistics New Zealand

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>British</td>
<td>1.77%</td>
</tr>
<tr>
<td>Chinese</td>
<td>3.66%</td>
</tr>
<tr>
<td>Indian</td>
<td>2.6%</td>
</tr>
<tr>
<td>Other Asian</td>
<td>1.86%</td>
</tr>
<tr>
<td>Other Pacific Islands</td>
<td>3.73%</td>
</tr>
<tr>
<td>Māori</td>
<td>14.6%</td>
</tr>
<tr>
<td>NZ European</td>
<td>67.6%</td>
</tr>
</tbody>
</table>

It should probably be said that NZ European was also a category, the largest at 67.6 per cent of the population and Māori was second largest with 14.6 per cent.
Tūrangawaewae: A Place to Stand (2003)

Watch the short film Tūrangawaewae: A Place to Stand, Blueskin Films, 2003 (dir. Peter Burger, writer: Wiremu Grace). Many thanks to Wiremu Grace and Catherine Fitzgerald of Blueskin Films for allowing us to use this film.

Answer these questions.

1. Did you jump?

2. What is wrong with the old man, Tiare (played by Wī Kuki Kaa)?

3. Why does he carry a patch of turf around with him?

4. Why is it important to the story that the old man speaks Māori? (note that he has to change to ‘broken’ English when he talks to the gang member in the café)
5. The old man's experiences can perhaps be seen as representative of the experience of Māori in general. If this is true, what do you think the film-maker is saying about Māori? Use specific examples from the film to support your thoughts.

Check your answers.

If you enjoy film, you can study various films this year in much more detail. You should discuss this interest with your teachers who can order the appropriate booklets for you.

- In EN2020, you will study a feature-length film, *Fish Skin Suit*, also directed by Peter Burger (who directs the popular TV programme, *Go Girls!*), in detail. The *Fish Skin Suit* study will prepare you for the externally assessed AS91099 2.2: Analyse specified aspect(s) of studied visual or oral text(s), supported by evidence (4 credits).

- In EN2100, you will analyse either two short films (including *Tūrangawaewae*) provided with the booklet, or a film (or films) of your choice for the internally assessed AS91107 2.10: Analyse aspects of visual and/or oral text(s) through close viewing and/or listening, supported by evidence (3 credits). Note that this standard will be offered from 2013 by Te Kura.

- On the course CD-ROM, EN2000M, you will find a Glossary of film techniques (EN2129) to help you use the correct terms in your writing. You may already be familiar with many of these terms from earlier study.
Welcome to My Place

Answer these questions. They require some analysis of how the film is made, something which is crucial for your success in the standards mentioned above.

1. **Flashback** is a commonly used film technique. Why is flashback so important for our understanding of Tūrangawaewae?

2. How does the **lighting (or colour)** change when Koro (the old man) leaves his shared room and returns to his marae? Why is this done? (i.e. what was the director’s intention?)

3. A sharp-eyed film-watcher is always on the look-out for **symbols**. These can often provide crucial clues as to the film’s ‘messages’ or ‘ideas’. The patch of turf that the old man lifts from the bowling club is perhaps the key symbol of the film, but he also lays out several items that are important to him (and the film’s message) on the turf. How many can you remember? List them below.

   •
   •
   •
   •
   •
   •
   •
   •
4. Take two of these symbols and discuss what you think they symbolise (i.e. what they mean or ‘stand for’).

•

•

Check your answers.
LEARNING OUTCOMES
Identify particular points of view within texts and understand that texts can position a reader.

Identify a range of increasingly sophisticated oral, written, and visual language features and understand their effects.

LEARNING INTENTIONS
In this lesson you will learn how to:
• listen for meaning
• read closely for meaning and analyse the author’s language techniques.

TUSIATA AVIA
Tusiata Avia is a poet, performer and author of children’s books. While she was born in Christchurch and raised in the suburb of Aranui, she is of Samoan descent. Many of her poems deal with the subject of place and her place, as a Samoan New Zealander, within it. Sometimes it is difficult to reconcile both sides of herself!

Poetry is written to be read aloud. It relies on sounds, rhythms and sometimes rhyme to convey its message. After you have heard a poem, you will need to spend time with it by reading it on the page so that you can see and appreciate the effect of the writer’s word choice. In English at Level 2, you need to be able analyse why the writer chose their words, what was their intended effect?

Now use the CD-ROM, EN2000M, to listen to Tusiata read her poems, ‘I arrive again’, ‘Fresh from the islands’ and ‘Ode to da life’.

Read the poems below and answer the questions that follow. This close reading exercise is good practice for the externally assessed standard (i.e. end of year exam), AS91100 2.3: Analyse significant aspects of unfamiliar written text(s) through close reading, supported by evidence. You could also use one or more of Tusiata Avia’s poems to help you answer the externally assessed AS91098 2.1: Analyse specified aspect(s) of studied written text(s), supported by evidence.
I ARRIVE AGAIN

I arrive again and they all kiss me.
I kiss them back.
Everyone has grown up or down.

Pela has cut her hair
the great aunt I am named for is still sitting on the concrete
even after all these years

and hauls herself to hands and knees.
I am worried about her wrinkled shins.
The mosquitoes remind me my skin

is as sweet as the Sky Breakers’¹
and ripening like guava.
Someone will bring me salve.

All my cousins are here
and wearing uniforms:

United States Army
Qantas
WINZ.

by Tusiata Avia

¹'Palagi' the Samoan word for ‘white people’ literally means ‘sky breaker’
because the white explorers’ ships appeared to pierce the horizon.

Source: Victoria University Press
Write your answers in the spaces provided.

1. The poet does not have time or space to waste words. Therefore, the title of a poem usually provides a clue as to what the poet is trying to say. In everyday English, the phrase, ‘I arrive again’, strikes the reader as a little clumsy, or incorrect. In ‘correct’ English how would you ordinarily say ‘I arrive again’?

2. What is the difference between the meaning of the words ‘return’ and ‘arrive’?

3. Following on from your answers above, why does the writer say that ‘I arrive again’ instead of ‘I return’? What clue does this give you about her feelings toward Samoa?

4. What do the ‘mosquitoes remind’ her of? What does this suggest about her?

5. Where do the uniforms come from?

6. What does this suggest about the cousins and Samoa?
7. Tusiata Avia places the uniforms in a list. This language feature is called listing. Give one reason why she might have used listing here.

Check your answers.

**FRESH FROM THE ISLANDS**

I remember how he would come home
With mangoes smuggled in as palusami

he would hand them over
from his unfamiliar hands.

It was better than Xmas
unwrapping those foreign oranges
from their burnt taro leaf disguises.
He showed us how to cut them

and we took them from him
like grenades

we ran to the backyard to lick the juice
from our arms

and pick the strings from our teeth.
When we came in with our pips

our mother’s was untouched –
she was sick

and tired of mangoes.

by Tusiata Avia

^1 Fresh fruit was not allowed to be brought into NZ from Samoa, so to get mangoes in, people would wrap them in palusami leaves. Palusami was allowed in because it was a cooked product.

Source: Victoria University Press
1. Why are the mangoes compared to ‘grenades’?

2. In a paragraph of 60–80 words, describe the children’s reaction to the mangoes. Use specific evidence from the poem to support your ideas.

3. Why do you think the mother is ‘sick and tired of mangoes’?

Your teacher will assess this work.
ODE TO DA LIFE

You wan da Ode?
OK, I give you
Here my ode to da life
Ia, da life is happy an perfek
Everybodys smile, everybodys laugh
Lot of food like Pisupo³, Macdonal and Sapasui⁴
Even da dog dey fat
You hear me, suga? Even da dog!

An all da Palagi dey very happy to us
Dey say Hey come over here to Niu Sila
Come and liv wif us an eat da ice cream
An watch TV2 evry day
Days of Our Lives evry evry day
Hope an Beau an Roman an Tony De Mera⁵.

Dat how I know my Ode to da life
An also Jesus – I not forget Jesus
He’s say to us Now you can
Do anyfing you like
Have da boyfriend, drink da beer
Anyfing, even in front your fadda
An never ever get da hiding
Jus happy an laughing evry time.

by Tusiata Avia

³ Corned beef
⁴ Samoan chop suey
⁵ Characters from the TV soap opera, ‘Days of Our Lives’

Source: Victoria University Press

Now you can see why poetry is supposed to be read aloud!

An ode is a form of poetry (you may know of other forms: limerick, sonnet, haiku) inherited from the Ancient Greeks. They were often sung or performed in three parts. Later, odes were used by English poets to praise things and/or people (e.g. John Keats’s ‘Ode on a Grecian Urn’). Odes often use an elevated vocabulary (i.e. ‘posh’ words!).

1. Use a dictionary or Google to find the definition (i.e. meaning) of ‘irony’ and write it below.
   • Irony is:
2. How does Tusiata Avia use irony in 'Ode to da Life'?

3. As mentioned above, an ode is traditionally a poem of praise. 'Ode to da Life' is a poem of praise to the speaker’s new life in New Zealand. Or is it? In a paragraph of 60–80 words, discuss what you believe the speaker thinks of life in New Zealand. Is life in ‘Niu Sila’ ‘happy an perfek’? Use specific evidence (i.e. quotations) from the poem to support your ideas.

Your teacher will assess this work.

If you particularly enjoyed Tusiata Avia’s poetry, read her books and/or follow this link and watch her perform her work. http://www.nzepc.auckland.ac.nz/pasifika/avia1.asp
LEARNING OUTCOMES
Identify a range of increasingly sophisticated oral, written, and visual language features and understand their effects.

Construct a range of texts that demonstrate an understanding and appreciation of purpose and audience through deliberate choice of content, language, and text form.

LEARNING INTENTION
In this lesson you will learn to:
• analyse visual text and their use of verbal and visual language techniques.

INTRODUCTION
Visual texts
This year, as part of your studies at this level you will come across many different visual texts. In booklet EN2060, you will also attempt AS91103 2.6: Create a crafted and controlled visual and verbal text. In that booklet, you will be taught about the way verbal and visual features work together in more detail.

(IMPORTANT: the booklet EN2060 and standard AS91103 2.6 will only be available for Te Kura students from 2013.)

As with oral and written texts, there are a wide variety of visual texts, from hastily sketched drawings to painstakingly designed advertisements for feature films that cost millions of dollars to produce. Visual texts include:

- posters
- photographs
- films
- television programmes
- comics
- CD-ROM discs
- flyers
- videos
- book and CD covers

Many visual texts, such as posters and ads, combine verbal and visual features to convey a message to the viewer. When you come to submit your own visual text for assessment you will need to include visual and verbal components as well as other techniques appropriate to this type of text.

You will already be familiar with many visual language terms and features. Place a tick beside the ones you do know from the list below:

- angle
- background
- balance
- colour
- contrast
- dominant image
- font
- foreground
- layout
- logo
- movement
- proportion
- rule of thirds
- symbol

If there are any boxes left without a tick, go and find out the meaning of that term.
NEW ZEALAND TOURISM POSTER
This poster was created by well-known artist, Dennis Beytagh, who moved to New Zealand from England in 1960, a short time before producing this design. Examine the images he has chosen to use in his depiction of what it is to be a New Zealander and to call this country home. Use the image and the quote from Dennis Beytagh regarding his design to answer the questions that follow.

‘Having arrived only five years earlier it was the part of the country that I was most familiar with … I felt that the view of Wellington Harbour looking up towards Ruapehu was an ideal way to depict the country … The poster was designed to be displayed in London Underground stations to draw people to New Zealand – I reduced everything to a simple combination of images so people could study it at length while waiting for the trains to come through.’

Close reading exercise – visual text
1. Who is the intended audience for this text?
2. What is the **main idea** the designer is communicating? Support your answer with reference to two different visual features used within this poster.

Main idea:

---

**Visual language feature 1:**

---

How does this feature communicate the main idea?

---

**Visual language feature 2:**

---

How does this feature communicate the main idea?
3. How has colour been used purposefully in this design?

4. Comment on how the overall layout of the poster is designed to achieve impact.

Your teacher will assess this work.

AOTEAROA – MY HOME

While this poster looks at just a part of the beautiful country we live in, it is representative of New Zealand as a whole. We can all identify with the images used, no matter which part of the country we are from.

What it means to be a New Zealander is different for all of us, and in the following activities, we are going to take a look at what that means for you.

Use the following template to jot down some ideas as they come to you about what makes New Zealand a special place for you.

Special places:
•
•
•
•
•

Culture/heritage:
•
•
•
•
What makes us unique:  
-  
-  
-  
-  

Our universal image:  
-  
-  
-  
-  

Now that you have started to formulate some ideas about what being a New Zealander means to you, see if you can come up with others using the following prompts. This is not a comprehensive list so feel free to add your own ideas.

- our past – events that have shaped us  
- famous New Zealand personalities that embody our attitude/spirit  
- our place in the world  
- the Kiwi mentality  
- anything else that makes you feel proud to call New Zealand home.

Your teacher will be interested to read your answers.

Now it is your turn to express what being a New Zealander means on a personal level. You are going to do this in two ways. First, you are going to design your own visual text and secondly you are going to explain the choices you have made in a short, written format.
**DESIGN A VISUAL TEXT**

Use the ideas that you have come up with to design your own poster. Your teacher is most interested in your ideas here – we appreciate that we are not all talented artists! Your design can be a simple one or more elaborate if you wish. It could take the form of a collage, be computer-generated or completely your own work. Whatever method you choose, try to be as creative as you can.

1. Use your own paper to draft ideas for your design. Think about the visual/verbal features that you wish to include on your poster and the colours that you wish to use. Play around with ideas until you are happy with your choices.

2. Decide on the size of your poster – this can either be A4 or A5.

3. Experiment with the layout of your visual text. Try to organise your work in a way that will be effective and achieve impact.

4. Once you are happy with the overall look of your design, complete your good copy and, when finished, attach it to this booklet when you send it in.

**WRITTEN ACTIVITY – EXPLAINING YOUR CHOICES**

In the space provided below, write at least two paragraphs outlining how your design reflects your thoughts on being a New Zealander. You may wish to discuss:

- layout
- choice of colour
- dominant image
- main idea/s
- various visual/verbal features used

Your teacher will be interested to read your answers.
LEARNING OUTCOMES
Make connections by analysing ideas within and between texts from a range of contexts.

Construct a range of texts that demonstrate an understanding and appreciation of purpose and audience through deliberate choice of content, language, and text form.

LEARNING INTENTIONS
In this lesson you will learn to:
• read closely for meaning
• appeal to the reader’s senses in your writing
• choose and use the best words in the best place in your writing.

INTRODUCTION
In this lesson, you will plan and draft a piece of creative writing in which you will describe a place that is important to you. Of course, if you prefer, you can invent a place or add ‘details’ to a real place.

Your teacher will comment on your planning and writing and could suggest that you edit and polish it so that you can submit it as the creative piece for AS91101 2.4: Produce a selection of crafted and controlled writing which is worth 6 credits at Level 2 of the NCEA. Nonetheless, you should keep a copy of this writing exercise in your Writing Folio, which is included in this introductory package.

In booklets EN2040, EN2041 and EN2042, you will be taught creative and formal writing in more detail (N.B. you need to produce and pass both creative AND formal to gain credits for this standard). You will also complete the assessment task for AS91101 2.4: Produce a selection of crafted and controlled writing while working through these booklets.

KERI HULME’S PLACE
Keri Hulme was born and raised in Christchurch and educated at North Brighton Primary School and Aranui High School (the same high school as Tusiata Avia). She is of Ngāi Tahu, Kāti Māmoe, Orkney Island Scottish and English descent. She is the only New Zealand author to win one of the world’s most prestigious literary prizes, the Man Booker Prize, which is awarded annually to the best novel written in the Commonwealth and Ireland. Keri Hulme’s the bone people won the prize in 1985, and in the novel she draws upon her Māori and Celtic ancestry.

• You could read Keri Hulme’s the bone people and write a response for English AS91104 2.7: (you can ask your teacher to order EN2070 for you) Analyse significant connections across texts, supported by evidence and/or English AS91106 2.9: (available in booklet EN2090) Form developed personal responses to independently read texts, supported by evidence. Both of these standards are worth 4 credits and count towards your reading credits for University Entrance literacy requirements.
Keri Hulme lives in the tiny seaside village of Okarito in South Westland. In the book *Homeplaces: Three Coasts of the South Island of New Zealand*, Hulme shows the reader her hometown. Read what she has to say about Okarito.

It’s dawn.

A solitary tui is tentatively calling, back towards the mountains: in the big pine along the road, blackbirds are waking themselves and the world. Soon the starlings will chatter and dance on my roof, and the korimako come to the acacia tree out the front, and inbetween robbing its flowers of nectar, will warble and chortle and joke...

As the morning grows old, other sounds than birds intrude. We’re courteous with each other in Okarito: for instance, I don’t play my stereo loudly after midnight, and my neighbour next door doesn’t wind up his chainsaw before ten a.m. But come eleven or so, he needs more wood for his stove, or the tractor needs a tune-up, or the outboard motor requires a bit of a dry run...

The only physical activity I enjoy, aside from fishing and building, is walking. I’ll walk in most weathers, except heavy rain.

There’s quite a lot of heavy rain on the West Coast...

But say today is fine, and the tide is halfway out, and whitebaiting doesn’t begin for another month. It’s walktime...

... I can go north, round the south end of the lagoon and up the road out. I often walk that way – it’s much easier than slogging through patches of soft peagravel or tangles of supplejack for a kickoff. I can watch the lagoon for a while, and the little brackwater marsh on the other side of the culvert bridge, then head onwards for Cemetery Creek and the Strawberry Cutting, and listen to the birds for a time. Watch a tui soar and then fold its wings and plummet, chiming all the while, tumbling literally head over heels in an ecstasy of song and flight.

There is always an infinite variety of things to see.
With the usual small-community nosiness, I note what’s happening as I go down the road. Hello, Mick’s car’s out, must’ve headed into Whataaroa. Hmm, nobody’s bought Robbie’s yet. Mind you, at the price they’re asking it’d need a batty millionaire to buy it. About time Frase did something with these toetoe of his, they’re getting way beyond the fence. Bloody monument, one of these days I’m going to blow you up, seriously. Up? Nah, down. Couple of youth hostellers in I see. They’ll have to get their washing in soon, don’t like the look of that cloud by the hill. Sad about the old shop. Wonder when the Department of Conservation is going to get its act together and restore it? That’s history going to waste ... Jeff and Maisie not home. Which reminds me: I didn’t see Ted and Mon’s car either. Get off the road you dopey sheep! Go snooze somewhere else.

Past the baches, some nearly derelict, some tinny, tacked-together gaudy little shack, some spic’n’span and looking a bit alien alongside the others.

Down by the wharfshed, the tide is just covering the mud. A small group of South Island oystercatchers is fossicking for cockles, and over by the island (which is flat and swampy and partly covered in gorse-riddled scrub), Hieronomo\(^6\) poses.

\(^6\)Hieronomo is the name locals have given to the only white heron (kotuku) who winters over in Okarito.

Now before you start planning your own description of a place, let’s learn from some of the things that Keri Hulme does in the piece you have just read.

- Authors are trying to paint a picture in the reader’s head. One of the most common ways of doing this is to appeal to the reader’s senses. This makes the place, character or action more real, more believable. Remember that feeling you had when you read your favourite book? You felt as if you knew the character, as if you were walking alongside them! (That is, until you saw the movie version and they looked nothing like what you had imagined ... ) The writer has performed this magic trick by, among other things, appealing to your senses. Even if you go back and choose a paragraph at random, you will note that Keri Hulme appeals constantly to the reader’s vision and hearing.
More subtly she appeals to the reader’s sense of hearing through some language features such as onomatopoeia. For instance, in ‘oystercatchers fossicking for cockles’ (line 41), you are invited to hear the clacking noise the bird makes, and the alliteration in ‘tinny, tacked-together’ (line 38) emphasises how fragile the ‘gaudy little shacks’ are.

1. Nouns, verbs and adjectives are obviously the building blocks of writing. Verbs, in particular, are your workhorses: they do! These should be action-packed and lively. Reread lines 2–6. Write the verbs from those lines below:

Your teacher will be interested to read your answers.

- You will notice that verbs such as chatter, dance, rob, warble chortle do exactly what they say! These words have sound and movement. Make your verbs as active as Keri Hulme’s!
- Nouns should be specific. Keri Hulme doesn’t say ‘the birds’: she shows us tui, starlings, blackbirds, korimako (bell-bird) and oystercatchers. She paints a specific and vivid picture in her reader’s mind: the word ‘birds’ is vague.
- Adjectives, you will remember from primary school, are describing words. Unfortunately, student writers have taken this to mean that you must pile them on in an effort to be descriptive. Wrong! In lines 2–6, Keri Hulme is being very ‘descriptive’ but she uses only one adjective (‘solitary’) and one adverb (i.e. ‘tentatively’ on line 2. These words add to the verb and usually end in –ly). In perhaps the most ‘descriptive’ sentence in the whole piece (see lines 22–24), Keri Hulme doesn’t use a single adjective. If you have to use an adjective make it something vivid. Often, you can do without adjectives if you have chosen lively verbs and nouns in the first place (see lines 22–24).
- Although this is a description of a place, you probably noticed that the reader gains a very strong sense of the writer’s voice. Often we gain this sense of her character through the details she chooses to focus on. She also uses a narrative technique called stream of consciousness in lines 26–37. This means that the reader can hear what the character is thinking. Notice Hulme does this only briefly: long sections of stream of consciousness can be very confusing to read! If you choose to use this technique, handle it with care!
NOW IT’S YOUR TURN!

1. If it helps you to sketch a picture, or if you have a photo of the place you are going to write about it, use the box below. You don’t have to, if you don’t want to.

2. Close your eyes and picture your place and all its tiny details. Or open your eyes and look at your picture! Your task is to transmit that picture to your reader’s mind, and you will succeed at doing this if you appeal to the reader’s senses.

- What can you see? Be specific.

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- 
-
• What can you hear? Concentrate!

• What can you smell?

• What can you touch? And how does it feel?

• Can you taste anything?

You might not choose to appeal to each and every sense (Keri Hulme doesn’t), and you certainly should not bombard your reader with a list of them either. Use these impressions as a plan. There is space for you below to continue your planning.

Your teacher will be interested in reading your answers.
Write your first draft here.

Now, go back and make sure your nouns are specific, underline any weak verbs (e.g. went, got, walked) and change them, and lastly, destroy any boring adjectives (e.g. cold, big, nice).
Write your good copy here. Good luck!

---

Your teacher will provide you with feedback. You should include this piece in your writing folio. You may then choose to submit it for assessment for AS91101 2.4.
ASSESSMENT OPTIONS

INTRODUCTION

As you have worked through this booklet, you have completed a variety of activities that could show evidence of the skills necessary for a variety of achievement standards.

You may have negotiated the assessment task(s) that you intend focusing on with your teacher. The following table shows how the activities in this booklet link to assessments or important skills that you need for each assessment, and lists some suggested options for further study.

You are encouraged to choose at least two options, but you may choose more than this.

Contact your teacher who will then send you further teaching resources that focus on the skills for the tasks you have chosen.

<table>
<thead>
<tr>
<th>AS91098 2.1</th>
<th>AS91099 2.2</th>
<th>AS91100 2.3</th>
<th>AS91101 2.4</th>
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<tbody>
<tr>
<td>Analyse specified aspect(s) of studied written text(s), supported by evidence (External)</td>
<td>Analyse specified aspect(s) of studied visual or oral text(s), supported by evidence (External)</td>
<td>Analyse significant aspects of unfamiliar written text(s) through close reading, supported by evidence (External)</td>
<td>Produce a selection of crafted and controlled writing (Internal)</td>
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Activity 2A
Study a written text
- Tusiata Avia's poems
- *To Kill a Mockingbird*
- *The Lord of the Flies*
- *Macbeth*
- *Tu*
- Katherine Mansfield's short stories
- war poetry
Practise writing literature essays in preparation for the examination.

Activity 1A
Study a film (EN2020 *Fish Skin Suit*)
Practise writing literature essays in preparation for the examination.

Activity 2A
Analyze unfamiliar texts (EN2030)
Practise close reading tasks in preparation for the examination.

Lesson 4
Keep your writing in your writing folio. You will need to submit a selection of examples of your writing.
<table>
<thead>
<tr>
<th>AS91102 2.5</th>
<th>AS91103 2.6</th>
<th>AS91104 2.7</th>
<th>AS91105 2.8</th>
</tr>
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<tbody>
<tr>
<td>Construct and deliver a crafted and controlled oral text</td>
<td>Create a crafted and controlled visual and verbal text</td>
<td>Analyse significant connections across texts, supported by evidence</td>
<td>Use information literacy skills to form developed conclusion(s)</td>
</tr>
</tbody>
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New resources will come out in 2013
Discuss EN211 with your teacher

Lesson 3
EN2060 Create a Visual Text

NOTE: Not offered in 2012

New resources will come out in 2013
Discuss EN210 with your teacher

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<th>AS91106 2.9</th>
<th>AS91107 2.10</th>
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<tr>
<td>Form developed personal responses to independently read texts, supported by evidence</td>
<td>Analyse aspects of visual and/or oral text(s) through close viewing and/or listening, supported by evidence</td>
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</tbody>
</table>

Activity 1A
EN2100

NOTE: Not offered in 2012
1. MY PLACE

1. Of course you did!

2. He seems to suffer from some sort of dementia and/or shell-shock brought about by his experiences in the Vietnam War.

3. It is his tūrangawaewae, or place to stand. He is lost and needs a place in which to belong.

4. He speaks Māori because he is stuck in the past; Māori is his first language and his illness means he has lost touch with the present. It also shows that he does not belong. People in the modern city cannot understand him; he is an outsider.

5. Māori need a tūrangawaewae. There is a need to reconnect with te reo and the marae or one’s ancestry. You might argue that fighting has brought Māori nothing but pain and that it is never too late to reconnect with one’s roots.

1. Through flashback, we learn about Koro’s past and the reason for his present difficulties.

2. The lighting changes from dark to light when he returns to the marae. This might suggest a new beginning: Koro has found the light!

3. Any of the following: pāua shell, picture of a soldier, a feather, figurine of Virgin Mary, a cross, driftwood, a leaf. Importantly, they all come from his tūrangawaewae, the marae at the end of the film.

4. Pāua = a connection with Māori ancestry and the sea. Driftwood = the sea (and that Koro is adrift) Picture of a soldier = the suggestion is of a friend he lost in Vietnam Virgin Mary and the cross = religion/Christianity Feather = his Māori ancestry (did you notice that his daughter wore a similar feather in her hair at the beginning of the film). It is also a symbol of peace (Google ‘Parihaka’)

2. TUSIATA AVIA’S PLACE

1. ‘I return’

2. ‘To arrive’ means to reach a place that is generally unfamiliar, somewhere one hasn’t been before. ‘To return’ means to go back to a place that one knows.

3. The author recognises the place and the people but feels as if she is a stranger.

4. The mosquitoes feast on her as if she was a Palagi/Sky Breaker. This reminds her that she is different and does not belong in Samoa.

5. The uniforms are from foreign countries: USA, Australia and NZ.

6. The uniforms suggest that foreign companies and organisations are the only places where Samoans can work. It also suggests that her cousins may have come from overseas, too, and also feel like strangers.

7. Listing = providing a lot of information quickly and/or a way to draw comparisons between objects by placing them beside each other.
ACKNOWLEDGEMENTS

Every effort has been made to acknowledge and contact copyright holders. Te Aho o te Kura Pounamu apologises for any omissions and welcomes more accurate information.

IMAGES

Production stills: Soldiers with guns; Old man with signpost, both from Tūrangawaewae: A Place To Stand, produced by Catherine Fitzgerald, directed by Peter Burger, © 2003 Blueskin Films Ltd. Used by permission.


Tusiata Avia: Photo from the Christchurch Arts Festival event 'Putting words to the feelings'. File reference: CCL-2011-09-17-PuttingWords-September 2011 09 8. From the collection of Christchurch City Libraries.

Photo: Okarito, West Coast Region 1948. WA-13471 Whites Aviation Ltd. Alexander Turnbull Library, Wellington, NZ.

Photo: Keri Hulme, © David Alexander Photography.

OTHER PHOTOS FROM

iStockphoto

Photo: Young girl is discovering the surroundings, 6230006.
Photo: Hand in a field, 17646679.

Shutterstock

Photo: Girl listening with her hand on an ear, 66479395.
Photo: Girl smelling a flower on a white background, 82572985.
Photo: A woman sucking on a lemon, 78011437.

TEXT


EN2O0OM

'His First Ball', by Witi Ihimaera, Heinemann: Auckland, New Zealand, 1987. Used by permission.


Tūrangawaewae: A Place To Stand, produced by Catherine Fitzgerald, directed by Peter Burger, © 2003 Blueskin Films Ltd. Used by permission.
Fill in the rubric by ticking the boxes you think apply for your work. This is an opportunity for you to reflect on your achievement in this topic and think about what you need to do next. It will also help your teacher. Write a comment if you want to give your teacher more feedback about your work or to ask any questions.

Fill in your name and ID number.

<table>
<thead>
<tr>
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<th>Didn’t understand</th>
<th>Understood some</th>
<th>Understood most</th>
<th>Very confident in my understanding</th>
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<tr>
<td>Identify particular points of view within texts and understand that texts can position a reader.</td>
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<td>Identify a range of increasingly sophisticated oral, written, and visual language features and understand their effects.</td>
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<td>Integrate sources of information and prior knowledge purposefully, confidently, and precisely to make sense of increasingly varied and complex texts.</td>
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<td>Construct a range of texts that demonstrate an understanding and appreciation of purpose and audience through deliberate choice of content, language, and text form.</td>
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<td>Any further student comments.</td>
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Contact your teacher if you want to talk about any of this work.
Freephone 0800 65 99 88

Teacher use only

Please find attached letter

Teacher comment
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