

NCEA ENGLISH

LEVEL 1

AS 90851 - 1.3

Show understanding of significant aspects of unfamiliar written texts through close reading

Revision Workbook

and

Interactive Web-based Learning



Ewen Middleton



A unique approach to learning and revision combining the detailed content of a text book, the writing practice of a work book and the instant feedback of the internet.

Introduction

Ewen Middleton has taught for over 35 years and was Head of English at Rosehill College.

Live-wire Learning is New Zealand's most comprehensive on-line learning resource for secondary school students providing detailed teaching material and graded questions in English from Years 7-12.

Our aim with this first book in the series is provide hard copy close reading extracts taken from our web site and NCEA type questions. The intention is that you, as a student, will attempt the module on line to gain an understanding of the text and then attempt an examination type question on paper. Thus you get access to the best of both worlds.

As a students you can now

- go on line and use the eLIVEWIRE programme to practice your knowledge and understanding of this material with Achieved level questions, gain success and confidence
- get instant feedback from the hundreds of online questions + explanations to accelerate your learning
- re-sit modules to improve your score out of 10 and 'working at' level
- extend yourself
- track your record of learning and your place on the leader board (see our home page)
- answer NCEA-type questions in the booklet and either self-mark or ask your teacher to mark them for you
- refer to the relevant modules or Glossary to make notes on the Key Terms
- use the definitions modules to rehearse key terms
- access the write-on answers from your teacher

We hope that this resource will motivate and equip you to succeed in this subject.

For instructions to access the web site, turn to the inside back cover.

All the best for your exams.

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CLOSE READING OF UNFAMILIAR TEXTS – Student version

TEXT 1: WRITTEN TEXT – PROSE

LET THERE BE LIGHT

(1) It's a bright idea, we hesitate to say blindingly obvious, for New Zealand drivers to use their headlights more often. Not simply to see, but to be seen.

(2) The law tells us headlights must go on any time a person or vehicle cannot be seen clearly 100m away. Many of us are not as good at judging such conditions as we might protest, especially when they come upon us gradually. Visibility is not a problem confined to times of murk, fog or driving rain. By contrast, we have those celebratedly long southern dawns and dusks, times of low-angle light when the sun-strike has us squinting. An oncoming car with the low sun behind it is easier to detect with its own lights on.

(3) The trend is for a better-lit roading future. In countries such as Canada, Iceland and Sweden, there is already a requirement for lights-on daytime driving. European cars are being built with yellow daylight-running headlights, in some cases connected to the ignition.

(4) In the United States, where nothing exceeds like excess, a separate debate is under way, prompted by the increasing use of high-density discharge lighting. The American Automobile Association will need its wits about it to avoid civil war among members conflicted about the merits of these super-bright white or white-blue headlights which produce three times more road light than halogen headlamps. Brilliant if you have them beaming out from your car, but reportedly bothersome if they are coming at you. The trend is particularly problematic given the increasing age of the average driver. Research shows older drivers need more light from their own vehicles, but also less light coming at them from other people's.

(5) There is scant indication that compulsion for daytime headlights is a prospect in New Zealand any time soon. But there is no good reason why we should not use our lights much more often than we do.

(6) We also need to be more adroit about using them at night. The full-beam dazzlers that annoy so many night travellers are seldom guilty of intentional discourtesy but perhaps in areas where traffic is sparser, forgetfulness remains a potentially dangerous problem.

(7) Estimates are that within five years cars could have radar to help avoid crashes and warn drivers of hazards. Further out, cars may largely drive themselves by following magnetic tape or using cruise control linked to radar. Smarter cars are coming, but for the time being we stand to benefit from smarter drivers. More daytime headlight use comes under that category.

- (*Southland Times*)

Livewire Scores:

1. /10 – Working at

2. /10 – Working at

QUESTION

(a) Identify one language feature used to help persuade the reader that day-time use of car lights is a complex matter. Provide an example from paragraph four.

(i) Feature:

(ii) Example:

(b) Explain how the feature you identified in (a) helps you to understand.

(c) Look at the whole extract. In your own words, explain how the writer helps you to understand the complexity of the discussion about car lights in daytime.

Comment on how features such as language, structure or imagery are used. Support your answer with evidence from the text.

TEXT 14

MILKING BEFORE DAWN by Ruth Dallas

(1) In the drifting rain the cows in the yard are as black
And wet and shiny as rocks in an ebbing tide:
But they smell of the soil, as leaves lying under trees
Smell of the soil, damp and steaming, warm.
The shed is an island of light and warmth, the night 5
Was water-cold and starless out in the paddock.

(2) Crouched on the stool, hearing only the beat
The monotonous beat and hiss of the smooth machines,
The choking gasp of the cups and rattle of hooves,
How easy to fall asleep again, to think 10
Of the man in the city asleep; he does not feel
The night encircle him, the grasp of mud.

(3) But now the hills in the east return, are soft
And grey with mist, the night recedes, and the rain.
The earth as it turns towards the sun is young 15
Again, renewed, its history wiped away
Like the tears of a child. Can the earth be young again
And not the heart? Let the man in the city sleep.

QUESTION

(a) Identify one language feature used to bring the sound of the milking shed into the poem. Provide an example from lines 6 –12.

(i) Feature:

(ii) Example:

- repetition – 'beat ...monotonous beat'
- assonance - 'monotonous' / 'hearing... beat' / more detached 'smooth... hooves'
- rhythm of stressed syllables – 'beat and hiss'
- onomatopoeic vocabulary – 'beat', 'hiss', 'gasp ... rattle' (also 'grasp of mud')

(b) Explain how the feature you identified in (a) helps you to understand.

- Repetition – there is a range of sounds listed but they are repetitive sounds, so repeating the word brings that repetition of sound clearly into mind.
- Assonance – again the linking of sounds so that coherency is given to the sound picture. By assonance the sounds are suggested rather than directly described.
- Rhythm of stressed syllables – the strong pulses of the stressed syllables draw attention not only to the main sound words, but also echoes the patterns of sound in the shed.
- Onomatopoeic vocabulary – paints an aural soundscape of the dark morning scene- extends the image beyond the visual by introducing the characteristic sounds of milking.

(c) Look at the whole poem. In your own words, explain how the writer helps you to understand that the poem is about more than merely 'an island of light and warmth'. Comment on how features such as language, structure or imagery are used. Support your answer with evidence from the text.

Some discussion of the 'island' of light and warmth aspects is acceptable as a means of

introducing contrast and extensions into the other sensual aspects. The island aspects are included in ways that draw the contrasts (eventually) with the still in bed city dweller

Main idea – The regenerating effect of a sunrise surrounded by nature and the farmyard suggesting that life in the city is not as rich as the experiences of being in the country for morning milking and sunrise.

Contributing elements:

– use of simile and metaphor

- The persona 'crouched on the stool'
- The personification of the world
- The rock hard nature of the cows (and by implication the life of the animals and the humans)
- The water images linked to the visual descriptions

TERM	EXAMPLE	DEFINITION AND EFFECT
LANGUAGE FEATURES		
Clichés		
Colloquial Language		
Emotive Language		
Euphemisms		
Hyperbole		