



E-LEARNING + WRITE-ON = SUCCESS

NCEA ENGLISH LEVEL 1

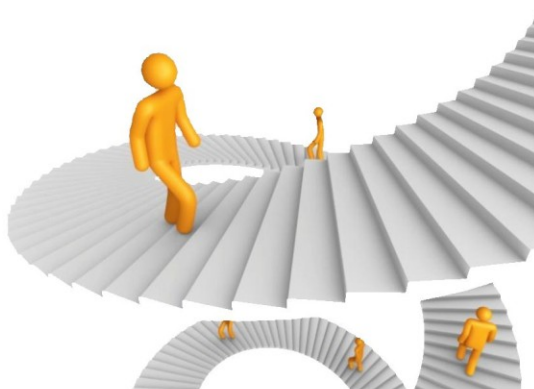
AS 1.3 (90851)

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

Revision Workbook

+

Interactive Web-based Learning



Ewen Middleton

www.livewirelearning.co.nz

Introduction

Editor 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 to provide, in hard copy format, the close reading extracts to be found on our elearning site with NCEA style questions. The intention is that you take charge of your learning and preparation for this Achievement Standard by using both the elearning website and the work book to practise and prepare yourself. We have arranged the material into two sections – prose and poetry – and ranked them in order of difficulty. We have deliberately chosen texts from a wide variety of sources – national and international – to broaden your outlook.

By using both the elearning material and the work book you can now

1. Go on line and use the eLivewire programme to practice your knowledge and understanding of language features, poetic devices and sentence structure.
2. Answer the Achieved-Only version first to gain understanding, then tackle the normal module with its more challenging questions.
3. Get instant feedback from the online questions and explanations to accelerate your learning.
4. Use the teaching points or the Glossary to make your own summary notes in the Terms and Definitions section of this booklet.
5. Select a Close Reading passage in eLivewire.
6. Re-sit the module to improve your score out of 10 and 'working at' level.
7. Track your record of learning and your place on the leader board (see our home page).
8. Answer an NCEA-style questions in the booklet. Either self-mark or ask your teacher to mark them for you.
9. Use the definitions modules to rehearse key terms.
10. Access the write-on answers from your teacher.

Thus you get access to the best of both worlds. We hope that this resource will motivate and equip you to succeed in this Achievement Standard.

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

All the best for your exams.

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LEVEL 1 - TEXT 6: FICTION – Creative Writing: Being There

AUTUMN AT LUGGATE PUB

(1) It is dusk. Autumn's charms adorn the small village. Delicate folds of leaves glow copper, mirroring silver evening light, carpeting the paths with gold.

Livewire Scores:

1. /10 – Working at

2. /10 – Working at

(2) Faded jade mountain heights steeply trace shadows, silhouetting a topaz horizon, embellished by intricate patterns of vast, velvet clouds, waltzing to the wind's willowy whisper.

(3) Down below, nestled amongst an ornate array of fragrant heather and thyme, lavender and long-lost memories, encrusted with shimmering schist, faintly sparkling with hidden riches, lies an antique asylum, the village pub.

(4) Listen. Almost all is quiet here now, but for the lyrical libretto of twilight swallows and sparrows, wax-eyes and wrens, magpies and magic. And a distant hum of life beyond the mountains, in the cities.

(5) Look. Gold-ringed fingers of trees stencil a floral veil of fancy shadows – like old fashioned fineries – across the pub windows, now aglow with contented candlelight. Scented smoke, smoothly seasoned, spirals up, up, through the valleys and over the mountain tops.

(6) Close your eyes now. You can almost see... crisp, canvas-trousered, leather-hide-jacketed, weather worn, weary men – miners of many sunsets back, seeking solace in this precious pub's shelter.

(7) Breathe in. Smell the pub's fragrant cedar beams, whisky and history infused, the archaic aromas of tobacco and aniseed and ancient apple wood, with the rich, wispy touch of autumn in the air.

(8) Open your eyes. It is getting late. The sky now glows yet deeper, richer. The sun, a ruby chandelier, drapes low, casting one last slow glance at the scene and sinking gracefully below the mountains. The village, adorned in autumn's charms, lies peacefully, dusted in shadows.

- Year 12 student. Used with permission

QUESTION

(a) Read paragraph (4) ('Listen. Almost all is quiet here now ... in the cities'). In your own words, describe ONE aspect of the five senses that the writer uses to suggest the atmosphere of the scene and give an example.

(i) Aspect: _____

(ii) Example: _____

(b) Explain how the aspect that you described in (a) helps the writer show that the mood of the setting. Support your answer with examples from the text.

(c) Explain how this aspect of description links with other aspects, such as character or style, in paragraphs 6 – 8, to show the situation. Support your answer with examples from the text.

(d) Look at the text as a whole.

Explain how the writer shows you that the autumn scene reveals human as well as natural behaviour. 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

TEXT 16: POETRY

STAND IN BLACK 05 by Selina Tusitala Marsh (Lion's Tour 2005)		Livewire Scores:	
(1) A silhouetted Maui some 15 metres high astride Te Papa's pillars what kind of death are you defying this morning? comic-strip contemporary...you impressed me Wellington the trickster tittered	5	1. /10 – Working at	
(2) then that silhouette again blacking out Queen Street's tangle of neon in shop fronts, bannered some 15 metres high webbing metropolis sky stand in black a stand for black? Progressive - maui and maori and myth honoured	10	2. /10 – Working at	
(3) there again this morning's Herald Maui defiant, lastmanstanding strident on Brown's Island even Hauraki Gulf claimed for him who was this artist? This cutting edge group? These poetic messengers of taonga?	15		
(4) But the shop-front a front framed by aididas.com/lastmanstanding buy t-shirts, caps, flags, and scarves Brown's island, a billboard the death-defying silhouetted challenge for a piece of pigskin standing tall for ball ignorant islander head in poetry... look up and smell the money! <i>Used with the poet's permission</i>	20		
	25		
	30		

Footnotes:

- **The Lions' Tour in 2005** distracted the NZ media and population away from Maori land issues and created an artificial sense of nationality around sport/rugby. Commercial aspects – sponsorship, sales, memorabilia... - were more important than social issues. 'Stand for Black' was about national pride in rugby, not about the land issues and identity of Maori.
- **Maui** – both the legendary ancestor of Maori, represented in the sculptured figures outside Te Papa Museum in Wellington, and the spiritual statue of a chief near the Auckland waterfront.
- **Brown's Island** – a small uninhabited island in the Waitemata (Auckland) Harbour, claimed by Maori.
- **Taonga** – something treasured or of value to Maori

QUESTION

(a) Identify one language feature used to describe the scene in Queen Street in stanza 2. Provide an example from lines 6 –12.

(i) Feature: _____

(ii) Example: _____

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

This image shows a full page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, typical of notebook paper. There are no margins, text, or other markings on the page.

LEVEL 1 - QUESTIONS AND ANSWERS

TEXT 6: FICTION – Creative Writing: Being There

(a) Read paragraph four ('Listen. Almost all is quiet here now ... in the cities.') In your own words, describe ONE aspect of the five senses that the writer uses to suggest the atmosphere of the scene and give an example.

(i) Aspect:

(ii) Examples:

- Sight – adjective - *twilight* swallows
- Sound – Imperative verb – *Listen*
- Alliteration – *lyrical libretto* and others
- Rhyme – *swallows/sparrows* –
- Rhythm – *the final sentence*

(b) Explain how the aspect you described in (a) helps the writer show that the mood of the setting. Support your answer with examples from the text.

a. Sound

- Imperative verbs – *commands the reader to bring this sense into action, which allows the sounds to be described and accepted. Also act to move the extract into a new section of description*
- Alliteration – *gives sound to the descriptions which brings the sound sense into the concepts being presented*
- Rhyme – *links with alliteration to pattern the sounds – through patterning, the scene has better cohesion, better completeness of the sounds being linked together*
- Rhythm – *the structure of the final sentence – although not strictly patterned, the sentence settles into an iambic pattern which suggests a calmness and routine to the scene and life.*

b. Sight

- Adjective use – *sets the time and helps create the visual atmosphere*

(c) Explain how this aspect of description links with other aspects, such as character or style, in paragraphs 6 – 8, to show the situation. Support your answer with examples from the text.

The senses are a means of giving access and experience to the reader. Each sense is linked to the descriptions of other senses. While the individual descriptions are important, the way the links are made between nature and man, birds and people, the specific details in the visual and olfactory descriptions enhance the developing sense of calm and peacefulness after a period of labour, stress and productivity for man and nature.

The setting/nature of the pub as a place of refuge and rest is enhanced by the description of its location, its exterior, and the interior with its evidence of the history of its occupants

Exterior and interior elements are linked further by the sun being described as a 'ruby chandelier' – both colour and richness being echoes of earlier descriptions in the poem.

Features listed below under (d) may suggest further responses.

(d) Look at text as a whole.

Explain how the writer shows you that the autumn scene reveals human as well as natural behaviour. 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, text conventions of travel writing.

Note:

- *This question is about 'behaviour' not merely actions. The atmosphere is a powerful accumulation of sensual experiences, of the rich colours, textures, and sounds of the scene at twilight as the sun sets and darkness envelopes the peaceful setting.*
- *The people are weary and tired from labour; the season has tired from the activities of spring and summer. People find rest ('asylum') in the pub. Even the sun sinks calmly and gracefully into the rest of darkness.*
- *The writer emphasises the richness of the scene – the colours, the embellishments, the tracteries, the sense of time enriching the pub interior. As time passes the mood settles from 'almost all is quiet' to 'peacefully.'*
- *Imperative verb, Alliteration, Rhyme, Rhythm, Adjective use*

The features listed above are clearly important aspects, but need linking to specific atmosphere.

- Imagery: both literal and figurative, is central to the painterly descriptions of the extract – metaphors, personification, simile and sound devices. These stress the five senses giving vitality to the description and access for the reader.

- Structure: both of the scene and the order in which the description is organised :

Para 1 links the season and the village, with silver evening light.

Para 2 sets the landscape background. Then the passage works towards the pub, and its surroundings.

Para 6-8 expand on the details inside and outside the pub, but suggests a hazy 'almost' impression.

Para 8 'open your eyes, restores the reader's awareness of the broader scene and draws back to the village again.

So the extract begins and ends with the village as an object.

- The movements of light and the references to time passing also create the sense of gradual but definite changes of atmosphere.

- Interaction with the reader. The writer guides the reader into perceiving those aspects most crucial to experiencing the atmosphere by the use of imperatives: 'Listen / Look / close your eyes / Breathe'. Further, the use of direct address – 'you' (Para 6)' your' (Para 8) – controls the reader in how and when to experience the sensation of the description.

- Vocabulary selection: In addition to the imagery, individual word selection enhances the atmosphere.

- The use of clusters of adjectives acts almost as layers of oil paint, not just one quality but the combination of two or more adjectives form a new individual quality.

- The sense of fragility is suggested by the use of modifiers – especially 'almost.' These also break the absolute generalised descriptions to allow a sense of individuality.

- Emotive vocabulary is repeatedly important – 'nestled' brings a human comforting touch to the description.

- Synonyms, or near synonyms, enhance the embellished impact of the light and colours on the landscape features – 'decorated / embellished / adorn / encrusted / stencil / adorned'. These provide a sense of the special moment being created, the individualised elements being added in the moment.

- There are contrasts which stress fragility and strength. Each aspect needs the other to hold its place. Para 1 include 'delicate folds' and 'copper', 'Autumn's charms' adorn the small village like a bracelet against the heaviness of 'carpeting'.

TEXT 16: POETRY STAND IN BLACK 05

QUESTIONS and ANSWERS

(a) Identify one language feature used to describe the scene in Queen Street in stanza 2. Provide an example from lines 6 –12.

(i) Feature (ii) Example:

- metaphor – 'tangle of neon'

- balanced phrases – 'stand in black / stand for black'

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

- The noun 'tangle' suggests (with its unfavourable connotations) the unorganised nature of the various neon signs – just as the pedestrians and traffic, as well as the shop front designs and displays would be unorganised or at least inconsistent.

- By juxtaposing the two phrases attention is drawn to the precision of the issue – 'in' or 'for'. This reflects the contrasts and questions of the confusion of Queen Street.

(c) Look at the whole poem. In your own words, explain how the writer helps you to understand the contrast between 'Stand in Black' (wear black to support the All Blacks) and 'Stand for Black' (support the causes and spirit of Maori.)

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

- Organisation of stanzas – Wellington, Auckland, media each linked to Maori issues. Significant figures are noted to suggest evidence is in front of people before the banners to sponsored sport are raised. The confused blurring of the silhouettes by the commercial neon signs do not rescue the risk that is being played.
- Contrast of sculptures and commercial banners – dignified taonga representing Maori values are matched against pseudo-patriotic but commercial sports exhortations.
- Use of adversarial conjunction (but) to open stanza 4 which implies a dismissal of other than commercial aspects.
- The web name (adidas.com) is contrasted against the 'billboard' of Brown's Island, symbolic of Maori aspiration.
- The derogatory description of the ball as 'a piece of pigskin' contrasted with the valued 'taonga'.
- The imperatives of the final line ('look, smell') suggest the 'ignorant islander' (all New Zealanders?) should turn away from the romance of sports challenges to confront the real issues, to smell the money! Or alternatively, we, like the poet, should realise that while political and poetic idealism can be a powerful motivator for change, advertising, commercialism and the power of the dollar is more realistic and prevalent in our society.



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NCEA ENGLISH LEVEL 2

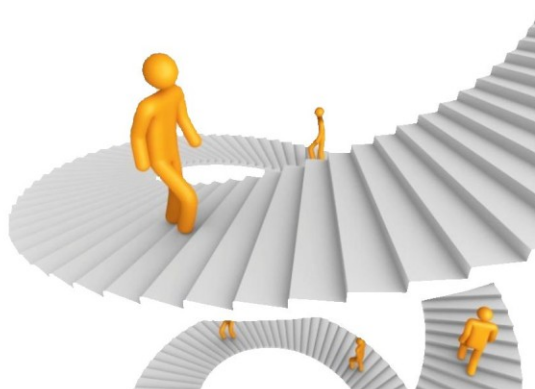
AS 2.3 (91900)

**Analyse significant aspects of unfamiliar
written text(s) through
close reading, supported by evidence**

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By using both the e-learning material and the work book you can now

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TEXT 1: COLUMN/OPINION

WHEN SCIENCE GETS TASTY

Livewire Scores:

1. /10 – Working at
2. /10 – Working at

(1) Japan researches whales the way teenagers research KFC. Although an international ban is in force on commercial whale hunting, member states of the International Whaling Commission can grant licences for scientific research. Tora! Tora! Tora! go the scientists in Japan who, in their search for lip-smacking knowledge, have found the need to harpoon 5000 minke whales in the past 12 years. Some science, it seems, is best done posthumously.

(2) It is highly doubtful that Japan seriously expects anybody to believe this is a hunger for knowledge. The whales end up as tucker and high-priced tucker at that; their meat fetching premium prices in Japan. Once this might have been a staple food, but now it is a luxury item. Japan is not only catering to an elite market; it is keeping the industry alive in anticipation of a resumption of commercial hunting.

(3) In its way are eco-minded countries such as New Zealand, Australia and the United States, acutely aware of how close many whale species have come to extinction. However, within the whaling commission, our votes count for no more than those of St Lucia, St Kitts/Nevis and Mauritania. Even the land-locked likes of Zimbabwe. Japan hotly and angrily denies that it is bribing developing countries to block proposals such as the South Pacific sanctuary and to support its attempts to expand its deadly "studies" into Bryde's whales and sperm whales in the North Pacific. But all the indignant splutterings against charges of chequebook diplomacy fail to strike from the record the frank admission from Vice-Minister for Fisheries Hiroaki Kameye last year that Japan did indeed like to use overseas development aid as a practical means to promote nations to join the commission. What nations? "Non-member countries which support Japan's claims."

(4) We need to be careful of our own motivations, for all that. Whaling arguments should be won or lost on legitimate ecological and scientific grounds. Japan's use of science is highly suspect and must be scrutinised with a jaundiced eye. But that should be the winning and losing of the battle – not the cultural distaste with which many nations, including New Zealand, would view the killing and eating of whales. Many cultures frankly abhor the eating habits of others. The Japanese themselves shudder at our eating of venison. Orthodox Jews feel the same about pork. We are unlikely to thrill at the prospect of an Arab host offering us that great delicacy, sheep's eyes.

(5) Earlier this month a Greenland Inuit, Ingmar Egede, wrote an article for New Zealand readers pointing out that a ban on the sealskin trade was hard to understand when spotted and harp seals were abundant. It had nothing to do with sustainability or science, he argued, but with human emotion. "I admit seals are cute. Like your lambs."

(Editorial, Southland Times- Used with permission.)

QUESTION

Analyse how the writer develops the editorial bias against Japan continuing whaling.

In your answer you should:

- identify and give examples of techniques used in the text, and explain their effects (techniques might include personification, metaphor, and narrative style)
- show understanding of the situation the writer is communicating
- show understanding of the writer's overall purpose.

[illegible]

TEXT 12: POETRY

GOING, GOING by Philip Larkin. (January 1972)		Livewire Scores:	
(1) I thought it would last my time - The sense that, beyond the town, There would always be fields and farms, Where the village louts could climb Such trees as were not cut down; I knew there'd be false alarms	5	1. /10 – Working at	
(2) In the papers about old streets And split level shopping, but some Have always been left so far; And when the old part retreats As the bleak high-risers come We can always escape in the car.	10	2. /10 – Working at	
(3) Things are tougher than we are, just As earth will always respond However we mess it about; Chuck filth in the sea, if you must: The tides will be clean beyond. - But what do I feel now? Doubt?	15		
(4) Or age, simply? The crowd Is young in the M1 cafe; Their kids are screaming for more - More houses, more parking allowed, More caravan sites, more pay. On the Business Page, a score	20		
(5) Of spectacled grins approve Some takeover bid that entails Five per cent profit (and ten Per cent more in the estuaries): move Your works to the unspoilt dales (Grey area grants)! And when	25		
	30		
		(6) You try to get near the sea In summer . . . It seems, just now, To be happening so very fast; Despite all the land left free For the first time I feel somehow That it isn't going to last,	35
		(7) That before I snuff it, the whole Boiling will be bricked in Except for the tourist parts - First slum of Europe: a role It won't be hard to win, With a cast of crooks and tarts.	40
		(8) And that will be England gone, The shadows, the meadows, the lanes, The guildhalls, the carved choirs. There'll be books; it will linger on In galleries; but all that remains For us will be concrete and tyres.	45
		(9) Most things are never meant. This won't be, most likely; but greeds And garbage are too thick-strewn To be swept up now, or invent Excuses that make them all needs. I just think it will happen, soon.	50
		<i>Used with permission</i>	55

QUESTION

Analyse how the poet uses poetic techniques in the text as a whole to express a response to the changing nature of society.

In your answer you should: identify and give examples of techniques used in the text, and explain their effects (techniques might include vocabulary use, symbolism, and metaphor); show understanding of the ideas the poet is communicating; show understanding of the poet's overall purpose.

[illegible]

This image shows a full page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, typical of notebook paper. There are no margins, text, or other markings on the page.

QUESTION and ANSWERS

TEXT 1: COLUMN/OPINION - WHEN SCIENCE GETS TASTY

Analyse how the writer develops the editorial bias against Japan continuing whaling.

In your answer you should: identify and give examples of techniques used in the text, and explain their effects (techniques might include personification, metaphor, and narrative style); show understanding of the situation the writer is communicating; show understanding of the writer's overall purpose.

Purpose: *to expose the hypocrisy of Japan's stance and machinations regarding whaling but also to challenge the arguments that New Zealander's might use to condemn the practice.*

Situation: *While written some years ago, the article recognises that there is an ongoing battle regarding Japan's stance towards whaling – which has since resumed and given rise to controversial actions by anti-whaling groups.*

Language Features:

- Colloquial vocabulary - 'end up as tucker / splutterings' - Suggest the Japanese attitudes as trivialising whales, and exaggerated reactions.
- Connotations of vocabulary - 'Tora Tora Tora. (war cry) / elite, luxury / frank admission' - Japanese attitudes are ritualistic and aggressive / the whale meat is no longer essential food but rather luxury products that are unnecessary / hypocrisy of responses and confessions of the reality of Japanese actions.
- Use of comparisons 'as teenagers research KFC' - Emphasis on the self-centred and illogical thought patterns behind actions.
- Pejorative expressions – 'lip-smacking / chequebook diplomacy' - Negative interpretations of otherwise valid responses.
- Use of irony - 'some science is best done posthumously' - Borders on the cynical denying the Japanese attitude to scientific studies and emphasis is drawn to their selfish meat-harvesting attitude.
- Narrative voice - inclusive plural first person – 'we'- the reader is guided to feel included in the editorial attitude
- Quotation of direct speech - "Non-member nations that support..." / "seals are cute..." - Indisputable evidence upholding the editorial stance (at that stage of the editorial.)
- Contrast or balance of content – parallels of Jews, Arabs and foods, but these are countered by the stress on the logical scientific argument rather than the emotional positions.
- Use of a minor sentence - 'Even the land-locked likes of Zimbabwe' - succinctly hits with the message of 'irrelevant' nations being involved. (But are they?)
- Headline - 'When science gets tasty' - introduces the central point but implies by the adverb (when) that the charge is against science surviving.
- Structured development - asserted situation (para 1 & 2) – context (para 3) – balance (para 4 & 5) (lacks conclusion because the attitude is implied by opening paragraph.) There is a firm editorial stance in opening then it is argued but then placed against the challenges of the emotional and ethnic arguments.

TEXT 2: POETRY: GOING.GOING.

Purpose: *The poet's purpose is to criticise the (1972) trend to modernise England – particularly the impact of transport and 'picnicking' on the countryside. Larkin was generally against modernisation when it implied the destruction of heritage, tradition, or rural tranquillity.*

His **central idea** is that the lust for comfort, convenience and access, aided by the insatiable capitalism that builds motorways and towns etc will bring 'louts' and destroy 'The shadows, the meadows, the lanes, / The guildhalls, the carved choirs'. The justification for this – 'greeds ... and Excuses that make them all needs' cannot compensate for the remaining concrete and tyres.

Language uses could include:

- first person narrative – distinctly the persona's/Larkin's viewpoint
- second person direct address – 'you / your' – suggests the reader has responsibility and involvement – places the blame on the reader who is acquiescing in the destruction.
- the chronological references – 'last my time / age, simply? / happening very fast / soon' - places emphasis on the rapidity of change and the increasing closeness of the competed

process.

- vocabulary
 - a. emotive connotations – 'village louts' (small time uncultured larrikins) – 'false alarms' (sense of unjustified panic) – 'retreats' (gives up and allows the onslaught to continue) / 'chuck' (thoughtless disposal) – 'spectacled grins' (demeaning the stereotyped businessmen gaining pleasure for their short-sighted (?) actions – 'snuff it' (the almost casual death of a human extinguished with as much concern as a candle is extinguished)
 - b. colloquialisms and slang expressions – see above – which create a conversational tone and convey his critical, concerned, cynical and resigned tone.
- symbolism
 - **England** – the emotional and cultural composite, the abstract quality of 'things English', the culture and natural landscape that is England – much more than the geographical and political entity.
 - **village louts** - (representing the unappreciative rural and commercial people willing to use and destroy the natural heritage world – 'such trees (natural assets) as were not cut down'.
 - **the papers** – the source of information or awareness, but 'false alarms'.
 - **bleak high-risers** - both literal and symbolic of the sterile new buildings that horrified Larkin
 - **the car** – a vehicle for escape requiring the destruction that Larkin is commenting on.
 - **things** – a comparison with the human ability to fail or allow to decline.
 - **the crowd in the café** – represent the new mentality, the new greeds, and the selfishness of supposed commercial progress.
 - **the Business Page** – commerce is separated from, and analysed differently to other human activities. It holds its own values and is concerned with profit motive, not sustainability nor heritage.
 - **crooks and tarts** – the political and business people who act without regard for the future, who sell themselves or act corruptly to achieve their selfish goals – '5% more profit'
 - **The shadows, the meadows, the lanes, / The guildhalls, the carved choirs** - the mysteries of history, the placid fields of the natural world, the pleasant and worn tracks allowing people to communicate in a slow world, the democratic political system based on local values and local interest (as distinct from the global destructive world of commerce), the heritage in belief and buildings, the traditions of acknowledging a power greater than Man (or Mammon – the god of money)
- Interrogatives – 'But what do I feel now? Doubt?' – Larkin questions himself as much as the reader, suggesting he is unwilling to accept the ability of nature to handle and recover from mankind's actions.
- Metaphors / personification – 'retreats', 'earth responds', 'grins approve'
- Parentheses – 'grey area grants' – allows the writer to comment immediately upon the consequences of the point he has just raised, to raise the objections he feels for the actions just described
- Ambiguity – 'it isn't going to last' – what? – The land? The greeds? – echoes his 'doubts'.
- Conclusion – 'I just think it will happen soon.' – The reader is forced to confront not only the ideas but also the likely impending nature of those changes feared by Larkin. And consider his/her own environmental awareness.
- Verse form – the general emotiveness of poetry. Provides a structure for his concerns. Note the way the poet's thoughts run on beyond the stanzas – perhaps suggesting the way progress is over-riding the traditional forms of life.
- Rhyme scheme which holds a shape and order that contrasts with the diminishing shape of civilisation.