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NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

Scholarship 2015 English

9.30 a.m. Wednesday 11 November 2015

Time allowed: Three hours

Total marks: 24

SCHOLARSHIP

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should write THREE essays in this booklet, one from each section in Question Booklet 93001Q.

Begin each essay on a new page. Write the section, and the number of your chosen statements in Sections B and C, at the top of the page.

Check that this booklet has pages 2–20 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Section: B Statement number: 2

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Humans are immensely visual creatures, stimulated by Hence, our tendency for stimulation via pleasing ~~are~~ or innovative aesthetics, makes the way a masterful film maker crafts their film, by way of mise-en-scene, setting, or even colourisation, on par with characterisation and narrative for importance. It is imperative that the often foreign images a film presents be translated into something easily immersable and relatable, ~~strong~~ a feat exemplified by the cinema's most renowned auteurs.

While it may be unconscious, at the forefront of the audience's mind, is in fact a film's background. The mise en scene ~~anchors~~ serves as an anchor, as well as being a vehicle for imparting subtle comments on the characters and context. ~~Mean~~ Importance has clearly been placed upon the mise en scene in the director Joe Wright's 2012 adaption of Anna Karenina, the facious nature of high society in 1870 Imperial Russia revealed through Wright's ~~and~~ expert crafting. The entirety, bar a few scenes, of the film is carried out in a decrepit theatre, reflecting the way in which the bourgeoisie lived; for

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one another's entertainment. A notable scene is that of the ball in Moscow in which central and titular character Anna dances scandalously with her future lover ~~her~~ Count Vronsky. The dancing occurs in what would be the stalls, with the ~~and~~ ornate arches of the upper tiers rising above them. Anna and Vronsky dance in the very centre of the theatre floor, with the camera frantically ~~and~~ darting from the absorbed pair to ~~which~~ maliciously gossiping couples on the outer edges, thus imparting to the audience more artfully than outright stating ^a damning critique of the stringent, "rules" of ~~the~~ high society, and immediate rejection of any who dare act differently.

Even the most outright and obvious of setting crafting serves the important purpose of focusing the audience in the director's preferred direction. An obsessive neatness in symmetry, rather ~~that~~ than distract, certainly soothes many people's sensibilities, and is immediately appealing enough to captivate the audience in an artsy plot. Often, the director Wes ~~the~~ Anderson strikes one as borderline OCD in his attention to detail and

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neatness, but ~~and~~ such a feat is integral given the ~~am~~ intricacy of plot in films such as Grand Budapest Hotel. The narrative is fast-paced and witty, the characterisation almost cartoonish at points, yet the audience is still able to focus and submerge themselves in the wild plot due to clear centralisation ~~off key~~ in camera shots of key characters or objects. The background coincides with the cartoonish ~~pp~~ characters in the bright colours and use of miniatures, for example ~~the~~ any wide shots of the hotel itself are of an intricate doll's house. While it may, on the surface appear childish, it in fact makes the gritty drama ~~just~~ more shocking, and sad moments more poignant.

Colour is a basic requirement of modern films, something often overlooked or taken for granted. However, when this reliance on the certainty of colour amplifies the innovative use of such a concept, firmly drilling into the audience's mind the blatantly obvious, yet no less important. An event such as ~~the~~ the as cataclysmic as the Holocaust, while ~~not~~ ~~not~~ ~~not~~ necessary //

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to deal with delicately, must be easily associable to a viewer, as ~~in order to~~ ~~ensure~~ as disassociation and believing modern civilisation is incapable of such brutality adds to the likelihood of a similar event recurring. ~~Therefore~~ Thus, the conscious choice was made in the crafting of Stephen Spielberg's Schindler's List to ~~remove~~ all emanate a documentary from the period of the Second World War, and shoot entirely in black and white. This attempt at realism supplemented the varied characters and engaging narrative, yet all were fully eclipsed by one small area of colour, and the film's now defining motif; the little girl in the red coat. The sole wash of colour in a sea of ~~and~~ monology ensured the recognition of the audience, and a sense of attachment, emphasised by the realisation of her tragic end; murdered by Nazis for being a Jew, then flung into mass fire pits outside of Plaszow labour camp, an image one cannot remove from their head after viewing.

Should a film ~~then~~ be aiming for an inherently cinematic feel, and complete

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captivation of their audience, then the way the film is crafted should be a priority as much as the obvious characterisation and narrative. From creating the instantly iconic, invoking the audience's inner obsession with the neat, to subtly imparting concerns regarding an era, a director's craft is one of the most pivotal abilities within their arsenal.

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As the world ceaselessly moves towards the future, the social fabric that formulates our previous norms ever changes, such a decay of ~~old~~ the old producing literature that responds increasingly intensely. Whether in favour of change or frantically highlighting the vices of the approaching era, often the writing or filming done in a time of great tumultuousness is ~~the~~ among the most tantalising, and remains indicible of their own context as well as the modern world.

Feminist theory and critique is a phenomenon recurrent in this and previous centuries, prompted by the initial pondering of 'the women question' in the early 19th century. The flux that began in a rigidly state a society hellbent on retaining the status quo, through the beginning of the Industrial Revolution and resulting depreivation making a working women often a necessity for an impoverished family, sparked a ~~ff~~ veritable deluge of literature regarding the capability of women. Most Above the masses came ~~a~~ ^{the} romantic novel. Pride and Prejudice, whose main character, Elizabeth Bennet, was a complex, flawed, witty individual who has remained

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a classic heroine throughout the ages. Despite her "inferiority of birth", Elizabeth refuses to be mistreated by any, serving what is possibly the greatest and most savage take down in literary history when informing the rich and socially incapable Mr. Darcy that he was the "last man [she] could ever be prevailed on to marry". Author Jane Austen's reaction to the change in the social fabric of her time, particularly in regards to ~~the~~ females, may be more subtle, but the independent, free thinking attitude of her heroine in a time that largely overlooked the complexity of ~~of~~ women's interests, ~~and~~ ~~it~~ makes her social commentary one of the most intense and pivotal of the period, and ~~remain~~ the book remains a very ~~very~~ good time.

While authors may be often misled in the heralding of the vices of an emerging social fabric to replace the decayed, their intentions generally are pure, and can be reinterpreted to fit the truth of theirs and the modern contexts. Loss of reading ~~skill~~ is a concern presented in

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Ray Bradbury's Fahrenheit 451, an issue the author, who seemed to need to calm down a bit, blamed on "people being turned into morons by TV" and in the book itself warned against "minority pressure" leading to the eradication of books they found issue with. While Bradbury seems to be unaware that it is possible to have books that aren't racist or offensive, and TV is not entirely bad, this reading is an issue a concern that lingered from Bradbury's time to modern day, becoming an increasingly intense as it progresses. Rather than Bradbury's proposal, it appears the enemy of literacy is budget cuts, visible ~~in~~ currently in the United Kingdom, in which various proposed cuts hope to close public libraries, the stronghold of equalisation between classes. As professed ~~by~~ British columnist Caitlin Moran in her article Libraries: Cathedrals of the Soul, the library provided an exit from the confines of her ~~the~~ working-class youth, each book being a "door", the library then serving as "cathedrals of the mind, hospitals for the soul". An attack on such an institution

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is a cause for horror, the library remains a near lone area in which one is a citizen, a person, not a wallet or a ~~an~~ ceaseless consumer. The intense rallying cry of Morán and Bradbury of the enlightenment provided by reading is one that is ~~ev~~ evocative and intense, and one to be heard by all, regardless of class, budget cuts, minority or ~~majority~~.

Modern cinema at its most intense uses ~~visible~~ ^{obvious} less ~~visible~~ means of imparting a message of the decay of morals and norms and the knitting of a new fabric, flawed or not. Being able to laugh, then contemplate what it is one is laughing at is one of the more effective means, ~~of~~ particularly in an age of rampant desensitisation. The reality era provide intimate ~~and often~~ ~~media~~ ~~looks~~ access into the entirety of a person's life: ~~are~~ the audience, captivated, view the Kardashians go through a multitude of divorces, the overly tanned Geordies of Geordie Shore do quite a bit more than ~~his~~ fight, kiss and make up. Coinciding with this is the glorification of violence in video games, children hardly

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Thinking about shooting en masse. The very end sequence of the black comedy Shawn of the Dead imparts a comment on the proliferation of desensitising media. Six months after an eruption of zombies arising and killing many, the undead are now a mere joke and an inclusion in consumption of media. A brief segment of a reality show depicts the mindless zombies clawing their way through an obstacle course, while the hosts cackle wildly, while on a channel switch, a 'Trisha', a show similar to that of 'Jeremy Kyle' or 'Dr. Phil', features a woman professing her love for a zombie, while the audience gasp in revulsion and intrigue. ~~It~~ Arguably, this ~~dep~~ shows the resilience and adaptability of humanity, embracing the undead in their routine, it imparts a bleak and intense comment on the decay of treating a subject sensitively, instead parodying it for a commercial end.

Expecting the ~~new~~ social fabric to remain solid is nonsensical, often the decay of previous norms has benefitted

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groups, as well as humanity as a whole. However, it is important to look to the works of literature produced at this time and in years previous, as often the intense ~~spoken~~ books, films, and the litany of other genres, provide a social comment by way of the author's reactions. ~~that~~ ~~should~~ Such reactions should be heeded, even as we continue on, embracing the new fabric that encircles us.

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Both the passages contained in Text A and B reflect on ~~the~~ relationships, between the central character of the work to the others contained. However, while Text B ~~shows~~ relates a young woman "transported" to an unfamiliar location and desperate for connections that she lacks, Text A presents a person quiet and almost intimidated by the row they have been caught between, and desiring ~~of~~ for solitude. Through overall tone and lexical choice, the texts impart varying ~~senses~~ ^{in Text A} senses on the nature of relationships and how the writer perceives opposing personalities operate within them.

The depiction of relations ^{in Text A} between a mother and daughter, both fiery and dramatic, enhances the awkwardness of the 'middle-man', caught in the crossfire of their argument. The text is crafted so that the tone fluctuates from aggressive when describing the women in conflict to more calm and understated for the passive member. By utilising a run on sentence that last the first nine lines of the poem, the tone begins as frantic and incessant, thus reflecting the endless rattling

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of the arguing pair. As the poem continues and ~~bins~~ focus onto the disturbed reader, sentences become shorter, containing single clauses, this portraying the contrasting calm of the non-fighting member of the family. ~~It~~ Conversely to this, Text B's structure is less ~~arbitrary~~ and more standard, yet an overall tone of the longing for relationships is conveyed. A repeated motif of the "man", someone seemingly connected to focus Helen, but little expanded, reinforces a sense of absence and loneliness, ~~while a frequent use of positive connotations in describing others~~ while Helen's tone ^{is initially} in recounting others, one marked with suspicion that "a helper, Miss Fry, "no doubt observes us" and has "the least quiver of animation", ~~a~~ communicates loneliness has warped her personality into hardened paranoia.

Throughout Text B, the character of Helen is shown to develop to be more receptive towards ~~a~~ people and relationships that she unconsciously ~~desired~~ desires. Her hardened outlook is revealed to be sourced from insecurity, despite having had an "adult life", the character chooses to ~~initial~~ refer //

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to herself as "girl". By the work's conclusion, she is shown to have increased confidence and comfort in her position, allying herself with the Fry ~~m~~ pair as "women". Similarly, Text A features carefully chosen lexis and comparison, yet for a differing purpose. In lines 19 and 20, the words "Passion" and "Reason" are ~~g~~ deliberately given capital letters, ~~to~~ having the ~~eff~~ impact of making them appear titles, possibly those under which the fighting women and the silent ~~reader~~ ~~fall~~ bystander fall under. This likely hints at the nature of compatibility and incompatibility within ~~and~~ relationships, the opposing 'Passions' and 'Reason' finding no conflict, whereas ~~the~~ the similarly inclined 'Passions' collide and clash. Clear Subtly, the silent character's ~~own~~ decision for the arguing pair appears, as ~~almost~~ ~~non~~ they note the TV channels playing a "saga of poverty and heartbreak", and a "police drama", this noticing possibly alikens the television dramas to the pointless pyrotechnics of the ~~m~~ women. Personalities may appear more lightly than ~~the~~ on surface in these text, but

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It is this that drives outward relations, be it positive or negative. Throughout the text provided, developing understanding of relationships and how one's sensibilities impact these are present, be it contrasting personalities or ~~an~~ unconscious rejection of connection. //

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