

93001A



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OUTSTANDING SCHOLARSHIP EXEMPLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

Tick this box if
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Scholarship 2020 English

9.30 a.m. Thursday 26 November 2020

Time allowed: Three hours

Total score: 24

ANSWER BOOKLET

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	Statement	Score
A		
B		
C		
TOTAL		

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Section: A Statement number: -

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Both Texts A and B examine the idea of creativity and — its source and its perceptions — but this is explored in different ways. Whilst Text A explores the notion of creative 'genius', Text B satirises the 'hive mind' associated with creativity in the modern — postmodern era.

Both texts examine the idea of creativity through the lens of the modern era, representing two polar opposite experiences of what it means both for artist and consumer in the modern world. In Text A, the Mark Amery explores the creativity of Ralph Hotere through the use of scientific imagery. He compares creativity to a "ghost in the machine," juxtaposing the spiritual and mechanical sides of creativity to resurrect the increasingly fading notion of artistic genius and the artist as a machine. The Hotere's work represents a "reverberant, crackling image on the retina"; thus, Amery, the consumer of Hotere's work experiences this creative genius through a technical, almost scientific enlightenment, as evidenced by the connotations of the scientific imagery used throughout. Thus, technology serves as a vehicle for the consumption of creativity without inhibiting it. In contrast, Text B represents a message board — evidenced by the title, "Thread" — that reflects the lack of creative genius in the modern world.

Section: _____ Statement number: _____

Bill Mankire

He satirises the way that technology has corrupted art and creativity and appreciation of creativity through the use of hashtags which connote a narcissistic, self-obsessed creativity in the modern world that is borne through the internet. He does this to corrupt traditional poetic devices in the structure of the poem itself. An example of this is the last line, "#new poem #newpoem #newpoem," which hints at a tricolon structure—traditionally associated with rhetorical genius—but manipulates it through the use of neologism^{and} ~~a lack of punctuation except~~^{the imagery of} against hashtags. Thus, both texts ~~& make bear signs of being influ~~ examine the way that technology in the modern world has affected creativity or consumption of creativity; however, while^{the imagery of} technology is a vehicle for appreciating creativity in Text A, it is a corruption of it in Text B, reflecting different perspectives on the notion of creativity in the modern world.

Building on from this, both texts explore the ~~way that~~ notion of creativity as inspired genius, forged by individual pursuit of artistic goals. In Text A, Hotere is described as a "genius" for his "silence—his understanding of its rhythms, its nuances, its music!" Here, Amery ~~height~~ draws a seemingly oxymoronic parallel between "silence" and "music"; however, on second glance, this sense of paradox resolves itself as we can empathise with the 'music' of Hotere's art that, as inspired genius often does,

Section: _____ Statement number: _____

ASSESSOR'S
USE ONLY

inspires deeper, silent contemplation of oneself. This is heightened by the rhythmic repetition of the word, "its" which accentuated the musicality of the prose itself and therefore elevates Hotere's genius to an a seemingly unparalleled level without any sense of irony or banality. This is almost the antithesis of Text B which explores the way that traditional views of the tortured, inspired artist have translated into our self-obsessed lives in the modern world, where everyone is a creative. It satirises this ~~creativity~~ through the constant use of the first-person pronoun, "I", as well as the use of exclamatives which carry connotations of self-aggrandisement and an unwillingness to listen to other perspectives — "goodbye reclusive genius!" Mat Manhire writes, "Each line is crystalline," where the use of rhyme, though absurd creates some atmosphere of ~~creativity but~~ creative appreciation but dismantles this through the following line, ~~seeing~~ "see what I did there!?" in a masterful example of enjambment. ~~and~~ However, despite the Manhire's crafting which is at moments quite sophisticated, still contributes to the irony ~~as + due~~ through being juxtaposed against atypical and outdated punctuation, "?". Thus, while Text A supports the notion of individual creativity and artistic genius, Text B dismantles this through its atmosphere of a narcissistic ~~needs~~ narcissism — genius requires

Section: _____ Statement number: _____

ASSESSOR'S
USE ONLY

humility and "constant work", not "thought leadership," a catchy, commercial phrase.

Finally, both texts ~~exp~~ tackle the notion of what creativity truly means, though again in different ways. Text A achieves a discussion of genius through, for instance, a rhetorical question ~~asked~~ "Is that what we call genius?" inviting the readers' consideration and potentially rebuttal before entering its prolepsis, "Yes, probably." For Amery, ~~gen~~ creativity is the ability to ~~unite~~ unify a "cosmic vision" on a human scale, demonstrated by his use of juxtaposition between the "cosmic" and "Aotearoa New Zealand". However, as a postmodern poem, Text B mocks its own creativity as is the style of the genre. This is achieved through the use of the dull refrain, "a new poem" throughout as well as the use of colloquial language that dismantles 'high' art notions of genius: "Wow just wow," a seemingly meaningless expression by modern youth ~~#The poem er~~

Ultimately, both ~~per~~ texts examine the idea of creativity in the modern world, interrogating notions of inspired genius and the capability of literature. The texts ~~in~~ explore these ideas in almost antithetical ~~not~~ ways, but importantly contributes to an

Section: _____ Statement number: _____

ASSESSOR'S
USE ONLY

important dialogue around what it means to be
creative today. //

Section: B Statement number: 6

ASSESSOR'S
USE ONLY

"Short stories... are journeys you can make to the far side of the universe and still be back in time for dinner."

The governing principle of short stories is that of totality. Able to be read in one sitting, short stories offer the provisions and compass we need to make metaphorical journeys to "the far side of the universe": to worlds that do not immediately make sense to us. Short story is an impressionistic art form and as authors guide us on journeys, we return, changed slightly from our experience in a different universe.

Short stories as a medium require us to a sense of totality and completeness that offers all the same storytelling arc of a novel but captivates us through preventing the daily distractions of everyday life — school, work, "dinner" — from hindering our experience of the literature as a cohesive body of work. This is clear in Gabriel García Márquez's short magical realist short story, A Very Old Man With Enormous Wings. In this tale, story he makes use of an elliptical plot to create implied action before and after the central journey of the plot: the arrival of an old man, with enormous wings, as blatantly and unambiguously revealed in the title. The short story begins, "the world had been sad since Tuesday. Sea and sky was a single ash-gray thing... which ~~were~~ was on March nights

Section: _____ Statement number: _____

ASSESSOR:
USE ONLY

glittered like powdered light." Here, Marquez uses an elliptical plot device to imply a ~~well-sett~~ well-developed setting before the "Tuesday" of the story. This is paralleled at the end of the text when the man flies away, becoming "an imaginary dot above the horizon," and "no longer an annoyance" to the main characters. This creates an entirely self-contained universe that continues to resonate with us even as we journey back to everyday life. This is aided by the text's blending of 'high' and 'low' literature through ~~the~~ absorbing * Colombian folkloric storytelling tradition into the ~~a~~ text traditionally Western text, creating a cohesive glimpse into a "far side of the universe" where sand is "powdered light" and "the ~~targete's~~ man's "huge buzzard wings" ~~were~~ are "forever caked in mud", ~~a realistic~~ using realism to depict unfamiliar and fantastical elements, creating an enduring totality in the text's journey. Journeys in short stories are therefore often implied, metaphysical journeys for the characters themselves, told in a way that could not function on our side of the universe. This is also clear in Albert Camus' The Adulterous Woman, where the character Janine undergoes a journey with us, in all its metaphoric totality, that would not make sense in our universe. The title itself exemplifies this; the only 'adultery' Janine has committed is a sense of liberation she derives from the appreciation of

Section: _____ Statement number: _____

ASSESSOR'S
USE ONLY

nature and existence itself. We follow Janine's journey through a metaphoric plot that takes us to the appreciate 'the far side of the universe,' in which Janine sees "stars... falling one by one, and extinguishing themselves on the stones of the desert"; her 'adultery' begins as she "opened herself up a little to the universe." Though we are unaware of any infidelity towards her husband, the metaphoric plot carries a sense of totality, just like A Very Old Man With Enormous Wings, that takes us on a brief but compelling journey to a ^{universe} ~~cosmos~~ that does not always make sense.

Short stories are by ~~var~~ their very brevity, an impressionistic art form that offers a subjective glance at a universe, often through a single character. ~~We all have~~ In a way, we all inhabit different universes & as individuals with different & lenses and experiences — compasses, and provisions for our journey. This is clear in The Yellow Wallpaper by Charlotte Perkins Gilman which offers a glimpse into a unfamiliar universe of 'confinement' as the main character is diagnosed with "a temporary nervous depression — a slight hysterical tendency." ~~If~~ In the Whilst still being in time for dinner, we are privileged with a glance into the

Section: _____ Statement number: _____

experiences of women, who are seen as deviations from the norm, conflicted between their repressed inner selves and their outward appearances of conformity. Her psychological journey is manifested in her a changing relationship with the homes wallpaper, in which she begins to see a manifestation of her repressed self. Gilman writes, "At night, in any kind of light, in twilight, ^{candlelight,} lamplight, and worst of all, by moonlight, it becomes [the wallpaper] becomes bars!" Here, the distressed use of listing and light imagery connotes her fear of being consumed by the darker parts of her psyche, following traditional Gothic tropes. In only a few short minutes for the reader, she becomes a "creeper" and asks of her husband, "Now why should that man have fainted?" creeping over him, it is suggested, until the end of time. The subjective perspective of short stories therefore provides us with access to a new universe, to understand the consequences and experience the perspectives of those like Gilman herself whose journey is inhibited by ^{confinement} society, only freed through the cathartic journeys of short stories.

As an impressionistic art form, short stories create the illusion of a journey for the reader that, though brief, leaves them with a greater understanding

Section: _____ Statement number: _____

ASSESSOR'S
USE ONLY

of how the nature of these complex journeys into the far side of the universe. & David Benioff's short story, De Composition explores the nature of storytelling itself through a journey into the mind of the story's creator. The central character, whose story De Composition is a story by or about the central character who writes a letter to a future universe. He compares himself to Prometheus through classical allusion as he too constructs an illusory but total and complete universe through his stories. When "the transformation occurs: Prometheus is no longer aware of his fiction, we are reminded of the way that ~~the~~ short stories construct ultimately illusory universes, ~~that~~ offering us a brief glance at a speculative universe. A Very Old Man With Enormous Wings extends this notion through its criticism of simple, totalising narratives. He writes of a woman ~~as~~ whose body was turned to that of a spider for disobeying her parents that, "Such a human! A story so full of human truth and such a fearful lesson" easily outcompeted that of "a haughty angel who scarcely deigned to look at mortals." Thus, he reveals that the universes' ^{that good} short stories construct are equally complex and ambiguous as reality, sparking an appreciation for the real world as we

Section: _____ Statement number: _____

return to our dinner; after all, if characters can overlook a man with wings, what^{little miracles} may we overlook in everyday life?

Ultimately, the universal impact of short stories comes from the brevity of the journeys they offer to the 'other side of the universe'. Through providing us with resonant, subjective, and ambiguous glances at an unfamiliar universe, they leave the reader to, ~~in the~~ returning to the dinner table, complete the journey themselves, leaving us with a better appreciation for the daily journeys ~~mysteries~~ of our world.

Section: C Statement number: 17

Literature creates beauty out of the crooked timber of humanity.

The beauty of literature lies in its ability to present the crooked timber of humanity in a way that ~~truly~~ celebrates these flawed aspects of ourselves. In doing so, literature lays the foundations for a deeper introspective understanding of the beauty and tragedy of humanity—our shared, universal experience.

Much of the sheer pleasure we derive from literature lies in its ability to respond to the crooked timber of humanity, and create ~~a~~ a world for the better parts of ourselves to escape into. For example, in this dark Guillermo del Toro's dark fantasy film, Pan's Labyrinth, follows a girl Ofelia, the stepdaughter of a Falangistic Fascist, who constructs an imagined world to escape the horrors of post-Civil War Francoist Spain. She escapes into a world of high-key lit fig trees, and her contentment is ~~visually~~ illustrated through the use of low-angle shots and camera movements like match cuts that offer a # seamless transition, as if by Ofelia's command, into the attractive world of her imagination. However, in this example of the way we construct stories to escape the darker aspects of humanity symbolised by Vidal, Del Toro shows that these stories, in their

Section: _____ Statement number: _____

ASSESSOR'S
USE ONLY

very nature as human creations, are beautiful yet crooked, and sometimes horrifying. This is manifested in an over-the-shoulder shot of Ofelia eating a grape—the ~~attractive~~^{beautiful} side of imagination and by extension ~~our~~ humanity—in the foreground and the uncanny Pale Man, representing the institutionalisation of imagination in the form of religion, looming oppressively in the background. As ~~Ofelia comes to understand, THE~~ Guillermo del Toro uses this tension between the foreground and background to explore the way that imagination—literature—constructs itself from the crooked timber of humanity and therefore reflects it. The beauty of his narrative lies in a formal construction of these conflicting elements within ~~it~~ that form the crooked timber of humanity, through a cyclic structure that subverts the fairytale genre and presents a more nuanced interrogation of the way that our escapist imaginations still reflect our crooked selves, by our very nature.

This notion of a formal vision of literature that creates beauty from the raw ~~material~~ timber that is humanity is a powerful one; however, the purpose of ~~literature~~ literature is not merely to understand our crooked nature but more so to allow us to understand the universal

Section: _____ Statement number: _____

artistic forces in ~~our own~~^{humanity} lives through bringing them to an individual level. This is clear in the Shakespearean tragedy, Othello, a play that clearly depicts the "motiveless malignity" (Samuel Taylor Coleridge) that is ~~often~~ part of the crooked timber of humanity. Shakespeare's beauty lies in the way that he brings eternal human dilemmas such as the ~~outsider~~, experience of the outsider, forces of love and hate, and notions of appearances and reality all down to a human scale. This is reflected when Othello says, "I look down towards [Iago's] feet, but that's a fable!" What Othello expects to see is the cloven hooves of the Devil, something that would have conformed to the ~~genre~~^{popular} of morality plays at the time. However, Othello, most terrifyingly and beautifully, sees two human feet, and we are reminded of the crooked nature of humanity. The ~~beauty of literature~~ is therefore how it ~~this is expected~~ literature brings universal, cosmic^{human} forces of love and hate—Desdemona and Iago—but formally arranges this to encapsulate the struggle of the individual too, Othello, who is eternally caught between these two poles. This can also be seen in The Picture of Dorian Gray^{by Oscar Wilde}, after Dorian kills Sybil Trelawney without regret but sheer appreciation at the beauty of his own story and his own crooked nature. Wilde writes, "We are no longer the

Section: _____ Statement number: _____

ASSESSOR'S
USE ONLY

actors but the spectators of the play. We watch ourselves and the mere wonder of the spectacle entralls us." Thus, the aesthetic ~~to eat~~ beauty of literature lies in the way that we are not only able to empathise with the characters but equally in the sheer spectacle of seeing these different forces of good and evil that constitute the crooked nature of humanity as a whole manifested on ~~a scale that~~ the individual scale, ~~one that we can understand~~ through which with newfound perspectives, ourselves and our positions within the crooked timber that is humanity.

It is important to understand therefore that the beauty of literature does not lie in a deviation or distract from this crooked timber; rather, literature does not shy away from the more twisted aspects of ourselves. In fact, literature often acknowledges its inability to portray the panoply of humanity; however, in doing so, this is perhaps the best way that it ~~consta~~ creates beauty, exemplifying our complex, alinear, crooked selves. Brave New World by Aldous Huxley, set in a dystopic society explores whether literature has to be beautiful to begin with. He writes, "You can't" But our world is not

Section: _____ Statement number: _____

Othello's world. You can't make flivvers without steel and you can't make tragedy without social ~~is~~ instability." Thus, this supports my argument that literature reflects humanity's crooked timber as the same timber is used to construct literature. The film novel's feelies can be viewed as a perversion of literature but Mond argues that they are "mean themselves: they mean a lot of agreeable sensations to the audience." This Huxley reveals the changeability of this crooked timber that is humanity and the way that beauty therefore is a subjective issue of perspective; therefore, literature must ~~ref~~ create beauty out of the crooked nature of humanity as it serves ~~the~~ our equally crooked, escapist needs to see ourselves in literature. * Similarly, poet T. S. Eliot^{in The Love Song of J. Alfred Prufrock} acknowledges the limitations of literature in conveying true meaning, only emphasising the way that the crooked beauty and ambiguity of literature is constructed from the timber of humanity. He writes, "Would it have been worthwhile after the sunsets, and the dooryards, and the sprinkled streets, ... and this, and so much more? — It is impossible to say just what I mean!" The crooked and confused nature of humanity therefore manifests itself in the crooked, confused beauty of literature, as evidenced by the use of listing and polysyndeton reflecting the Prufrock's

Section: _____ Statement number: _____

ASSESSOR'S
USE ONLY

confused mental state and crashed

Ultimately, the crooked beauty of literature is created by and for us as individuals, part of a wider crooked timber that constitutes humanity itself. Through reaching back through cosmic forces and allowing us to escape into alternate perspectives, literature creates ^{resonant} beauty out of the crooked timber of humanity.

Outstanding Scholarship Exemplar 2020

Subject	English		Standard	93001	Total score	22
Q	Score	Annotation				
-	07	A confident and accurate discussion that clearly demonstrates judicious selection of appropriate evidence while showing good independent creative thought.				
6	07	Shows an appreciation of the short story genre and builds a convincing and sophisticated argument with a logical and coherent structure.				
17	08	Uses a wide range of texts to drive a cohesive and well-articulated argument home. The statement is approached and adhered to all the way through the essay with a commanding, powerful, and assured voice.				